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## TECHNOLOGY ALSO SPOTLIGHTED NAB Addressing AM Future

By DOUGLAS E. HALL

NEW ORLEANS — A record number (2,000) of radio programmers gather here this week for the fifth annual National Assn. of Broadcasters Radio Programming Conference. Some of them are worried about how to cope with the cloud over AM radio; others are concerned with the impact new technological developments will have on the radio programming field.

## Raids Signal New Singapore Piracy Stance

By ANITA EVANS

SINGAPORE—Two surprise police raids, which netted about \$23,000 worth of allegedly illegal recording equipment and more than 15,000 allegedly pirated tapes, may mark the end of local authorities' indifference to this country's thriving tape piracy business.

In the eyes of the local record industry, (Continued on page 59)

The conference steering committee, led by Mutual Broadcasting president Marty Rubenstein, has put together a Sunday-night-to-Wednesday-noon program to deal with these concerns.

Speaking of the problem facing AM, NAB radio vice president Wayne Cornils comments, "That's the reason we have Gerry Cagle (program director of KFRC-AM San Francisco and Billboard 1982 Hot 100/AC Program Director of the Year for Major Markets) speaking on Monday and Tuesday. Cagle is programming a successful station and doing top 40 on AM, something that's not supposed to work anymore."

Technological developments are being covered in several sessions. The key one takes place Tuesday morning: "What Programmers Must Know About The New Technologies," hosted by NAB senior vice president for research Larry Patrick; the session will look at satellite dishes, digital, cable and other developments.

(Continued on page 65)

## TV License Ruling Stirs Storm ASCAP, BMI Weighing Impact Of Court Decision

By IS HOROWITZ

NEW YORK—ASCAP and BMI are girding for a potential chain reaction of financial battering in the wake of the Federal Court decision here declaring blanket licensing of performance rights for independent television stations in violation of antitrust laws (Billboard, Aug. 28).

Meanwhile, the All-Industry Television Station Music License Committee, five of whose members brought the class action suit, has scheduled a meeting in Chicago this Tuesday (31) to frame a set of recommendations for Federal Judge Lee P. Gagliardi to consider when he issues an order implementing his ruling against the music groups.

Although pro forma predictions of reversal upon appeal were issued immediately following the court decision, licensing insiders are not downplaying the seriousness of the setback.

At issue is an annual take of about \$80 million, or approximately one-third of all performance revenues realized by ASCAP and BMI. The senior society is estimated to earn some \$50 million from independent tele-

vision, with \$30 million going to BMI.

Ed Cramer, president of BMI, tags the Gagliardi opinion as "the most significant decision in decades in terms of potential impact." He sees "utter chaos" the prospect in clearing music for indie tv if the decision is upheld.

The BMI chief also points to the possible erosion of laboriously built up reciprocal relationships between U.S. and European licensing authorities.

The latter have long grumbled about passing on collections for performances of U.S. copyrights in European movie houses, since similar levies are not permitted in the U.S. However, transfers of collections from foreign film use on local television have so far contained the protests of foreign proprietors of film music copyrights.

But that revenue flow abroad is now placed in jeopardy by the court action; its terms would affect all the (Continued on page 70)

## California Senate Passes Recording Tax Break Bill

LOS ANGELES—Gov. Jerry Brown is now the final arbiter of state legislation exempting independent engineers, producers, production firms and recording studios from a retroactive tax bite, following senate passage last Friday (20) of AB 2871, an assembly bill designed to clarify certain tax exemptions.

That legislation was amended April 12 to reverse the thrust of the

state Board of Equalization's controversial reading of the Revenue and Taxation Code as it would pertain to music interests, following the bill's initial introduction by assemblywoman Gwen Moore on March 1 (Billboard, May 1). Moore's bill, designed to clarify available exemptions for cable tv subscription fees, was broadened to address the Board (Continued on page 68)



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### -Inside Billboard-

- **NEW ORLEANS** is a unique radio market, Rollye Bornstein finds as she develops a market profile of Crescent City stations from WVOG, 600 on the AM dial, to WAIL, 105.3 on the FM dial. Page 22.
- **ARBITRON'S DIFFERENTIAL** survey treatment caused controversy in a number of markets when it was introduced this spring. There are some particular arguments in the New Orleans market. Page 20.
- **MONUMENT RECORDS**, once a force in country and pop music, has been reactivated. CBS will be distributing the Nashville-based label worldwide. Page 3.
- **RAINBOW RECORDS** chain is having success with an innovative \$1 rebate plan on prerecorded tape purchases. But now the coupons are running out. Page 19.
- **CBS IS SETTING UP** a massive promotional campaign with 25 selected AOR stations around the country. Discwasher and Panasonic are involved. The contest uses coupons, too. Page 3.
- **NATIONAL VIDEO** is riding the wave of video rentals, and is expanding into Meyer stores. Page 19.
- **A&M IS ASKING** clubs and tv cable outlets to pay for duplicating video promo clips. Costs average \$65 to \$80. Page 4.



BOOMERANG. THE NEW SHOES ALBUM. Shoes rock 'n' roll right back to hit the target with BOOMERANG (60146) containing sterling originals "Maiday," "In Her Shadow" & "The Tube." Produced by Shoes, BOOMERANG, music that just keeps comin' back at you on Elektra Records & Cassettes. (Advertisement)

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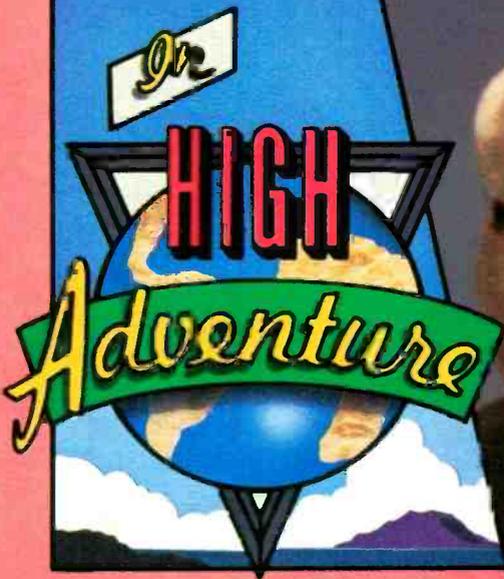
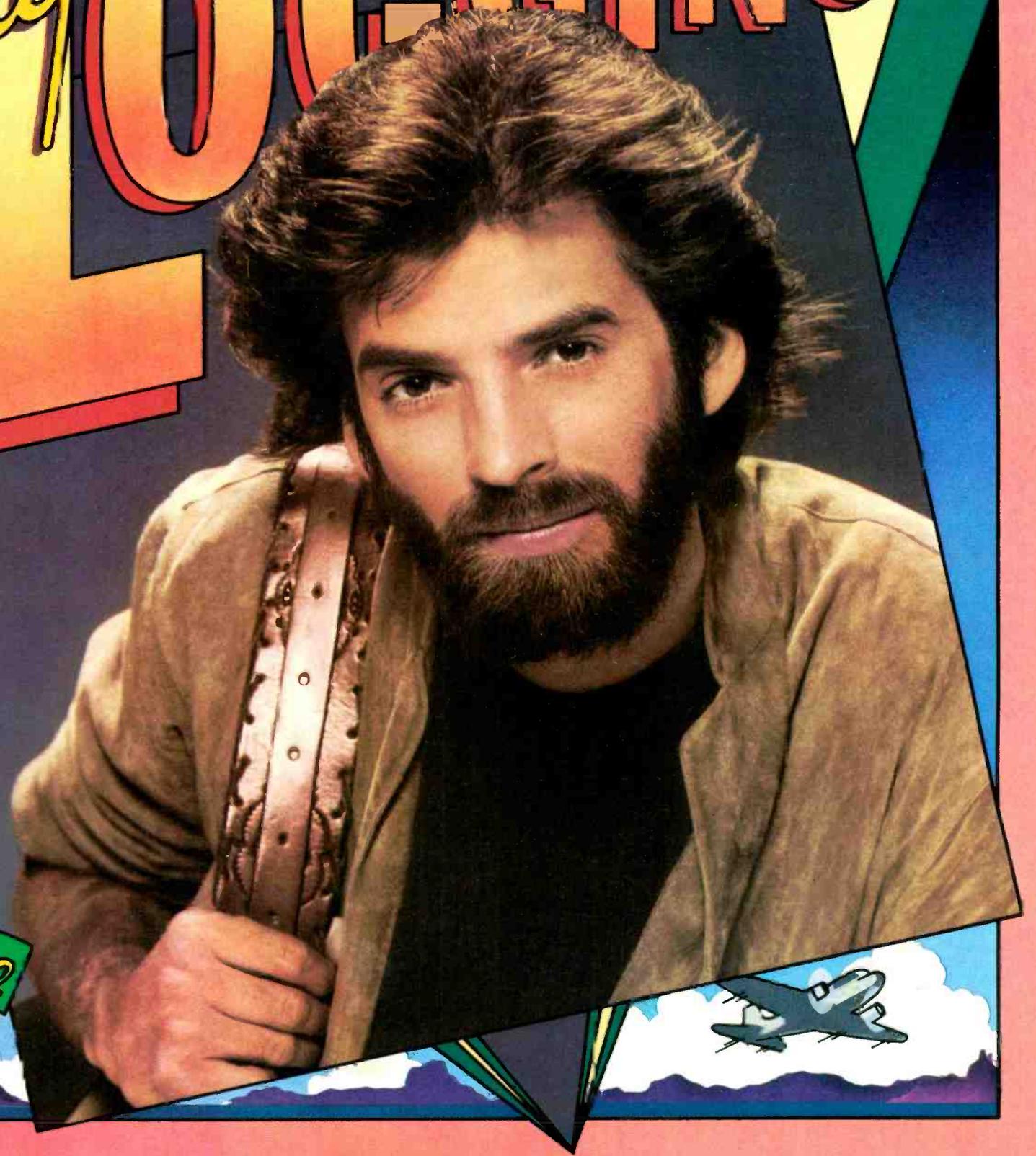
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## CBS Eyes Theater Airing For Video Promo Clips

By SAM SUTHERLAND

LOS ANGELES—CBS Records is eyeing theatrical exhibition for its promotional clips after staging two separate test projects via major West Coast theatre chains.

Although the premise of screening label film or videotape clips on motion picture bills isn't a new one, experimental boxoffice runs for clips by Epic's Aldo Nova and Columbia's Men At Work signal several refinements of the oft-considered but

seldom tried technique. Overall, CBS' strategy in bringing the musical pieces onto movie screens is aimed at providing much tighter control over the screenings and exerting closer cross-merchandising linkages.

The Aldo Nova test, conducted here on local screens during March and April, included screenings on major feature bills at 20 theaters. That project provided the basic outline for the current Men At Work tests in Seattle and San Francisco.

Among the key elements and advantages:

- CBS purchases their three-week billing outright on a flat per-screen weekly basis, said to provide the major and its Columbia label with more precise control over which feature a clip will be paired with, and what screening times are affected.

- After tying in with a local retail chain, CBS offers moviegoers a discount on the act's album. A coupon distributed to theater patrons when they receive their tickets can be re-

deemed at any of the participating stores.

- Label merchandising materials are displayed in theater lobbies, reinforcing the consumers' exposure to the act on screen. Complementing these are similar displays in the stores participating in the company.

- Theater owners provide local CBS sales and promotion staff with free passes, enabling the label employees to bring industry contacts to screenings.

According to Peter Rosenfelt, di-

rector of special projects for CBS' central marketing team, the Epic and Columbia tests' major breakthrough has, indeed, been in achieving better control over how the film clips are used—in the most recent instance, a gain allowing much more precise measurement of the total audience reached as well as closer targeting of the clips to an appropriate moviegoing audience.

The current Men At Work push also sees the Australian new music *(Continued on page 68)*

## Mood Is Upbeat At RCA Records Meet

By IS HOROWITZ

NEW YORK—RCA Records has entered into a new long-term deal with A&M, is preparing for early entry into digital disks, and is mapping new marketing strategies for cassettes and video.

These were among highlights that surfaced during a meeting here last week attended by more than 400 company personnel at which the company also reaffirmed its commitment to new artists and black music.

In the half-day session at label headquarters here, described by RCA Records president Bob Summer "unabashedly" as a "pep rally," staffers also witnessed presentations of fall product liberally sprinkled with new talent as well as star acts.

Summer's upbeat keynote address, in marked contrast to recent gloomy utterings elsewhere in the industry, promised a bright future for the company.

Special attention to midline mer-

chandising in every music category will be continued, he said. He described direct marketing as "one of America's growth businesses." He made special note of RCA's "rededication to a program of high quality recording, pressing and packaging."

It was Jack Craigo, division vice president, RCA Records—U.S.A. and Canada, who ticked off competitive achievements. He placed RCA as No. 2 in chart activity for contemporary albums the first six months of 1982, as compared to No. 7 a year ago. In contemporary sin-

*(Continued on page 11)*

## Fead Named At Monument; CBS Deal Set

By KIP KIRBY

NASHVILLE—Coinciding with the announcement of a negotiated pressing and distribution deal with CBS worldwide, Monument Records has appointed Bob Fead, former president of Alfa Records, as president of the label. Fead will head Monument's new West Coast office to position the Nashville-based independent more strongly in the fields of pop and rock.

CBS, which distributed Monument product from 1971-1975, will press and distribute all Monument product domestically and internationally in all territories excluding Japan, Australia, New Zealand, Hong Kong and Singapore. Monu-

*(Continued on page 68)*

## IFPI-GEMA Dispute Over Royalty To Arbitration?

By MIKE HENNESSEY

MUNICH—The continuing failure of the German group of IFPI and GEMA to reach agreement on a mechanical royalty contract will result in the dispute going to arbitration unless there is a positive outcome to the meeting of the two parties set for Sept. 7.

With the talks between IFPI and BIEM (the European mechanical rights bureau) deadlocked, the national groups of IFPI have been endeavoring to make interim agreements with their own mechanical rights societies pending the signing of a new IFPI/BIEM contract (Billboard, Feb. 20).

The principle obstacle in reaching agreement, both nationally and in the pan-European context, is the impossibility of finding an acceptable base for the 8% mechanical royalty

## Billboard Radio Convention Set For January

NEW YORK—On-the-air aspects of radio broadcasting, with a heavy emphasis on the day-to-day operations of programming a station, will be the focus of Billboard's Radio Programming Convention next January. Dates are Jan. 20-22; venue is the Huntington-Sheraton Hotel in Pasadena, Calif.

Sessions will be both general and specific, covering all aspects of programming operations, including music, air personalities, promotions and production. The event will cover most music-oriented music formats, including AOR, Hot 100, adult contemporary, country and black.

Convention director is radio consultant and Billboard columnist Mike Harrison, working in conjunction with the magazine's radio programming editor, Douglas E. Hall.

*(Continued on page 8)*

## MGM/UA Vid Drops Rental-Only Program

By LAURA FOTI

NEW YORK—MGM/UA Home Video is instituting a number of changes in its operation, including the dropping of the rental-only "First Run Home Video Theater" program, according to vice president of sales and marketing Bill Gallagher.

Gallagher says the decision was made for a number of reasons, including a lack of understanding and acceptance of the plan at retail and a new emphasis by MGM/UA on "selling through rather than selling to."

The company has the MGM film library and much of the UA library at its disposal, giving it a large selection of classic titles. In addition, it has made a commitment to such non-film programs as "The Complete Beatles" and "The First Barry Manilow Special." All of this constitutes a strong sale catalog, says Gallagher, and MGM/UA will concentrate on such titles.

"We sell to a distributor, who sells to a retailer, and then the chain ends because the major revenues at retail are from rental. That is not selling

*(Continued on page 68)*

## Firm Acquires Sedaka Titles

NEW YORK—The Neil Sedaka catalogs, Kiddio Music and Top Pop Music, have been acquired by the Entertainment Company Music Group.

The purchase, long anticipated in the trade, was made from movie producer Saul Steinberg, who are reported to have paid \$3.5 million for the catalogs five years ago. No figure was disclosed on the current transaction, which also includes a commitment for Sedaka's future output.

Included in the Sedaka catalogs are such standard material as "Laughter In The Rain," "Love Will Keep Us Together," "Solitaire" and "The Hungry Years."

SEPTEMBER 4, 1982, BILLBOARD

## Doubleday Buys WMET Chicago For \$9.5 Million

NEW YORK—In his third major radio station purchase in the past six months, Doubleday Broadcasting president Gary Stevens has signed a deal with Metromedia to buy WMET Chicago for \$9.5 million.

Combined with the purchase of WAVA Washington in February for \$8 million and WTFM (now WAPP) New York in May for \$9.7 million, the fast-moving Stevens has spent \$27.2 million to build up his company to a full legal complement of seven FMs. All are in AOR formats. Doubleday also owns two AMs, but Stevens has so little faith in AM's future that he has told the Doubleday board that he will acquire no additional AMs and may, at some future date, dispose of the two the company owns.

Stevens says he will "leave WMET alone. We didn't make any changes in Washington." The new stations are joined with KPKE Denver, WLLZ Detroit, KDWB-AM-FM St. Paul and KWK-AM-FM St. Louis.

Metromedia is selling WMET to clear the way for its acquisition of WFLD-TV Chicago from Field Communications for \$136 million. FCC regulations prohibit a company from acquiring a tv station in a market where it owns a radio property. Metromedia is also selling WTCN-TV Minneapolis to Gannett Broadcasting and WXIX-TV Cincinnati to Malrite Communications which raise funds for the purchase of WFLD. The sale of the two tvs and WMET will net Metromedia \$130 million.

## AOR Stations To Launch 'Ticket To Rock' Contest

By LEO SACKS

NEW YORK—Rock radio initiates a different kind of ticket giveaway next month when 25 AOR outlet, bolstered with prizes from Panasonic, Discwasher and Epic Records, launch an ambitious national contest called "Ticket To Rock."

The promotion, which is tied to

the fall ratings sweep and is exclusive to each market, involves a scratch-off game card customized with the call letters of each "Ticket to Rock" station. More than 7 million cards, shaped like concert tickets, have been shipped to the participating stations, which will distribute them to their retail sponsors in September.

Danny Socolof, who designed the sweepstakes for his Contemporary Marketing firm in St. Louis, is secretive about the identity of the stations. But he says that Hefel, Sandusky and Doubleday properties are represented in such markets as New York, Cleveland, Denver, Dallas, Houston and Washington, D.C.

"It's the first national game promotion of its type for broadcast," says Socolof, noting that "Ticket to Rock" has been endorsed by AOR consultants Lee Abrams and John Sebastian. "It reinforces call letters, involves sponsors and promotes active forced listenership, but it's also fun to play."

Instant prizes include 500 portable stereo cassettes from Pioneer, 5000 Discwasher record care units, 40,000 "Ticket To Rock" T-shirts manufactured by Contemporary Marketing, and 50,000 "Ticket to Rock" record albums featuring acts on the Epic roster. A grand prize, the "Rock Dream Fantasy," features an all-expense paid vacation for two to

*(Continued on page 6)*

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## FOR RECORD &amp; TAPE PRODUCT

## WEA Code Offers Common ID

By SAM SUTHERLAND

LOS ANGELES—WEA has formally unveiled a new product numbering system that organizes Warner Bros., Elektra/Asylum and Atlantic record and tape product under a common identification scheme for the first time in the companies' histories.

As confirmed earlier by Warner Bros., the first label to institute the five-digit selection number format, the move is aimed at permitting a single number that will coincide with the UPC numbering developed for industry bar codes.

As outlined in an Aug. 13 letter mailed by WEA regional branch managers to their accounts, the format of five-digit selection number and single digit configuration code that has appeared on recent Warner

Bros. albums is being used on all WEA product, excepting the Warner-distributed ECM and Geffen labels and Elektra's classical Nonesuch line.

WEA is also alerting accounts to the use of an alphabetical price code to appear on product carrying other than \$8.98 list tags. Under that scheme, for example, \$5.98 list merchandise would add a "B" at the end of the catalog number and configuration series. The memo also explains the presence of an added digit on product spines, a "g" appearing several spaces in front of the selection number.

That extra number is said to be for use with international shipments, and is not part of the actual catalog or selection number.

Five different configurations are provided for under the system: 12-

inch singles, denoted by an "0" following the selection number; LPs ("1"); cassettes ("4"); 7-inch singles ("7") and 8-track tapes ("8").

Thus, a typical album selection number provided by WEA as an example might read "9 23694-1B," with the "9" representing the international code; the next five digits being the actual selection number; the "1" following that number signifying an LP; and the "B" flagging the selection as a midlined \$5.98 title.

Album product is numbered sequentially upward from specific starting numbers outlined by label in the memo. Singles, by contrast, are numbered in reverse, counting backwards. Thus, Elektra/Asylum LPs are now counting upward from 60000, while that company's singles start at 69999 and proceed downwards.

As for price codes, 26 different alphabetical codes (excepting "D" for \$8.98, which will not appear on spines, and including AA for the highest list, \$39.98) are provided.

The changes affect only new releases, with catalog titles to retain their original selection numbers. Additionally, it's known that certain new releases assigned catalog numbers under the old label systems have been released concurrent with other titles numbered under the new scheme.

## NAB To Spotlight Urban Contemporary

By NELSON GEORGE

NEW YORK—Urban contemporary formats are getting particular attention at this year's NAB Radio Programming Conference. Not only are they getting attention in the usual Sunday (29) and Monday (30) night format rooms, but there's another look at the format on Monday afternoon.

The format is being looked at from two viewpoints, according to Ron Riley, moderator of the session on urban contemporary, member of NAB's conference steering committee and operations manager of WCAO/WXYV Baltimore.

"One, we'll try to be a guide to anyone who might be interested in utilizing this format at their station," Riley explains. "Two, we'll talk about how the format has been altered and refined over the last few years."

Noting the title of the afternoon session is "The New Realities of Urban Contemporary," Riley comments, "As the title implies urban is in a new stage when you consider its success around the country."

Scotty Andrews, program director of WVEE Atlanta, will discuss pro-

gramming, including the application of research and use of crossover records and jazz.

Amos Brown, program director Indianapolis' WTLC will talk about community involvement and the Arbitron's DST program and Lee Siomson of WRKS about the problems and pleasures of selling urban contemporary to advertisers.

Riley, whose WXYV is Baltimore's number one FM station, says the problems of selling the format should spark a constructive dialogue. "We've found that it's important to research our audience to show advertisers the dollar potential of our predominantly black listenership. There are still a lot of misconceptions about our listeners, in terms of their earning power, that we have to cut through. We'll present some ideas on how to do it."

Arbitron's DST, which many credit with aiding urban contemporary, may be the source of some controversy. Andrews of Atlanta's WVEE says "many are using that as an excuse to explain why urban is doing so well against their format. But if you look around the country at the urban stations that are doing well they are the same as before. In our case we moved from a 10.3 to a 11.2, which probably would have been our regular movement. We've been trending upward since 1977, so this was nothing new."

Riley adds, "It depends on who you are and who you work for" if you like DST. "All it does is more accurately measure a particular audience. That's it, period."

The diversity of approaches found under the urban contemporary banner will be explored. Andrews notes that "no two urban contemporary formats sound the same. A lot of recent research and study goes into understanding who you want to reach and how. Take, for example, the New York market. WKTU has a strong Latin following. WRKS has a young black base, while WBLS has also had a black base, but with an older audience."

## MILLER TO AOR GROUP

NEW YORK—Chris Miller, program director of KLOL Houston, has been named chairman of Billboard's AOR Radio Advisory Committee.

He succeeds Neal Mirsky, who resigned when he left WSHE Ft. Lauderdale and the radio field to take a position with MTV.

Serving on Miller's committee are Dave Hamilton, national p.d. for Doubleday stations; Tom Owens, p.d. of WQFM Louisville; Frank Cody, director of affiliate relations/program development for NBC's Source; and WNEW-FM DJ Pete Fornatale.

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## Executive Turntable

At Eillboard in New York, Howard Levitt is promoted to the new post of production editor. He joined the magazine in December, 1981 as copy editor. Succeeding him in that position is Peter Keepnews, former managing editor of Record World.

## Record Companies

Dan Young is upped to vice president of international at PolyGram Records in New York. He was director of international for the label. . . . Oscar Fields joins Warner Bros. Records, in Los Angeles as vice president of black music sales. He was vice president of special markets for Elektra/Asylum Records. . . . Steve Barri is named to the newly created post of vice president of creative affairs for Motown Records in Los Angeles. He was an independent record producer.



Young



Fields

Jack Reynolds is promoted to director of special markets for Capitol Records in Los Angeles. He has been with the label since 1975, serving most recently as district manager for the Detroit sales office. . . . Andi Stevens is upped to director of a&r production/international at Boardwalk Entertainment in Los Angeles. She joined the label in 1980 as executive assistant to Neil Bogart. . . . Janice Azrak is appointed public relations director for Elektra/Asylum Records in Nashville. She has been with the label for more than five years, serving most recently as tour press director in



Stevens



Azrak

Los Angeles.

Ed Preston resigns as general manager of RCA Canada to assume a similar position with Roger Whittaker Enterprises in Toronto. . . . Bob Fead is named president of Monument Records in Los Angeles. He was president of Alfa Records. Named general manager of Monument's Nashville operation is Bob Hunka, who was general manager of Velvet Apple Music (story, page 3). . . . Jay Jacobs joins Kids Stuff Records in Hollywood, Fla. as director of finance and operations. The 26-year marketing veteran was owner of a seven-store retail chain in Knoxville. . . . Tom Bee is appointed vice president of Radio Free America Records in Albuquerque. He was a writer/producer for Motown.

## Marketing

Murray Frank joins Al Franklin's Musical World in Hartford, Conn. as vice president and general manager. He was with Sam Goody Inc. for 27 years.

## Publishing

Paul Bezilla is named general counsel for K-tel Music in Los Angeles. He was counsel for the firm's Winnipeg division.

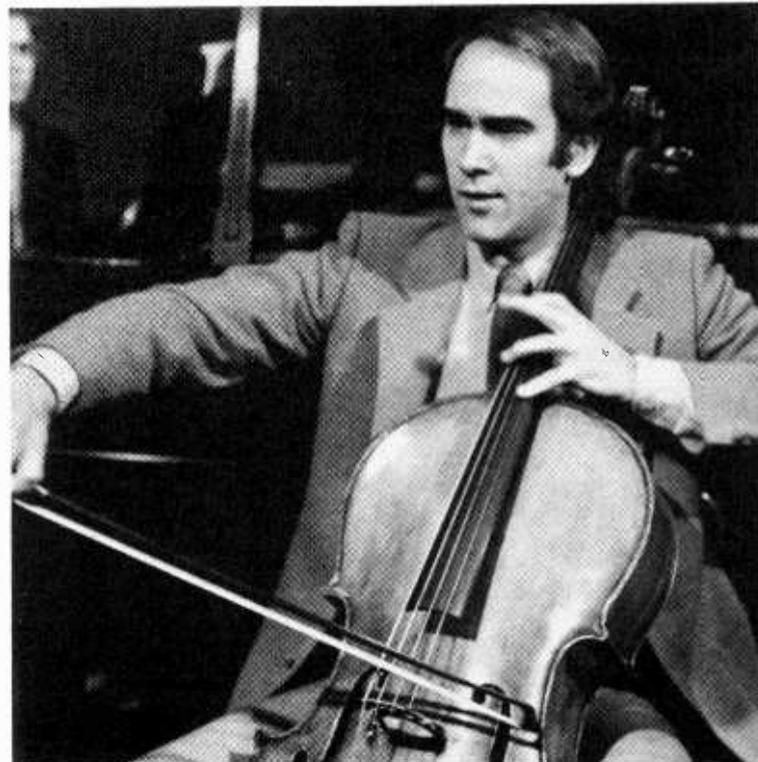
## Video/Pro Equipment

At Home Box Office in New York, four vice presidents have been appointed in the programming division. Fred Cohen is vice president of HBO Enterprises, a new division covering ancillary sales and coproduction activities, such as program sales, domestic and foreign syndication, international programming and worldwide home video. He was director of coproductions.

Also at HBO, Mack Perryman is named vice president of programming operations; Bob Kreek is appointed vice president of film acquisition; and Lee DeBoer is upped to vice president of Cinemax. Perryman was director of scheduling; Kreek was director of film acquisition; and DeBoer was director of programming for Cinemax and program services.

## Related Fields

Mary McInnis Boies is appointed vice president of corporate information for CBS Inc. in New York. She joined the corporation in 1981, serving as assistant general attorney, office of the general counsel.



CLASSICAL CABLE—Cellist Carter Brey appears on "Young Concert Artists Presents," a program on Group W Cable of upper Manhattan. The series, part of Group W's community programming, spotlights local artists in their 20s.

## A&amp;M Charging For Duplication Of Promo Clips

LOS ANGELES—In what could be a precedential move, A&M Records is now asking clubs, cable tv, pay systems and other outlets for the label's promotional video and film clips to begin paying for all duplicating costs.

The new policy was announced Tuesday (24) by Martin Kirkup, the label's vice president of artist development, who says that A&M has suspended all promotional servicing for 10 days prior to that action. The company has already begun notifying larger video outlets of the impending change.

A&M's move is actually aimed at framing a consistent policy for all users, not just at introducing a fee structure, since major systems including Warner-Amex's MTV and HBO had already been paying for transfer of audio and video tracks from label master videotapes.

Kirkup says typical duplication costs average from \$65 to \$80 per tape, depending on the format. "MTV uses very high quality sound, and provides for a separate stereo audio track, so the cost to them runs a bit higher," he adds.

Although the policy has only just been formalized, Kirkup said there was no sign of any defections. "I think the major systems will all fall in line," he asserts.

## Expect 500 Firms At Eighth Musexpo

NEW YORK—Over 500 companies from 40 countries are scheduled to attend the eighth annual International Musexpo '82 convention, Sept. 30-Oct. 4 in Bal Harbour, Miami Beach, Fla., according to Roddy Shashoua, president of International Music Industries, Ltd.

THE

# Artis't Ball

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Mr. Luther Vandross  
Mr. Ben Vereen  
Ms. Dionne Warwick



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and her smashing duet with The 4 Tops



## MUSIC IN THE AIR



HI! This is John Doremus.

"Firsts" are not new to us but the L.A. office is in a special tizzy just now...as our own Bill Stewart interviews Warner Bros.' porcine superstar and prima ballerina assoluta, Miss Piggy! You'll soon hear all about it on TWA...through Miss Piggy's Aerobique Exercise Workout Album. Slim while you snooze!



Seeking to inform...as well as entertain...American Airlines continues its business series, with Bache account-exec Patrick Hines concentrating on the bond scene, interviewing "How'm I doing?" Mayor Ed Koch of New York, 32-year-old U.S. Treasurer, Angela Buchanan...and Bob Crandell, president of American Airlines.



Delta Airlines, John White has selected an interview in depth with Diana Ross to lead off "Show case," a channel hosted by yours truly, and, of course, featuring her music on RCA records.

Western Airlines offers a charming "first"...from "Georgia" to "Brazil," a program on the legendary music of the Peer-Southern Group, with president and music buff Ralph Peer himself as genial guide...In September, famed deejay Wolfman Jack reproduces his popular "Graffiti Gold" show aloft...another "first" for the "champaign airline."

USAir is currently featuring an interview on that chart-topping, award-winning country group, Alabama, along with their hits.



We're looking forward to November...that's when we debut our new five-channel cable radio system via our associates Satellite Syndicated Systems using Satcom III transponder 6's audio subcarriers...to offer 24-hour formats in country, big bands, comedy, show tunes and gold from the 50's & 60's. It's exciting to ride the wave of the future!



It was a thrill to learn that our own John Doremus Show is now being heard on both morning and evening drive, via KZZL-FM, in Sioux City. PD Roger Miller, that's over 5 hours of me a day! Thanks, too, to WBCO in Battle Creek and WCSY, South Haven, for your longtime confidence in the show...let's hear it for the great state of Michigan!

Thanks for listenin'

JOHN DOREMUS



**MUSIC IN THE AIR**

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# Chartbeat

## Arif, Aretha Back On Top; And Now, It's Miller Time

By PAUL GRIEN

Aretha Franklin and Arif Mardin, who teamed on some of the hottest records of the early '70s, are both back in peak form this week, with separate Arista hits.

Franklin's "Jump To It," produced by Luther Vandross, jumps to No. 1 on Billboard's black chart (and to number 59 pop). It's the Queen of Soul's 18th No. 1 black hit, and her first in more than five years, since "Break It To Me Gently" in June, 1977.

Mardin, meanwhile, moves into the top 10 with Melissa Manchester's "You Should Hear How She Talks About You," which leaps five points to number six. It's Mardin's 17th top 10 pop hit, which is impressive, but what's even more impressive is that those hits have encompassed 11 different artists.

The list includes the Young Rascals' "Good Lovin'" (1966/#1), Dusty Springfield's "Son-Of-A-Preacher Man" (1969/#10), Brook Benton's "Rainy Night In Georgia" (1970/#4), Roberta Flack & Donny Hathaway's "Where Is The Love" (1972/#5), Danny O'Keefe's "Good Time Charlie's Got The Blues" (1972/#9), Hall & Oates' "She's Gone" (1976/#7) and Carly Simon's "You Belong To Me" (1978/#6).

Mardin's hottest year to date was 1975, when he had the Average White Band's "Pick Up The Pieces" (#1) and "Cut The Cake" (#10) and The Bee Gees' "Jive Talkin'" (#1) and "Nights On Broadway" (#7). But the act with whom he's had the most top 10 hits over the years is Aretha Franklin: "Bridge Over Troubled Water" (1971/#6), "Spanish Harlem" (1971/#2), "Rock Steady" (1971/#9), "Day Dreaming" (1972/#5) and "Until You Come Back To Me" (1974/#3).

The Franklin sessions were coproduced with Jerry Waxler and Tom Dowd, who also joined Mardin on the classic "Dusty In Memphis" album. The Young Rascals smash

was coproduced with Dowd, the Flack and Hathaway hit with Joel Dorn.

"You Should Hear How She Talks About You" is not only Mardin's biggest hit in years, it's already matched the number six peak of 1975's "Midnight Blue" as Manchester's highest-charting single to date.

Mardin also produced Aretha Franklin's 1981 album "Love All The Hurt Away," which yielded a top 10 r&b hit in the title track, a duet with George Benson. But "Jump To It" is Franklin's first No. 1 black hit since moving from Atlantic to Arista two years ago.

This is the fourth year in a row that Arista has secured a No. 1 r&b hit, with Franklin's record preceded by Ray Parker Jr. & Raydio's "A Woman Needs Love" in '81, Tom Browne's "Funkin' For Jamaica" (on Arista/GRP) in '80 and GQ's "Disco Nights (Rock Freak)" in '79.

"Jump To It" is the second No. 1 black hit in less than a year for producer Luther Vandross, following his own "Never Too Much" on Epic last October. Vandross also produced the week's highest-debuting r&b single—Cheryl Lynn's remake of Marvin Gaye's "If This World Were Mine" (Columbia), which bows at 70.

★ ★ ★

Miller Magic: The Steve Miller Band's "Abracadabra" jumps to No. 1 on this week's pop chart, becoming Capitol's first No. 1 hit since the Knack's "My Sharona" three years ago. In the same time, sister label EMI America/Liberty has collected four No. 1 hits: Robert John's "Sad Eyes" (October, 1979), Kenny Rogers' "Lady" (November, 1980), Sheena Easton's "Morning Train" (May, 1981) and Kim Carnes' "Bette Davis Eyes" (May, 1981).

Capitol has had many sizable hits in this period—Neil Diamond's "Love On The Rocks" and Juice Newton's "Queen Of Hearts" both reached number two—but none mustered the strength to go all the way.

This is the Steve Miller Band's third No. 1 pop single, following "The Joker" (January, 1974) and "Rock'n' Me" (November, 1976). Only three acts have amassed more No. 1 hits while on Capitol: the Beatles (18, including five on Apple), Paul McCartney & Wings (six, including three on Apple) and Nat "King" Cole (four, including one by the King Cole Trio).

Two other Capitol acts have had three No. 1 hits: the Beach Boys and Helen Reddy. And six acts have had two: Johnny Mercer, Les Paul & Mary Ford, Glen Campbell, Grand Funk and, on Apple, George Harrison and Ringo Starr.

"Abracadabra" also enters Billboard's black singles chart this week at 85. It's Miller's second black radio hit, following "Fly Like An Eagle," which made the r&b top 20 in 1977. On the pop chart, it peaked at number two.

★ ★ ★

Fast Facts: Frank Zappa this week cracks the top 40 on the singles chart for the first time, as his collaboration with daughter Moon, "Valley Girl" (Barking Bumpkin/CBS), jumps seven points to 34. Zappa's only pre-

(Continued on page 70)



**SURPRISE APPEARANCE**—Sippie Wallace makes a surprise guest appearance with B.B. King at the Montreux Jazz Festival. Wallace was on a European concert tour promoting her first Atlantic album, "Sippie."

## AOR's 'Ticket To Rock'

• Continued from page 3

any three concerts in the world plus \$5,000 cash for each trip, or a \$25,000 cash equivalent.

The game cards were sold to the stations in lots of 50,000, and most stations purchased 100,000 tickets for \$12,500, according to Socolof. He adds that some stations bought as many as one million tickets.

Other portions of the contest include a "listener game," where winning numbers are read over each sta-

tion, and a "second chance" sweepstakes, which insures that the "Rock Dream Fantasy" and other prizes are awarded.

Socolof, who made separate deals with each company, says he pitched the promotion for a year to as many as 100 rock, top 40 and adult contemporary stations. "It was a first come, first served situation in each market," he explains. "There was no bidding." He hopes to inaugurate "Ticket To Rock 2" in the spring.

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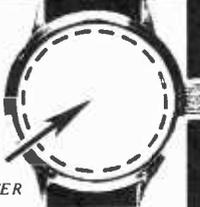
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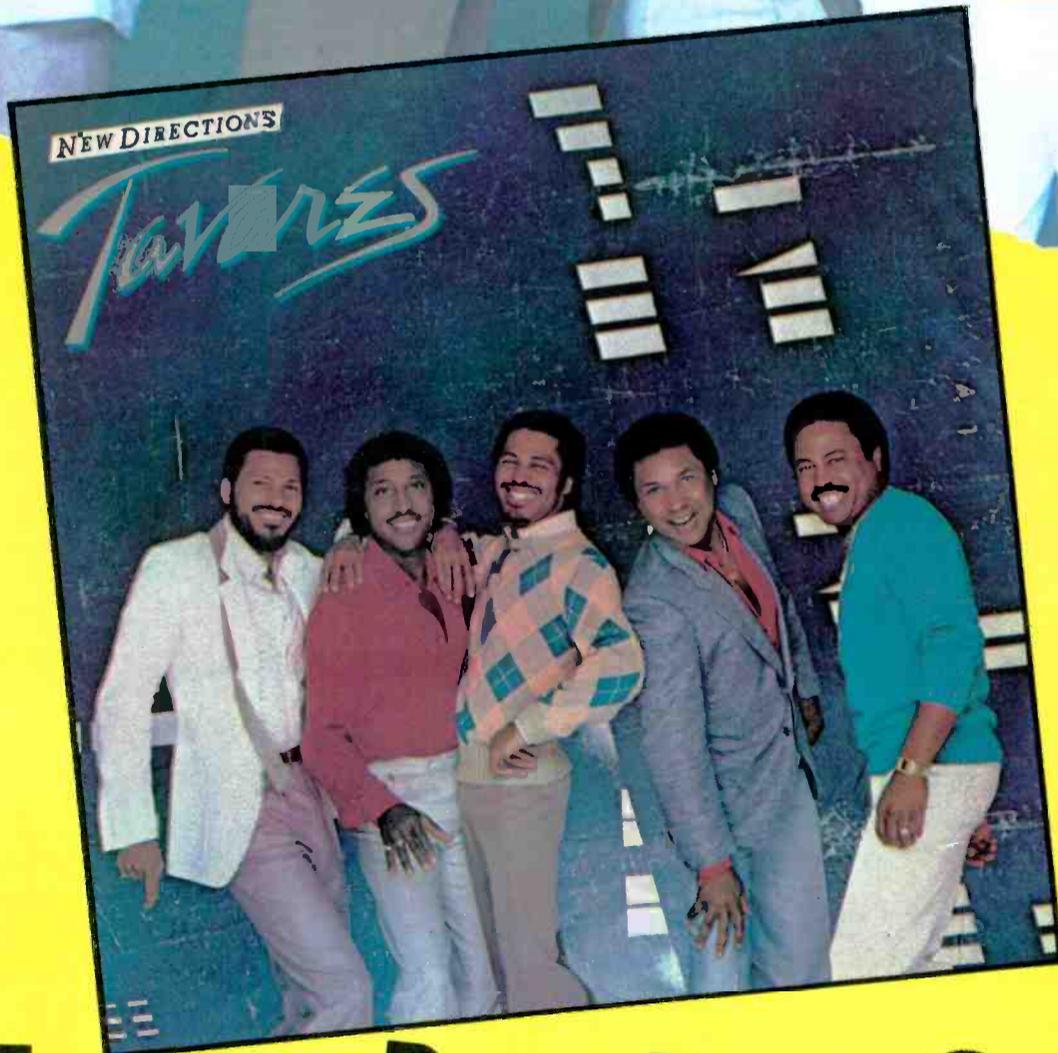
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Tavares have been full-time contributors to the R&B and pop charts for the last eight years running. They earned a gold single for their cover of Hall & Oates' classic "She's Gone," contributed to The Saturday Night Fever soundtrack album, and have delivered unforgettable performances including shows with both The Bee Gees and The Jacksons. Now, Tavares triumphantly returns with "New Directions" (AFL1-4357), the title and the attitude of their smash debut album on RCA. Featured is the current hit single "Penny For Your Thoughts" (PB-13292). Sporting a new label, a collection of sure-fire hit material and a winning attitude toward change, Tavares' "new direction" continues to be...SUCCESS.

# NEW DIRECTIONS





**FAITHFULL FAN**—Duran Duran keyboardist Nick Rhodes greets Marianne Faithfull following the group's New York appearance with Blondie.

### For The Record

Joe Chiccarelli produced Oingo Boingo's new A&M single, "Private Live," not David Kershbaum, as indicated in a recent review.

## Rod Stewart Sues Manager For \$30.2M In Damages

LOS ANGELES—Rod Stewart accuses his longtime manager, William A. (Billy) Gaff, of acting illicitly as a California booking agent and of fraudulently representing him in a Superior Court complaint here.

Prior to filing the \$30.2 million damages suit, Stewart filed a petition with the California Labor Commission, charging Gaff had illegally acted as a booker without a state license. The complaint contends such a petition has original jurisdiction over such controversy, and, if the Commissioner were to rule in the singer's favor, all contracts between the two would be null and void and all sums paid by Stewart to Gaff would be void.

The suit claims Gaff acted in an agent's role in procuring record contracts, publishing agreements, concert, tour and tv and motion picture engagements.

It's claimed Gaff also acted as a business investment counselor to

Stewart, wherein the complaint states Gaff advised the plaintiff to invest nearly \$3 million in a proposed hotel operation, in which Stewart suffered "great financial loss."

Gaff is also accused of diverting soundtrack distribution to his own music publishing entities without informing Stewart. In addition, it's alleged the defendant obtained valuable publishing links with members of Stewart's supporting band and opening acts on concert tours. Gaff is accused of mismanaging concert tours and recording sessions, resulting in "huge cost overruns and nonpayment of employees." The suite charges Gaff owes Stewart \$200,000 from a deal the defendant made for his own publishing firm with Stewart.

Stewart notified Gaff in late March that he wanted to terminate his contract. In April, Gaff filed suit against Stewart and his accountants, charging misappropriation of moneys. In July, Gaff is alleged to have filed a similar suit in a New York jurisdiction. Also in July, Gaff dismissed Stewart and his Carolwood firm from his Superior Court suit here.

### WB: Asks Ruling On Stewart \$\$

LOS ANGELES—Warner Bros. Records is asking Superior Court here to determine how the label will pay \$177,488 in mechanical royalties on its use of Roderick "Rod" Stewart compositions for the quarter ending June 30, 1982.

The label claims it is stymied in making the payments by written warnings from both Stewart and Riva Music, the Billy Gaff publishing firm, stating each has first right to the payment.

The plaintiff offers to put up the quarterly payment for disbursement to the court-directed party with the clerk of court here.

Gaff, who claims to be Stewart's personal manager, and the singer, who claims he is through with Gaff, are in the midst of a running legal skirmish (see separate story on this page).

### Billboard Radio Convention Set For January

• Continued from page 3

Harrison notes, "The conference will feature representatives of different formats, brought together in sessions of common interest, to compare notes and share ideas. The old-fashioned method of segregating everyone into their own isolated 'format session' is a limited concept in today's rapidly evolving radio scene."

"The sessions will go around the clock into the night, including serious dinner sessions, as opposed to dinner 'shows.' Today's radio broadcaster is a dedicated professional looking for a lot more out of a convention than just an excuse to party. Our plan is to give them just that and a lot more in terms of their interest, needs and perspective.

Details of the convention agenda, speakers and registration information will be published in forthcoming issues of Billboard. In the interim, further information is available from Kris Sofley, convention manager at (213) 859-5319.

## Market Quotations

As of closing, Aug. 26, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Alltec Corporation	—	111	1/2	1/2	1/2	+ 1/16
44 1/2	26 1/4	ABC	7	2931	44 1/2	43 1/4	43 1/4	+ 3/8
35 1/2	25 1/4	American Can	9	569	30 1/2	30 1/2	30 1/2	+ 1/8
7 1/4	4	Automatic Radio	4	26	6 1/2	6 1/2	6 1/2	Unch.
47 1/2	33 1/2	CBS	6	2226	45	43 1/2	43 1/2	+ 1/8
7 1/4	5	Craig Corporation	21	4	6 1/2	6 1/2	6 1/2	Unch.
59 1/4	47	Disney, Walt	15	6663	55 1/2	51 1/2	53 1/2	- 2 1/2
4	2 1/2	Electrosound Group	—	2	2 1/2	2 1/2	2 1/2	+ 1/8
17	11 1/4	Gulf + Western	4	719	14 1/2	13 1/2	14 1/2	+ 3/8
15 1/2	10 1/4	Handleman	7	109	14 1/2	14 1/2	14 1/2	Unch.
6 1/4	1 1/2	Integrity Entertainment	2	4	1 1/2	1 1/2	1 1/2	+ 1/8
7	3 1/4	K-tel	7	7	4 1/4	4 1/4	4 1/4	Unch.
59	36	Matsushita Electronics	9	166	45 1/2	44 1/4	44 1/4	- 3/8
67 1/2	38	MCA	15	1257	67	65	65 1/2	+ 1/8
61 1/4	48 1/4	3M	10	3696	60 1/2	59 1/2	59 1/2	Unch.
69 1/2	49	Motorola	13	4352	71 1/2	69 1/2	70 1/2	+ 1 1/4
41 1/2	30	North American Phillips	6	70	41 1/2	40 1/2	41 1/2	+ 3/8
10 1/2	5 1/2	Orrox Corporation	—	153	7 1/2	6 1/2	7	+ 3/8
16 1/2	10	Pioneer Electronics	17	—	—	—	11 1/2	Unch.
23 1/2	15 1/4	RCA	9	5242	21	20 1/2	20 1/2	+ 1/8
17 1/4	11	Sony	11	18484	14 1/2	14 1/2	14 1/2	- 1/8
34 1/4	19	Storer Broadcasting	15	442	26 1/2	24 1/2	25 1/2	+ 1
3 1/2	2	Superscope	—	18	2 1/2	2 1/2	2 1/2	+ 1/8
34 1/4	27 1/4	Taft Broadcasting	8	119	33 1/2	32 1/2	32 1/2	+ 3/8
63 1/4	35	Warner Communications	8	7613	40 1/2	38 1/2	39 1/2	+ 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Kustom Elec.	—	1 1/2	1 1/2
Certron Corp.	2200	1	1 3/16	Recoton	300	2 1/2	2 1/2
Data Packaging	—	6	6 1/2	Reeves Comm.	88600	29	29 1/2
Josephson Int'l	1200	8 1/2	8 1/2	Schwartz Bros.	—	1 1/4	2 1/2
Koss Corp.	3900	4	4 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.

### MCA First Half Operating Income Up

LOS ANGELES—MCA, Inc. reports a small operating income increase for the first half of 1982 for its records and music publishing division, even though revenues were off slightly. Revenues for the division were down for the six months ended June 30, \$1,446,000, to \$79,516,000 this year from \$80,962,000 in the same period for 1981. Operating income was up \$989,000, \$12,114,000 this year compared to \$11,125,000 a year ago.

For the three-month period ended June 30, the division's revenues were \$34,016,000, a decline of \$4,109,000 from last year's second quarter revenues

of \$38,125,000. Operating income for the same period was down \$459,000, \$3,855,000 this year compared to \$4,314,000 last.

Overall, MCA's net income for the first half of 1982 was \$62,882,000, up \$7,791,000 from \$55,091,000 for the same period last year. Earnings per share were \$2.63 for six months and \$1.61 for three months, up \$3.32 and \$3.31 from comparable periods a year ago. MCA chairman Lew Wasserman attributed the overall increase to the success of two films, "On Golden Pond" and "E.T." The company's second quarter net income was its highest ever, while the first half net was its second highest.

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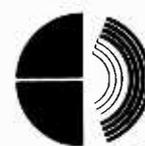
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## Wide Variety Of Music On Cable In Sept.

NEW YORK—A Teddy Pen-dergrass concert, taped earlier this year in London, will debut on Home Box Office Sept. 11. Included in the special is an exclusive interview with the artist, taped in Philadelphia after his release from the hospital following an automobile accident.

"Sweeney Todd," the Stephen Sondheim musical, premieres Sept. 12 on the Entertainment Channel (for a review, see p. 42). Angela Lansbury recreates the role she played on Broadway.

Leos Janacek's two-act opera "The Excursions Of Mr. Broucek" will be telecast on Bravo Sept. 13. Performed by the Indiana University Opera Theatre, it's the American stage premier.

MTV: Music Television offers a Labor Day special Sept. 6 with interviews with the Rolling Stones, Pete Townshend, Robert Plant, Fleetwood Mac, Genesis and Journey.

All these and more constitute music on cable for September.

On HBO, besides Teddy Pen-dergrass (Continued on page 70)



Billboard photo by Chuck Pulin  
**STOUT CREW**—The Chieftains set up for filming a Guinness Stout commercial to air in Ireland and Europe. The commercial was shot in New York by an Irish film crew.

## Cable Watch

### N.Y.'s Group W Offers The Sounds Of The City

By LAURA FOTI

The city has a beat all its own, and through the technology of cable tv,

that beat can be seen as well as heard.

Group W Cable of uptown Manhattan has made a commitment not only to community programming, but to the unique musical sounds of such neighborhoods as Harlem and the "Barrio." The racial make-up of the area served by Group W is 39% Hispanic, 30% black and 31% white.

"We try to appeal to that audience with a mix of everything from salsa to classical to progressive jazz to religious music to punk rock," says Richard Derman, executive producer of community programming for Group W. "We show musicians with a following in our area."

Current programming includes "Joyful Noise," the religious music series; "Music City," a jazz show hosted by WKTU-FM disk jockey Carlos De Jesus; "Young Concert Artists Presents" and "Keyboard Specials," two classical shows; and others. Upcoming is a doo-wop special.

There is no special funding for the programming, according to Derman. "We get a limited budget from corporate." Artists receive no money for their appearances, but do get a copy of the videotape and, of course, the exposure. Derman is trying to set up a network among other Group W operations so the music shows could appear elsewhere around the country.

\*\*\*

One of the better-represented musical acts on cable and home video has been Fleetwood Mac, both separately and as a group. Mick Fleetwood's "The Visitor," "Bob Welch And Friends" for cable and RCA videodisk, Stevie Nicks' Home Box Office special, a Warner Home Video documentary—these will now be joined by another HBO special, this one to be taped at the Los Angeles Forum Oct. 4 and 5, and to air in February.

"We explored all the options, including a live pay-per-view performance, and HBO is absolutely the right choice," says Mickey Shapiro, the band's lawyer and executive producer of such projects as this one, "Bob Welch And Friends," "The Visitor" and an upcoming Christine McVie special.

"It's sad that a lot of people think the record business is over," he continues. "'Mirage' (Fleetwood Mac's latest album) is as brilliant and commercially accessible as 'Rumours,'

(Continued on page 63)

## The Rhythm & The Blues

### A Fond Farewell To Two Very Special Men

By NELSON GEORGE

Recent weeks have seen the death of two significant figures in black music, Commodores manager Benjamin Ashburn and singer Joe Tex (Billboard, Aug. 28). Both contributed in their special ways to the growth and enjoyment of that music.

Ashburn was a strong-willed and shrewd businessman, who did well by the six members of the Commodores. The key thing about him from an industry viewpoint was not that he "discovered" the Commodores (he wasn't the only one to see their talent early on), but that he was able to grow as the group did. With the aid of a good staff,

Ashburn was able to make deals that both brought the Commodores' organization income and helped develop the band's image.

When the Commodores debuted in the early '70s, self-contained acts were, in the wake of Sly & the Family Stone, the "in" thing in black music; the Commodores were just one of many. But with almost every album, the band became more visible just as its music was becoming more sophisticated.

Black managers have a bad reputation in some quarters (Richard Pryor's recent settlement against David Franklin hasn't helped their image). Ashburn was well aware of the stereotypes that worked against him.

The following quote, taken from (Continued on page 55)



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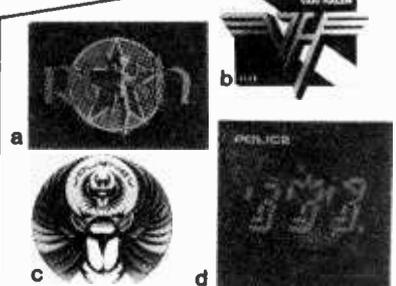
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## Arbitron Sets New System Of Monthly Reports

NEW YORK—It's almost a matter of semantics. Arbitron is planning to discontinue its monthly reports in five markets, but it will continue to issue data on a monthly basis. This data will cover a three-month period on a rolling basis, with the oldest month dropped and the newest added each month.

In what has been described as a "major victory" for the Arbitron Radio Advisory Council, the rating service has announced it will replace the generally disliked printed monthly service with a new one, delivered by a printout from a new microcomputer, which Arbitron will shortly offer in the major markets where the monthlies have been available: Philadelphia, Cleveland, Boston, Houston and Detroit.

Arbitron is now working up a rate card on this new terminal, which the rating service has designated the CD-110. A spokesman for Arbitron said that it was not anticipated that radio stations would object to this added charge.

## Kool Is Coming

PolyGram's slate of major album releases for the fall includes "As One" by Kool and the Gang. This was omitted from the new product survey in Billboard's Aug. 28 issue.



**FEARLESS INSTORE**—A&M recording group Oingo Boingo plug their latest album "Nothing To Fear" at a San Diego Licorice Pizza.

## Heartland Beat 1982 ChicagoFest Ends On A Profitable Note

By MOIRA McCORMICK

ChicagoFest 1982 ended on a profitable note. Overall attendance at the Fest, Aug. 4-15 at Navy Pier, was down 30,000 from last year's totals—804,000 turned out as compared to 833,000. But revenues from the Fest totalled \$6 million plus, up from 1981's \$5.4 million. The City of Chicago's estimated profit is \$7-800,000, according to Jill Myers, assistant director of marketing for ChicagoFest.

As previously reported (Billboard, Aug. 21), bad weather, more than Operation PUSH's black boycott, was blamed for the attendance decrease.

The lowest-attended day was also the rainiest. 33,000 turned up Aug. 7, when Gregg Allman headlined the Main Stage, only 3000 of whom arrived after 3:00 p.m. when precipitation was at its worst. Allman was a last-minute replacement for Stevie Wonder, who had cancelled because of the boycott. "We had 2.4 inches of rain that day alone, which absolutely ended it," says Joe Pecor, director of marketing.

Heaviest-attended day was Aug. 11, when a crowd of 110,000 forced officials to close the gates at 9 p.m. The Doobie Brothers, in the midst of their "farewell tour," were headlining.

Frank Sinatra's appearance, easily the most impressive booking coup in Fest history, drew 93,000 to Navy Pier Aug. 10.

Dates for ChicagoFest 1983 are scheduled to be Aug. 3-14.

Renowned Chicago blues label Alligator Records is branching further into reggae with debut domestic albums by two Jamaican recording stars.

"Youthman Penitentiary" by Edi Fitzroy with the Roots Radics Band and "Forward" by the Abyssinians, both artists previously unavailable in the U.S., saw release in mid-August.

Long known for its fine waxings of "American roots music," Alligator has since 1979 been expanding its catalogue to include Jamaican roots as well. Alligator's first reggae release was the debut album of English/Jamaican band Black Slate.

"Reggae wasn't really available domestically when we started with it," notes Mindy Giles, Alligator vice president of marketing and promotion. "It was very hard and very expensive to get." Now, says Giles, reggae is available on several domestic labels, including Shanachie, Heartbeat, and Nighthawk.

Giles notes that Alligator's latest reggae releases encompass the old and the new. The Abyssinians have been consistent top sellers in Jamaica for over 10 years, while Fitzroy burst onto the Jamaican scene with three top 10 hits in 1982.

Fitzroy, says Giles, is "real plugged into the media," working as an accountant for the Jamaican Broadcasting Co. He started singing just three years ago.

The Abyssinians, she adds, have a reggae standard ("Satta Massagana") to their credit. Their Alligator debut features reggae stars Robbie Shakespeare on bass, "Horsemouth" Wallace on drums, Earl "Chinna" Smith on guitar and Pablo Black on keyboards.

## Rock'n'Rolling

### Rockin' At The Hops With A New Brand Of Brew

By ROMAN KOZAK

Are you ready for Rock'n'Roll Beer?

The brew (yes, it exists) is only available in the St. Louis area, but a first batch of the suds is going to San Francisco for distribution in California this week, and it looks like the Nashville, Dallas and Albuquerque markets will get to taste the stuff in the near future.

Rock'n'Roll Beer is the brainchild of Joe Edwards, best known as the author of the book "Top 10s & Trivia Of Rock'n'Roll and Rhythm & Blues 1950-1980" which is based on Billboard charts.

Edwards also owns Blueberry Hill, a nostalgia restaurant and bar which is popular with visiting musicians. Last Christmas, Edwards had the idea of selling his own house brand of beer, and what name would be more natural for his rock'n'roll bar? He contacted the Royal Brewing Co. in New Orleans, which makes the regionally popular Dixie Beer.

"It's hard to say for sure if it's the same beer, but it's a safe assumption," says Edwards about the two beers. "But it's a premium beer, not something like Billy Beer or J.R. Beer."

Edwards expected trouble with the Bureau of Alcohol, Tobacco & Firearms over the beer's slogan, "I sold my soul to rock'n'roll," but none materialized. The beer became his bar's favorite, and its story got

picked up by a news agency, which prompted Edwards to seek outside outlets for it. That was initially difficult, he indicates, because St. Louis is the home of Anheuser-Busch.

But 10 weeks ago he got his beer into the St. Louis market, and he has already sold 10,000 cases of the stuff. He also sells air-filled beer cans, ashtrays, bumper stickers, buttons, calendars, can holders, caps, cups, frisbees, jackets, key chains, etc., all with the Rock'n'Roll Beer name and logo, showing a black leather jacketed biker smoking a cigarette and holding a can of brew.

Edwards says he doesn't have the capital to invest in anything as major as the coming Who tour, which Schlitz is underwriting (see separate story), but he has sponsored a six-band concert at a local park, and he will be doing other promotions with local acts. There is also a case of the beer at the Checkerdome whenever a rock act plays.

"I know a lot of rock artists have tried the beer and liked it, and I hear Sammy Hagar drank it onstage. Hopefully we can start tying more of that in."

★ ★ ★

George Thorogood is back in the U.S. after numerous dates with the Rolling Stones in Europe (and before that in the U.S.), and though we didn't ask him about what Mick Jagger is really like, we did ask how he felt about playing in front of stadium crowds and recording for a major record label, EMI America,

(Continued on page 65)

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# General News

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Aug. 29-Sept. 1, **National Assn. of Broadcasters** radio programming conference, Hyatt Regency, New Orleans, La.

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

Sept. 13-17, **London Multi-Media Market**, Tower Hotel, London.

Sept. 17-19, **Monterey Jazz Festival**, Monterey County Fairgrounds, Monterey, Calif.

Sept. 18-26, **Georgia Music Week**, Atlanta.

Sept. 29-30, **CBS FM Radio** national sales seminar, St. Regis Hotel, New York.

Sept. 30-Oct. 4, Eighth annual **Musexpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Sept. 30-Oct. 4, **Videxpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 4-8, **17th Castlebar International Song Contest**, Castlebar, Ireland.

Oct. 5, **National Assn. of Recording Merchandisers** one-stop advisory committee meeting, Warwick Post Oak Hotel, Houston.

Oct. 6-8, **National Assn. of Recording Merchandisers** retailers advisory committee meeting, Houstonian, Houston.

Oct. 7, **Recording Industry Assn. of America/National Assn. of Recording Merchandisers** regional traffic and transportation workshop, WEA Corp., Burbank.

Oct. 8-11, **Country Music Talent Buyers** seminar, Hyatt Regency, Nashville.

Oct. 11, **Country Music Assn. tv awards show**, Grand Ole Opry, Nashville.

Oct. 12-14, **International Tape/Disc Assn.** second annual European home video seminar, Palais des Festivals, Cannes.

Oct. 12-16, **Grand Ole Opry** birthday celebration, Opryland, Nashville.

Oct. 14-16, **National Music Sound & Video Show**, Hilton Hotel, New York.

Oct. 15-20, **VIDCOM**, Cannes.

Oct. 18-22, **13th annual Video Expo New York**, New York Passenger Ship Terminal.

Oct. 19-20, **Wax Works/Video Works** second annual Mid-America wholesale sound & video show, Executive-Inn Rivermont, Owensboro, Ky.

Oct. 20-22, **National Assn. of Recording Merchandisers'** rackjobbers conference, Registry Resort, Scottsdale, Ariz.

Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 4-6, **National Assn. of Recording Merchandisers** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 12-14, **Nashville Music Assn. Entertainment Expo '82**, Municipal Auditorium, Nashville.

## New Strategies Outlined At RCA Meeting

• Continued from page 3

gles the rise was from No. 3 to No. 2, he said.

Most dramatic increase was in black product. Craig claimed the No. 5 spot for the label in black albums, as against the prior ranking of No. 35. Black singles gains were almost as impressive, rising from No. 21 to a current No. 3. Even in country, where RCA has dominated the charts for years, Craig claimed further gains in chart share.

He made special note of six platinum albums so far this year, only

one less than "that other label on Sixth Avenue" (CBS).

Craig suggested new terminology for the industry, calling the "record business" outdated. With cassette activity increasing so dramatically and other technological delivery systems on the horizon, he said he felt that "prerecorded music business" was a more apt term.

"Cassettes are our future," said Craig, hinting at new variations of the configuration upcoming not wedded to disk counterparts. Among these he specifically men-

tioned cassettes that would contain "four and six songs."

In the presentation by Joe Mansfield, division vice president, contemporary music, new RCA artists Tane Cain and Steel Breeze had their product sampled. On-the-boards releases by label big hitters Hall & Oates, Diana Ross and Jefferson Starship were also heard.

The signing as a solo artist of Nona Hendryx was announced by Robert Wright, director of black music a&r, and selections by other new roster additions, Forecast. Alfie

Silas and Eric Robinson, were played. Eight new black albums, including titles by Evelyn King, Carl Carlton, Skyy, Tavares, and a reunited New Birth, are due shortly.

An audiovisual presentation by Jerry Bradley, division vice president, Nashville, previewed new product by Dolly Parton, Steve Wariner, and Louise Mandrell and RC Bannon.

Highlights of the Red Seal fall list were a patriotic album featuring Leontyne Price and a set by James Galway with Nashville artist Sylvia.

Coming in the September 25 issue of Billboard . . .

Special  
Editorial  
Focus on...

# KIDDIE RECORDS

Here's an important opportunity for Billboard readers to get a timely update on the rapidly expanding world of children's music. Billboard's special editorial section on Kiddie Records, to be published September 25, will provide retailers and radio programmers with the latest reports and analysis of what this market is all about and how to tap into it most effectively. It will cover everything from Mickey Mouse to Sesame Street . . . tracking the demographics that have led to a revolution in child buying power and sales sophistication aimed at this market.

The section also will cover the manufacturing side—who is producing what, from the major labels to the small independents, as well as the specialty and religious labels that play a key role in the youth product picture.

It will include coverage of the ever-widening marketing channels for Kiddie Records, such as TV and movie-inspired characters. It will report on the marketing mix of disk, tape, audio, and video products plus the assortment of related accessories geared to this merchandising phenomenon.

For readers, Billboard's Kiddie Records special section is a chance to meet the creators and innovators of this unique market segment—and obtain insight in how to best profit from it.

For advertisers, this is an excellent opportunity to cash in on the high reader attention and interest the section will command.

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Vol. 94 No. 34

## The Independent Contribution

By ROBIN HOOD BRIANS

No matter what the television ads would have you believe, most of the oil discovered in North America was discovered by independent oil operators. And it's no exaggeration to say that most of the big artists on major labels today were helped along the way by independent labels.

Small, indie labels were the farm leagues of this business before they either disappeared or were consumed. They had to work on limited budgets and they made sure that each act proved itself on a regional scale before it got that national push.

But when one of the independents working with a dozen or so acts finally got one established, it knew it would either have to sell them to a major or lose them when contract renewal time came around.

With so many of the indies gone today, the majors no longer have strong farm leagues from which to draft their new acts.

It's not unlike the king who in a night of drunken anger ordered his peasants put to death. Then, in the sober light of dawn he looked over the castle walls and asked why no one was working in the fields.

There are lots of other reasons, however, why small labels are gone. Some couldn't get enough airplay as radio stations kept shortening playlists until some play only 20 records. Some couldn't get their money from distributors. Some couldn't keep up with the ever-growing expense of providing the diversity of product needed in the market (singles, albums, 8-tracks, cassettes).

And some, I'm afraid, ruined their own futures by not paying artists as they should.

Record companies are not the only ones hurting today. As radio in smaller markets try to emulate their big-city brothers (even being programmed from elsewhere), they fail to serve their local areas. And they hurt themselves in the process.

### 'With so many indies gone, the majors no longer have strong farm leagues from which to draft their new acts'

I was talking to a station owner in Louisiana the other day who had lost \$8,000 the night before on a national act he had booked in partnership with a local club. He was crying in his beer. "Where are all the regional acts we used to have," he mourned. "We could at least come out even, or maybe make a few bucks booking those guys. But now there only seem to be national artists, and they want \$15,000 or more a night."

I had to smile, but without much pleasure, as I replied. "Do you remember all those nobodies who came to you with records the last three years asking for a spin or two? Do you remember," I asked, "telling them that you couldn't play their records because they weren't yet in the top 20?"

Somewhere in that group there may have been a regional act with the potential that could have helped him make a few bucks that night, or at least to break even. One of the regional acts he helped might have broken into the national charts and owed him one when it came time for the big home show.

It's been said that listening to the same 20 records over and over is a good substitute for a frontal lobotomy. One thing is for certain: You can grow tired of a good record before you have the time to buy it, if it is played in rapid-fire sequence. This is no help to the artist.

When stations announce they are going to play a big star's album, front to back with no interruptions, they might as well go ahead and tell listeners to rig up their cassette decks. This shows an incredible lack of cooperation between radio stations and the music industry.

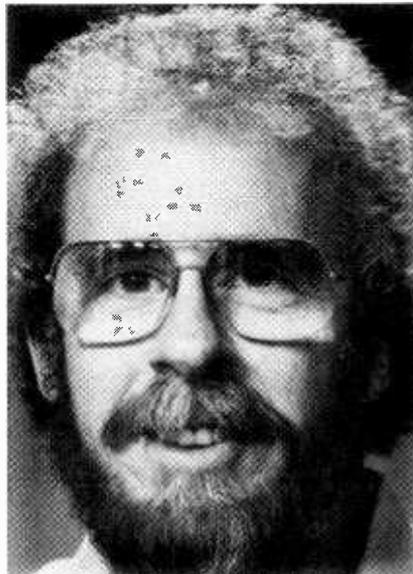
It's sad that radio stations can't see past their current rating periods... to next year, and the year after.

Maybe the old methods of distribution and promotion, and the relationships between record companies, radio stations, distributors, retailers and artists just doesn't work well anymore.

I know a country artist from East Texas who hasn't been on a major label for more than five years. Still, his recent tv offer on only a few stations sold more albums in six weeks running than any other album he ever had. As he expands to other stations, he projects sales of 250,000 to 500,000.

And he's the label, the publisher, the producer, the artist, the distributor and the retailer. Wanna figure the profit margin on that! For him, and many others like him the record industry isn't sick. It's booming.

Cheer up friends. No demand will long go unsupplied in this country. People want records, and they'll find a way to get them.



Brians: "Radio stations can't see past their current rating periods."

## Letters To The Editor

### A Needed Reminder

Thanks to Gerry Wood for his letter to Lisa (Insight, Aug. 21). At a time when our industry has to pick itself up by the bootstraps and do some careful soul searching, his letter to this young lady reminds us of why we got into this business in the first place. It really struck home.

Ed Muhfer  
Promotion-Marketing Manager  
Warner Bros. Records  
Atlanta

made so well is that it's impossible to imagine any kind of life without music around to celebrate it.

The music business does not have to be a dying industry, as some are calling it. It is our responsibility to keep it strong and healthy. Perhaps we have lost a bit of perspective on the often overlooked magic of the music itself. I hope all of us remaining in this business never lose sight of the real issue at hand: Sustaining the universal love of music.

Jude Wilder  
Customer Merchandising  
CBS Records  
New York City

have to hit the top 10 before any of the stations in this town look twice at it.

I also work part-time at a local commercial station that Arista services. I think it is safe to say that 90% of the records they ship there don't get within 50 feet of a tonearm. On the other hand, those records would be played here, where they refuse to send anything.

So, wake up, Clive.

Tyler Rutt  
Music Director, KMSA  
Grand Junction, Colo.

### More Radio Surveys Due

Your in-Depth coverage of the Los Angeles radio scene by Rollye Bornstein (Aug. 21) was great. I hope you will follow it up with further reports in other cities, especially New York and Chicago.

David Silberman  
Quantum Arts Group  
New York City

Editor's note: Yes, Billboard's radio market profiles will span the coasts, stopping this week in New Orleans (site of the National Assn. of Broadcasters meet) and later in other markets, including New York and Chicago.

### The Magic Of Music

Gerry Wood's response to the letter from Lisa Blake was very positive and encouraging. However, he forgot to include one other universal language possibly spoken.

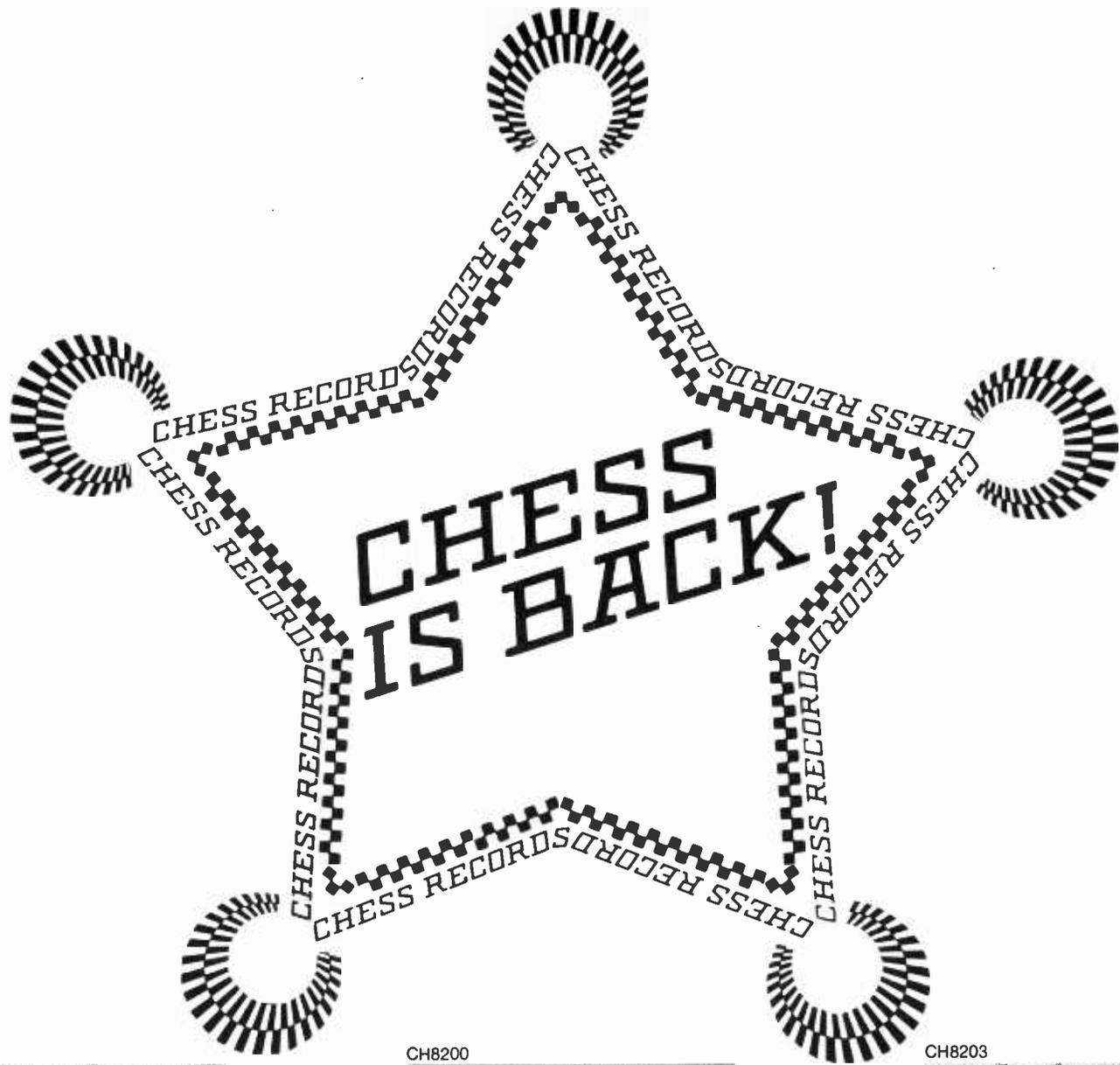
In the film "Close Encounters of the Third Kind," it was a musical chord which ultimately allowed the human beings to communicate with the extra-terrestrials. This might have been Steven Spielberg's commentary on the significance of music in the future.

We in the music industry are indeed worried about the future of our business. However, the point Wood

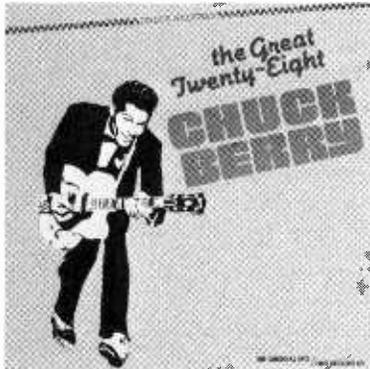
### Servicing College Radio

I find it distressing and somewhat ironic that someone like Clive Davis can merit so much attention for his comments on new music (Billboard, July 31) when his company, Arista, refuses to service the biggest driving force in presenting new wave—college radio.

If he thinks he is ever going to hear Peter Shelley or the Bus Boys (or for that matter, Haircut 100 and A Flock of Seagulls) on one of the local top 40 stations around here, he is kidding himself. The record would



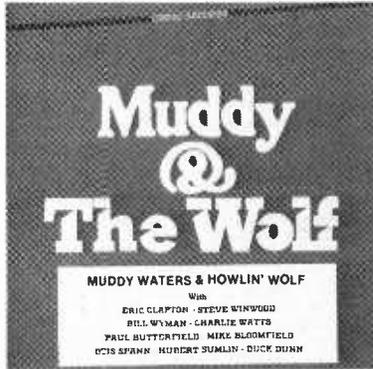
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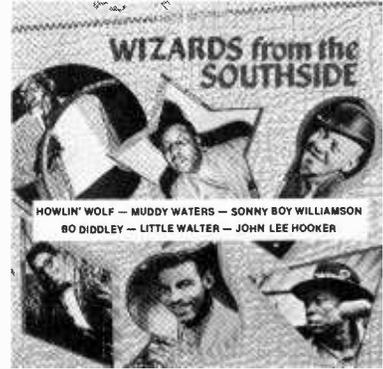
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# Retailing

## Ga. Dealer's Dream Comes True Lewis' Dreamboat Annie's Stores Make It In Macon

By JOHN SIPPEL

LOS ANGELES—When Mike Lewis resigned as manager of Peaches, Fraser, Mich. in September, 1979, he and his wife, Debbie, herself an industry veteran, decided to go into retail somewhere for themselves.

Little did they realize the bottom was starting to drop out of the industry. They chose to hie back to Mike's hometown, Macon, Ga., where in the face of a continuing recessive market, they have opened three Dreamboat Annie's stores.

A month ago, the third, a 1,400 square footer in a Warner Robins, Ga. strip center, opened. Thus it's been ever upward for the Lewises.

The first mall store in Macon grossed \$250,000 its first 12 months after a pre-holidays start in 1979. Now they anticipate hitting \$750,000 gross by July, 1982 with three locations.

"I feel we are successful because I was a hometown boy and knew this market. Lots of people here helped me. It was good word-of-mouth that

did it," the 29-year-old Mike Lewis avers.

He places a strong emphasis on service. For example, he feels every customer should know the progress or failure of a special order. "When we finally can't get the record, we try to give the customer a full explanation as to why," Lewis explains. He also tries to help with hard-to-get singles. His next project is to stock collectors' 45s in greater depth.

Lewis admits the going has been rough. Like so many, he started on a shoestring. He started buying direct and continues to buy that way, except for regular hard-to-get product which he buys from Nova Distributing, Atlanta, which he lauds for its fill.

His first real estate pick was a dud. He took over a 6,000 square foot location in the Macon Westgate Outlet mall. The mall, he felt, was a natural, for it houses primarily stores which are bankrolled by national brand name manufacturers who are selling private label, cutout and irregular merchandise.

His store bombed because it was

too big. "Macon likes smaller stores," Mike now admits. When he moved into a 1,900 square foot space in the same mall, business picked up. Lewis started by offering discounts under his competition and he continues.

Presently, he breaks down his volume as follows: singles, 10%; accessories, 5%; and the remainder in albums. He's just begun a crash program to accelerate accessories, which he moved up front and into glass display cases, except for his Savoy carrying cases, which he stacks near the register.

Advertising on WMAZ-FM, pop, WDEN-FM, country, and WDDO-AM, black, keeps his traffic up. He does his own spots, which demonstrate product and stress price. He's never been a print ad fan, but recently he ran a \$5.98 midrange album promotion with WEA, using the local newspaper and it paid off to the point where he's going to use that ploy again.

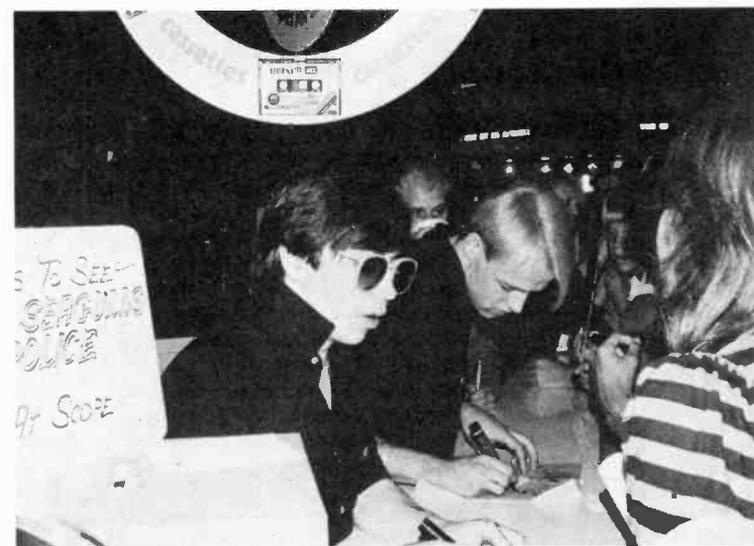
The Lewises opened the second store in October, 1981 in a north Macon strip center. The 1,600 square footer is advantageously located, he feels.

His Warner Robins store, too, appears potentially good. He is next door to a 42,000 square foot supermart in a SAC military base which has a 60,000 population.

Right now, he and Debbie, who as Debbie Rekowski worked at the PolyGram Cleveland branch, are managing the three stores. Warner Robins is 20 miles from Macon. The schedule is rough because the Macon stores are 10 hours daily six days per week, while the military base city outlet is 12 hours daily.

### My-Disk Joins CBS Label Fold

NEW YORK—My-Disc Records has joined CBS Associated Labels. The dance, r&b and pop oriented label is headed by Donnie Linton, Lou DeBiasi and Ed O'Loughlin.



IN-STORE ROOST—Members of Arista group A Flock Of Seagulls sign autographs at Mother's Record and Tape Co. in Virginia Beach, prior to opening for the Police in a sellout concert at Norfolk Scope.

## Mainstream Outlets Click In Milwaukee

LOS ANGELES—"The record business is always changing. We saw the downturn coming in the economy. We studied the situation and decided we could take some lessons from our past. Low prices, good selection, fast turnover, cheaper rent. Those were all elements of our early success."

That's the way Jim Peterson of Mainstream Records, the five-store full-line Milwaukee area chain, explains the opening of his first Mainstream Discount Outlet store last October.

"Manufacturers continually raised prices over the past couple years, erasing our once \$2 to \$3 off list pricing," Peterson, a 10-year retailer, explains.

The first East Side 450 square foot outlet store was the antithesis of the five 2,000 to 4,000 square foot Mainstream stores. Peterson calls the outlets (the second of which opened in the black Northwest neighborhood two months ago) "basic and clean"

stores. He cut way down on interior decorating in order to convey an image of economy to price-conscious patrons.

The Mainstream outlets carry Billboard's top 50 best-selling albums, along with specific repertoire thrusts. The first store appeals to "new music," customers. Soul is featured in the other outlet location, a 550-square foot store.

The \$8.98 list albums special for \$5.99 and shelf at \$6.99. The top 100 singles sell for \$1.49.

Cutouts are featured at 99 cents or six for \$5. "We tend to take cutouts that don't move out of the regular stores and bin them in the outlets at the lower price," Peterson says.

LPs are featured in the regular stock. "We carry from 200 to 300 titles in cassette. They are displayed in the plastic sleeve pages, which hold eight cassettes each, manufactured by Creative Store Equipment. I've found them most practical and have used them for six years. They expose both sides of the cassette and the customer can easily page through the 360 tapes in the wall unit," Peterson states.

Peterson did a crash two-week program when each of the two stores opened on FM radio. He used WQFM, WLPX-FM and WKTI-FM for the new wave store and WLUM-FM for the black store.

Does he feel the discount outlets cut into his regular stores' business?

"There's a certain customer shopping for price. I want that business. He'll drive to get that reduction."

## Sears Sets RCA Disk Plan

NEW YORK—A videodisk pilot program in Sears stores will begin in October that will make every RCA SelectaVision title (about 300 altogether) available through the store or direct order.

Jeff Baker, manager of national accounts for RCA Videodisks, explains that all Sears stores will be participating in the program. Any disk title not in stock at the store will be shipped directly from RCA to the customer's home in a week to 10 days.

To support the program, order forms and RCA catalogs will be available in Sears' home entertainment departments. The chain has been selling RCA disks since August, 1981, although the player it carries is the Hitachi brand.

## New Merchandising Show Set

NEW YORK—More than 400 audio/video blank tape and accessories dealers are expected to attend the first Retail Merchandising Show hosted by A.I. Rosenthal Assoc., the 12-year-old blank tape and accessories distributor.

The two-day event, scheduled Sept. 13-14 at the Golden Nugget Hotel in Atlantic City, will feature Monday and Tuesday morning panel discussions on merchandising and advertising techniques, while more than 20 firms will exhibit at the hotel during the afternoons.

According to Hugh Boyle, vice president of A.I. Rosenthal, based in Warminster, Pa., the Monday panelists will be: Ron Willman of Billboard magazine, moderator; George

Calvi, vice president of sales at Recoton; Mike Golacinski, marketing coordination manager, Memorex; Jon Kelly, president of Audio Technica U.S.; and John Maye, national sales manager of home entertainment products, 3M.

The Tuesday session, moderated by Sid Davis of Music/Video Retailer, features Jack Battaglia, national sales manager, Memorex; Doug Chatburn, national sales manager, TDK; Ed Dougherty, national sales manager, Savoy Manufacturing; Bruce Maier, president, Discwasher.

Retailers interested in attending the event can contact Beth MacCausland at A.I. Rosenthal Assoc. at (215) 441-8900.

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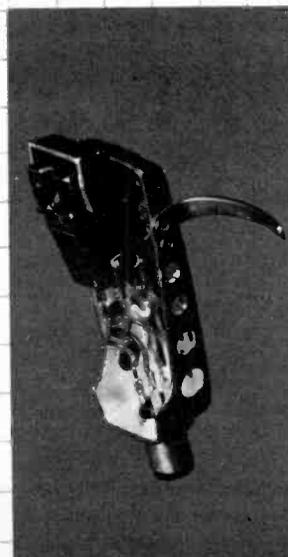
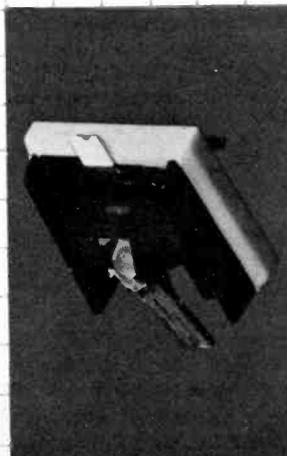
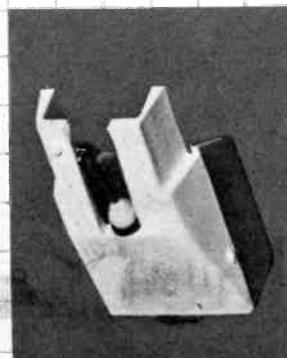
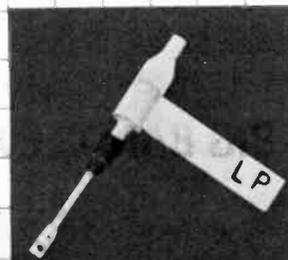
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# Midlines / Special Report

## Retailers, Racks Wary Of Price Increases

By IRV LICHTMAN

NEW YORK—When manufacturers lower list prices of front-line goods by as much as \$3 and make commensurate wholesale price adjustments, there's little to complain about. Right?

And two years after CBS introduced its "Nice Price" \$5.98 midline albums with an enviable, musically-varied diet of some 400 releases, the retail/rack community remains enthusiastic, overcoming initial bitterness over terms of a few labels who called for returns on product shifted to midlines at new, lower wholesale prices.

But immediately, midlines got on with ever more price-conscious con-

sumers, who were given additional incentives to buy the product through aggressive price-point promotions of 3-for-\$10 and the like.

Up to the spring of this year, it was clear sailing for \$5.98s, bolstered since the CBS move by thousands of albums from catalog-rich labels. Yet, as retailers and racks continue to appreciate midlines—they generally account for 10% to 20% of their album volume—many feel their popularity is threatened.

They fear that the goose that laid the golden egg may be giving birth to industrywide wholesale price increases that could seriously impede midline movement. In the spring, they perceived the threat as valid.

Two culprits as retailers and racks

view it are WEA and RCA, which sagged their spring spirits with wholesale price increases. WEA was deemed the prime perpetrator with increases of as much as 30 cents, while RCA upped its wholesale tag about 16 cents.

At this writing, many retail/rack enterprises have introduced two-tier pricing, isolating WEA and RCA product from promotions and charging prices reflecting a "new" \$6.98 pricing category of their own, with shelf prices above the \$5.98 level itself.

"Originally, midlines were a great shot in the arm," comments Joe Schreyer, album buyer at Largo Music, the racker out of Maryland. "But, now it's being abused by man-

ufacturers.

"At Largo, WEA and RCA product take a back seat when we offer special promotions. It's a shame because midlines are perfect when you think of how much of this product reflects music of the '60s and '70s, which is now in a big revival. The increases were a backward move and contrary to rational thinking."

Echoes Barrie Bergman of the 400 Record Bar retail chain, "Midlines are a good promotional item and WEA and RCA have taken themselves out of the picture. Midlines can't just sit there. They have to be promoted aggressively. I've always thought of midlines as the gateway to variable pricing, which I think is a good idea. The book industry does it. They're not afraid to adjust pricing based on the nature of the book. I think midline price increases are a crime."

While hardly an advocate of wholesale increases, Alan Rosen, head of the 18-store Flipside of Lubbock, Texas, notes a competitive advantage in the WEA and RCA moves.

"We're not in the habit of giving midlines away, so we generally sell them at list price. The WEA and RCA moves have forced my competitors into a more realistic pricing structure." Carl Keel, Flipside's album buyer, notes, as many retailers do, that unless there's a special promotion going on for midlines, they are treated in-store as part of regular album inventory. "When we do

something, all midline labels are treated the same."

Evan Lasky of Danjay Music in Denver, franchiser of 80 Budget Tape & Record outlets, says he's been a part of the midline success story literally from day-one, although he fears a general wholesale price increase that would put the product "into a new price range. That's all new ground again. That bothers me."

Lasky, who relies heavily on multiple price promotions ranging from 3-for-\$12 to 3-for-\$14, recalls that when CBS reported its midline series on a Thursday, he had a self-produced TV spot making the rounds that Monday. "We do much better than average on midlines, ranging between 22% and 25% of total album volume." Twice a year, Lasky's company offers "full-blast, all media promotions" on midlines.

The 70-store National Record Mart, based in Pittsburgh, is tripartite pricing resulting from the WEA and RCA moves and a higher price from a distributor of Arista product, according to George Balicky, vice president of merchandising who also is the firm's album buyer.

And he, too, claims short-shrift for WEA and RCA in promotions, particularly their absence from a 2-for-\$10 midline special. Also, carousel displays near the front of each store purposely neglects product from both companies.

As for a general price increase re-

(Continued on page 18)

## Developing Artists Get A Break

### Variable Pricing Gives Incentive To Consumers, Dealers

By ED HARRISON

LOS ANGELES—Just as catalog product is benefiting from variable pricing, so are releases by new and developing artists which are being specially priced below \$8.98 list.

With retail prices ranging from \$4.98 to \$6.98, both consumers and retailers are getting price breaks as incentives for experimenting with an artist of unproven stature.

Perhaps the most successful of these variably priced releases by a new or developing act has been A&M's release of the Human League's "Dare" as part of its \$6.98 Developing Artist series. Propelled by the top five single "Don't You Want Me," the album has since rocketed into the top 10 on the Billboard album chart while reverting back to an \$8.98 price.

Other variably priced new releases currently on the chart include Haircut One Hundred's "Pelican West" on Arista, "A Flock Of Seagulls" on Jive/Arista, both at \$6.98; Bow Wow Wow's "Last Of The Mohicans" EP on RCA listing at \$5.98, a Missing Persons "Mini LP"

on Capitol at \$4.98 and Chas Jankel's "Questionnaire" on A&M at \$6.98.

A&M's Developing Artist series was initiated in January and spearheaded by the release of the Human League's "Dare." According to David Steffen, A&M vice president of sales, the album sold about 200,000 units at the \$6.98 price before reverting back to \$8.98 as it now approaches gold status.

Steffen says that an LP earmarked for Developing Artist needs more than price going for it. "If there is enough of a hook, we'll put it in the series," he says. "With Human League, we knew we had an album that was a success in England and because of its success, the trend shops in the U.S. would be aware of it and there would be enough of a buzz at AOR.

"Unless you get mass media behind it, it will sell somewhat but not at the platinum level," says Steffen.

Steffen points to the Chas Jankel LP "Questionnaire," a No. 1 dance record for seven weeks, as benefiting from club exposure, and the momentum he generated on his first re-

lease. Johnny & the Distractions had built a strong Northwest base earlier and was the reason that LP was included in the series.

"Just saying it's a developing artist and pricing it two bucks cheaper doesn't mean a lot," says Steffen.

In addition to the lower price, A&M has also given its accounts extended dating, 120 days instead of the usual 60, and also guarantees the product. "It takes that burden off of him, especially in these days of limited returns," says Steffen. "If we believe in it enough, then we can guarantee it to them."

Steffen says it's up to the label's discretion when to revert back to normal list and terms, but he adds that "you have to have enough momentum to charge the extra few bucks."

Capitol Records introduced a series of "Mini LPs" seven months ago variably priced from \$4.98-\$5.98. Its first one, a collection of live tracks by Iron Maiden, "sold as many as the group's full-price album," says Walter Lee, vice president of sales.

(Continued on page 18)

## WIDE RANGE OF CATALOG TITLES

## Lower Prices Spur Video Sales

By LAURA FOTI

NEW YORK—The pricing may differ, but the philosophy is the same for midline video and album product. As with records, the reason for video midlines is to spur sales, especially of a wide variety of catalog material.

Unlike records, prices for "midline" videocassettes range from \$30-\$50. With retail prices of major motion pictures \$60 to more than \$100, midline product really is in the middle of the spread.

The past year has seen an increased trend to higher and higher list prices, not only on "hot" titles, but on plenty of "turkeys" too, according to retailers. Paramount, the studio that led the race for higher prices last month, began a reversal of that trend when it launched its new Gateway Video line, with prices from \$29.95 to \$44.95. Other major studios are expected to follow.

The Gateway line contains seven titles, with "Space Seed" the lowest priced. This is the episode from the television series that inspired the new movie "Star Trek II: The Wrath Of Khan," and it is expected to do well primarily because of its price.

"We'll be pushing 'Space Seed,'" says Chaz Austin, video buyer for California's Nickelodeon. "It's less than \$30 and we know it will sell well."

Austin says titles between \$30 and \$55 attract extra attention simply by virtue of their lower prices. "Anything in that range, people will look at a second time. If it's \$100 they'll look at it and walk away. They certainly aren't willing to take a chance at that price. I think the studios are recognizing that.

"A tape doesn't even have to be under \$50, but \$79-\$85 is too much," Austin continues. "Often people will buy an extra film if it's low-priced."

Nickelodeon places non-moving titles on sale; "The Bees" and "The Swarm" are two examples. "Some move at the lower prices, some you can't even give away," he says.

Best candidates for midline movers? Horror films, sports and music. "The demographics are lower for people who buy music—they simply don't have the bucks," says Austin.

Nickelodeon's stock of "midline" music videocassettes includes the Charlie Daniels Band and REO Speedwagon in concert, both from

MGM; "The Best Of Blondie"; and two Harmony Vision titles, "Jimi Plays Berkeley" and "Pink Floyd at Pompeii." The latter two list for \$54.95, while the others are \$49.95.

Horror and cult films are especially appropriate for the midline market, according to Jeff Tuckman, vice president of acquisitions and operations for A&H Video Sales, a New York-based distributor. Tuckman is also a partner in Independent United Distributors, with a full catalog of \$49.95-list titles. He believes low prices can lead to high volume, and that these titles are more likely to sell than rent.

"There's a lot of movies shown only in drive-ins that have never really been seen," Tuckman asserts. "Kung Fu movies fall into this category." So do titles like "Gator Bait," "Flash And The Firecat" and "On The Air Live: Captain Midnight." Music titles include "Kool & The Gang Live In Concert" and "Jimi Hendrix Live At Rainbow Bridge."

When Magnetic Video founder Andre Blay launched his new company earlier this year it was with a series of titles priced at \$49.95. "We're not a budget label," he says,

(Continued on page 18)

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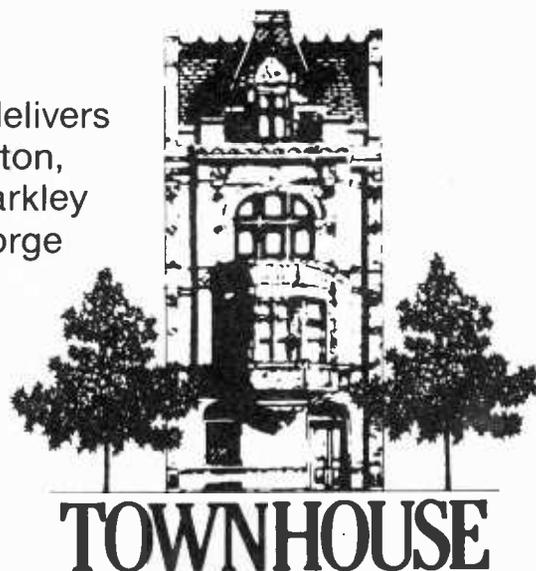
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## Midlines

### Low Prices Pay Off For European Labels

By BRIAN OLIVER

LONDON—The midprice category is here to stay, say European record companies. Most acknowledge that it is becoming an increasingly important marketing tool in a generally static and highly price-conscious marketplace.

In the past two years or so, the re-vamping of catalog albums in their original sleeves, but under a mid-price banner, has paid off handsomely for many European labels, with some companies reporting a sales uplift of over 60% in the opening months of the introduction of a midprice range.

"Midprice product is certainly on the increase and is now an ever-growing part of the record market in Europe," says EMI Records London-based director of international operations, Richard Lyttelton. "Most companies have seen a reduction in catalog sales over the last three years because it is generally more difficult to sell older product now. As a way of rekindling catalog sales, I don't think anyone is *not* looking into midprice now."

Lyttelton says that virtually every European territory is currently exploiting the potential of midprice lines: "It is now a fact of life—and it's here to stay."

"But it is purely related to the movement of back catalog," adds Lyttelton. "In the old days, albums that were one or two years old were still easy to sell. Now, anything that has been out for over six months is classed as 'old.' That sort of situation has a severe effect on the operation of a record company and it makes it more difficult to manage stocks. Hence the growing importance of midprice to give you sales you might not otherwise have had."

It is generally accepted by European record company executives that CBS has made much of the running in the 'branded' midprice category—with its well-conceived, and aptly-named, Nice Price series which was imported from the U.S. some 18 months ago.

CBS affiliates in France, Germany, Scandinavia, Holland and the U.K. have already got behind the Nice Price concept in a big way. The idea involves selling original albums by leading artists in their original packaging (although gatefold sleeves for single albums are replaced by single fold), and the track listing and sleeve design remain exactly the same. Apart from a different catalog number and a Nice Price flash on the cover, the only thing that distinguishes them from the original releases is the price—a reduction of some \$4 at retail in the U.K. for example.

Nice Price was launched in Europe in the early spring of 1981 with 35-40 albums by major CBS/Epic artists such as Bob Dylan, Santana, Simon & Garfunkel, Abba, Ted Nugent and Johnny Mathis. "Now the best from CBS costs less" shouted its extensive trade press advertising, supported by a barrage of point of sale merchandising.

Up to 110 Nice Price albums are now available in some territories. CBS U.K. has just launched its first series of Nice Price double albums. In the U.K. alone, over one million units are thought to have been sold since the midprice line was first introduced.

"Nice Price is going very well," says CBS U.K.'s senior director Tony Woolcott. "There is no doubt

that midprice is here to stay as an effective marketing tool. Five years ago, it did not feature in the marketing mix at any level—whether retail or record company. But consumers have now become more price conscious, and discounting by retailers, which is growing throughout Europe, is a manifestation of that."

Most of WEA Records European affiliates offer midprice lines, although the marketing strategy to support them varies from one territory to another, it seems. Some follow a Nice Price-style 'branding' approach (such as WEA Germany's Rock Archives series of re-releases, which involves a Rock Archives flash on the front of the original album sleeves by major artists).

Other territories have adopted a similar approach to WEA's U.K. company. Some 18 months ago, WEA U.K. launched its X-tra Value series under which classic albums are offered to consumers in their original sleeves purely on a mid-price proposition, with no reference to X-tra Value on the sleeve. The X-tra Value tag is used only in promotional material aimed at dealers.

There are now 120 titles in the X-tra Value series, including albums by artists like Fleetwood Mac, the Doors, Boney M, Joe Walsh, Otis Redding, and Alice Cooper. About 750,000 units have been sold in the U.K. alone.

"We do not go as heavy on branding or merchandising as Nice Price," explains WEA Records U.K. marketing manager Stuart Till. "We don't feel it is effective. The consumer is only interested in a particular album and is loyal to that title... not Nice Price or X-tra Value. We are simply taking an existing album that is still selling quite well and giving an attractive price bonus to consumers."

Till says WEA uses its midprice product to "perk up" catalog sales: "At the point sales begin to tail off on an album, and it would normally become a candidate for deletion, we move it down to midprice and sales pick up again."

But not all European labels have moved into the midprice category as enthusiastically as CBS or WEA. A&M is just one company that has only 'dabbled' in this area in various territories so far. "We would prefer not to sell our albums at midprice," says A&M's U.K. marketing chief John Cokell, who launched 15 original untouched albums by artists like Herb Alpert, Joan Armatrading, Squeeze and Supertramp in the midprice category for the first time last March.

"We don't like doing it," he adds. "But it has been forced on us by the trend set by other companies. When someone like CBS is selling fairly new albums at midprice, it is difficult for us to ask retailers to pay full-price for ours. The problem with something like midprice is that everyone eventually jumps on the bandwagon... and retailers don't know where to put all the product. But you have to demand in-store profile to make it work because the lower margin means you can't afford a full scale promotional push."

EMI is one of the latest recruits to the midprice 'branding' concept in order to rework its back catalog. It has just launched 30 titles on a newly formed midprice label, Fame, which will be marketed in the U.K. by

(Continued on page 60)

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# Midlines / Special Report

## Lower Prices Giving Developing Artists A Break

• Continued from page 15

"It told us that when you take a developing act between studio albums and you have product representative of the group, there is a market for it and it keeps the group's name and image alive," says Lee.

A Missing Persons "mini LP" is also meeting with retail enthusiasm. "They weren't ready for a studio LP but they had some tracks and we put them out as a mini," Lee says. "It's

exceeded our fondest expectation.

"With a new artist, when the consumer isn't sure, we want to make it easy for us to break the artist and lay a base," adds Lee.

Forthcoming "mini LP" releases include Avalon on Capitol and Talk Talk on EMI/Liberty, both in July.

RCA Records and its Associated labels earlier this year announced the introduction of A Real Deal, a new line of albums and tapes with a

suggested list of \$6.98 that will hopefully attract consumers to its new and developing artists.

The new line will allow a&r to develop new talent while affording marketing the opportunity to penetrate the marketplace by providing dealers the ability to stock and merchandise the line with attractive pricing and supports.

States Larry Gallagher, division vice president, branch marketing:

"We recognize the development of new acts as our number one priority in 1982 and we will be supporting this new line with specialized advertising and merchandising programs to aid dealers in stimulating consumer demand."

So far, RCA has released albums by Slow Children, Norman Saleet, Merge, Michael Wycoff, Robert White and Jimmy Mack with new releases to include Leslie Pearl, Paul Overstreet, Fredi Grace & Rhinestone, 805, Plush, the Jack Street Band, Wynd Chimes and Steven & Sterling.

Looking back at MCA's short-lived Rising Star series priced at \$5.98, Sam Passamano, executive vice president of MCA Distributing says: "We've done a lot of research on it and for what it costs it doesn't make sense. If you're going to go back to \$8.98 at sales of 50,000, you might as well put it out at \$8.98."

During the time of its existence, four albums were released in the Rising Star series: two on MCA, one on Rocket and one on Infinity, where it was pioneered.

Jim Lewis, vice president of marketing at PolyGram, says the label experimented with a few artists at \$5.98 about a year ago "and found that advertising was more important than low price."

"Getting radio, merchandising support and advertising, you'd sell as many as if the album were discounted. But at the lower price you can't afford the advertising and merchandising."

"We thought about doing it again but we'll reserve it for our midline catalog," says Lewis.

Says WEA's Skid Weiss: "We haven't gone into a variable price structure with new releases. Our only variably priced product is our \$5.98 midline."

"But we're always open to variably priced new act albums. Anything we can do that would be to the advantage of the artist, to us and the retailer, we'd consider."

CBS experimented with the Nu Disk, a 10-inch four-song release that lasted for only four albums. CBS now selectively releases product by new artists with an ARC prefix, says Tom McGinnes, vice president marketing.

"When the album takes off we drop the A from the prefix and it's no longer sold on a guarantee," says McGinnes.

Despite the lower price and return guarantees from the manufacturers, retailers feel that albums in new and developing artist series won't sell at any price unless there is consumer familiarity with the artist, which usually comes via radio airplay.

"Radio must play it," says Bobby Tollifson of the Record Factory in San Francisco. "You have to hear it or your friends have to like it before anyone is going to buy it. A \$6.98 price doesn't mean anything. If it's a hit six months from now it will mean more," says Tollifson.

"A group that the public can't identify with won't move," says a Tower Records spokesperson. "The Human League did well but there aren't enough of those groups that will sell. Well known acts at the right price is something I'd like to see more of."

### New Lines Spur Sales Of Videocassettes

• Continued from page 15

"but not enough thought has been given to orderly development of the market."

"Pricing practices should be based on what a product's net worth to the company is rather than its net worth to the consumer," Blay continues. "That doesn't mean I'll never go above \$49.95. Some titles will be higher. But there should be consistency, and a value for the consumer. Some pricing irresponsibility is going on, and it will put dealers out of business."

Horror movies from companies like Wizard Video and Budget Video have built strong followings with their titles like "Night Of The Living Dead," "Vampyr," "Texas Chainsaw Massacre" and "I Spit On Your Grave." Prices are \$44.95-\$54.95 and the titles sell well because "people like to be scared," as Budget sales manager Steve Stumbriss puts it.

Wizard president Charles Band adds, "These films haven't been accessible to a wide audience, but they are horror films with a following. Since they've been successful theatrically, they sell." And the low prices don't hurt.

Paul Profy, general manager of New York's Video To Go chain, says, "Lower prices do help sales. There are some hard-core rental people, but even they have their own top 10 and will occasionally break down and buy something, especially if it's in the \$30-\$50 price range."

He notes that Magnetic Video (now 20th Century-Fox Video) ran a sale last year on Beta-format titles, priced at \$39.95, that was very successful. "I Spit On Your Grave" is also a big seller because of its price, he says.

Survey For Week Ending 9/4/82

# Billboard Midline LPs

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SEPTEMBER 4, 1982, BILLBOARD

THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	7	<b>TAPESTRY</b> Carole King Epic PE 34946			26	30	7	<b>ROCK 'N' ROLL, VOLUME 1</b> The Beatles Capitol SN 16020	CAP	5.98
2	3	3	<b>THE DOORS</b> The Doors Elektra EKS 74007	WEA	5.98	27	27	5	<b>BEST OF J. GEILS</b> J. Geils Atlantic 19234	WEA	5.98
3	2	7	<b>SO FAR</b> Crosby, Stills and Nash Atlantic SD 19119	WEA	5.98	28	42	7	<b>ROCK 'N' ROLL</b> John Lennon Capitol SN 16069	CAP	5.98
4	6	7	<b>SOUVENIRS</b> Dan Fogelberg Epic PE 33132	CBS		29	29	3	<b>MORE SONGS ABOUT BUILDINGS AND FOOD</b> Talking Heads Sire SRK 6058	WEA	5.98
5	8	3	<b>WAITING FOR THE SUN</b> The Doors Elektra EKS 740024	WEA	5.98	30	43	7	<b>BLACK SABBATH</b> Black Sabbath Warner Bros. WS 1871	WEA	5.98
6	11	3	<b>SOFT PARADE</b> The Doors Elektra EKS 750005	WEA	5.98	31	40	7	<b>THRESHOLD OF A DREAM</b> Moody Blues Deram DES 18025	POL	5.98
7	14	3	<b>THE MONKEE'S GREATEST HITS</b> The Monkees Arista ABM 4089	IND	5.98	32	32	3	<b>BLOW BY BLOW</b> Jeff Beck Epic PE 33409	CBS	
8	4	7	<b>THE RISE AND FALL OF ZIGGY STARDUST &amp; THE SPIDERS FROM MARS</b> David Bowie RCA AY 3843	RCA	5.98	33	38	7	<b>BEST OF FRIENDS</b> Loggins & Messina Columbia PC 34388	CBS	
9	5	7	<b>PIANO MAN</b> Billy Joel Columbia PE 32544	CBS		34	28	3	<b>MISFITS</b> The Kinks Arista ABM 4167	IND	5.98
10	26	3	<b>EXCITABLE BOY</b> Warren Zevon Asylum 6E-118	WEA	5.98	35	18	5	<b>NON-STATIC DANCING</b> Soft Cell Sire/Warner Bros. 23694-1B	WEA	5.98
11	17	3	<b>ON THE BORDER</b> The Eagles Elektra 7E-1004	WEA	5.98	36	22	3	<b>EVE</b> Alan Parsons Arista ABM 9504	IND	5.98
12	24	3	<b>STRAIGHT SHOOTER</b> Three Is Bad Company Swan Song SS-8502	WEA	5.98	37	31	3	<b>MESOPOTAMIA</b> The B-52's Warner Bros. MINI-3641	WEA	5.98
13	9	7	<b>NETHERLANDS</b> Dan Fogelberg Epic PE 34185	CBS		38	34	3	<b>SABBATH, BLOODY SABBATH</b> Black Sabbath Warner Bros. BS 2695	WEA	5.98
14	7	7	<b>FRAGILE</b> Yes Atlantic SD 19132	WEA	5.98	39	41	7	<b>EAT A PEACH</b> Allman Bros. Polygram CPN 2 0101	POL	9.98
15	10	7	<b>THE PRETENDERS</b> Pretenders Sire Sir Mini 3563	WEA	5.98	40	46	3	<b>MIND GAMES</b> John Lennon Capitol SN 16068	CAP	5.98
16	12	5	<b>IN THE COURT OF THE CRIMSON KING</b> King Crimson Atlantic 19155	WEA	5.98	41			<b>WHO ARE YOU</b> The Who MCA MCA-37003	MCA	5.98
17	21	7	<b>BEST OF GUESS WHO</b> Guess Who RCA AYL1 3662	RCA	5.98	42			<b>MEATY, BEATY, BIG &amp; BOUNCY</b> The Who MCA MCA-37001	MCA	5.98
18	23	7	<b>WORST OF JEFFERSON AIRPLANE</b> Jefferson Airplane RCA AYL1 3661	RCA	5.98	43	36	7	<b>AND THEN THERE WERE</b> Genesis Atlantic SD 19173	WEA	5.98
19	20	7	<b>AXIS: BOLD AS LOVE</b> Jimi Hendrix Reprise R36281	WEA	5.98	44	44	3	<b>CELEBRATE ME HOME</b> Kenny Loggins Columbia PC 34655	CBS	
20	33	7	<b>ROCK 'N' ROLL, VOLUME 2</b> The Beatles Capitol SN 16021	CAP	5.98	45	49	7	<b>LIVE AT FILLMORE EAST</b> Allman Bros. Polygram CPN 2 0131	POL	9.98
21	16	7	<b>CAPTURED ANGEL</b> Dan Fogelberg Epic PE 33499	CBS		46			<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA MCA-37143	MCA	5.98
22	19	3	<b>NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS</b> Sex Pistols Warner Bros. BSK 3147	WEA	5.98	47			<b>MORNING DANCE</b> Spyro Gyra MCA MCA-37148	MCA	5.98
23	13	3	<b>THE ART OF TEA</b> Michael Franks Reprise MS 2230	WEA	5.98	48	45	7	<b>WIND AND WUTHERING</b> Genesis Atco 38-100	WEA	5.98
24	15	7	<b>HOME FREE</b> Dan Fogelberg Columbia PC 31751	CBS		49			<b>CHANGES IN ATTITUDES, CHANGES IN LATITUDES</b> Jimmy Buffett MCA MCA-37150	MCA	5.98
25	25	3	<b>TALKING HEADS '77</b> Talking Heads Sire SRK 6036	WEA	5.98	50	47	3	<b>SLEEPWALKER</b> The Kinks Arista ABM 4106	IND	5.98

### Dealers, Racks Wary Of New Price Increases

• Continued from page 15

sulting from WEA and RCA increases, Balicky says, "We're trying to keep prices down. We don't feel we should penalize all labels."

Bill Thom, retail director of the 16-store Music Peddler chain in Detroit, claims that in other retail situations anyone paying \$3.50 or so for wares might retail such product at around \$7 "if they need to. We need room for play."

"I think the whole concept of midlines is great, but I don't understand why our cost has to go up for product that's seven or eight years old and all costs have been recouped."

Yet, Music Peddler, Thom notes, is happy with midline volume, about 15% of album dollars. The chain usually gets \$5.94 as a shelf-price, but promotions usually reflect a 3-for-\$12 offer.

Serious as they are, retail/rack complaints about label pricing can be viewed as a fact of inflationary-spiral life. Yet, they must admit that midlines are a manufacturer concoction and good medicine at that in an ailing economy. Manufacturers made man-bites-dog-news and the retail/rack trade wouldn't be concerned about midline pricing if the concept was a dud. The irony is that success of midlines is breeding discontent. And perhaps that will always be a sign that something good is making its way to the recording fan.

# Retailing

## Video Rental Pioneer Expanding National Video's Berger Moves Into Meyer Stores

By EARL PAIGE

LOS ANGELES — Doomsayers predict the demise of video rental due to cable television's growth, or to legislation. But Ron Berger, president of the National Video franchise chain based in Portland, insists the rental boom is far from reaching a plateau.

Berger has strong—and controversial—feelings on rental. He was one of the few retailers to support Warner Home Video's rental-only plans; he is "very pro-Mathias." National Video's 127 stores rent hardware as well as software.

Berger is bringing his operation into 68 Northwest Fred Meyer superstores and also plans to open stores in Japan. Three Fred Meyer Video One Stop outlets will open each month for the next 27 months with inventory according to local demographics. Training/sales offices are being established in Philadelphia and Denver.

The Video One Stop outlets will operate as National Video franchises, with National Video investing \$25,000 in initial inventory per store. Fred Meyer does \$1.2 billion in sales a year. "For our inventory and franchise rights as well as our training and on-going consulting, we will receive 50% of the prof-

its," Berger says. Video One Stop expects to invest \$15,000 to \$30,000 in supplies and the like.

The plan calls for a 400 square foot booth in the middle aisle of the store staffed by three people. Rental fees charged are \$2-\$4. Feature films only are stocked, with no adult, foreign or educational titles.

The high-traffic easy-parking ambience of the Meyer superstores fits exactly with Berger's idealized view of where video rental is going. He is a pioneer in the one-day-only rental idea for both movies and players, and believes dealers should never have gone for longer rental periods.

The movie rental customer, Berger finds, closely parallels the film processing customer and visits stores frequently. Mainly for this reason, Berger has never been in favor of record/tape dealers' getting into video rental.

"Many of their locations are poor, and parking is often terrible. I see the 7-11 convenience location as ideal."

National Video offers a VIP membership card good in every store; Berger sees the system going to computer optical-wand readout very soon. The plastic card is actually an application blank that effectively allows the dealer to debit the customer for each transaction. A two-movie

minimum is often involved.

Franchisees vary in how they handle renewal of VIP membership. Some charge \$9.95 for the card, others a \$2-\$3 renewal to cover paperwork. Still others give the card away.

Berger credits National Video's quick growth in large part to its innovation in solving the deposit problem for customers. It had reached a point where some plans were worse than renting a car, Berger notes, with deposits as high as \$400.

The chain grew from a first store in Waco, Tex., where 20 now exist statewide, to clusters here and there. Good nucleus stores in Denver make Colorado a big area with 15 outlets. Growth was actually slower around here, but now there are 26 Oregon outlets. The company has 18 stores in Canada.

Next innovation for National Video will be a computer read-out at the counter with a bar coded package and the credit card scanned by optical wand. Results: a near-instant receipt documenting all details of the rental. "The computer knows all the customers and the inventory and the rental rate for that day," Berger notes. Obviously, movie rental royalty data tracking is an eventual possibility.

SEPTEMBER 4, 1982, BILLBOARD

## \$1 BACK ON EACH TAPE Rainbow Rebate Scores

LOS ANGELES—The 16-store Bay area Rainbow Records' chain anticipates running out of 30,000 preprinted checks before the end of August in a month-long \$1 rebate on each prerecorded tape purchase.

"That's actually more than 30,000 cassettes and a few remaining 8-tracks sold, for the checks carry the wording, 'not good for more than \$5,' to safeguard us against someone writing a large check and disappearing," John Torall, chain president, states.

"We took a page from the slough of rebates on tv," Torell avers. "We set up a separate checking account for the promotion. Each store reports daily checks with their sales. The clerk merely fills in the amount up to \$5 and the name of the customer. We do not cash the checks. They can be deposited in the customer's account or can be cashed by him in his regular banking."

Torell invited the local branch managers and principals from Pacific Records & Tapes and Pickwick Distributing to a dinner meeting several months ago. Everyone present, MCA, WEA, Capitol, PolyGram and CBS and the two independents, went along with the promotion.

Rainbow hired local comic Bobby Slayton to do the commercials on radio. The 60-second spots were written by Rudy Paige. Spots ran on KMEL, KSJO, KSOL, KTIM and KECR, all FMers; and KFRC and KTIM, both AM.

## New Video Releases

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

**THE ADVENTURES OF THE WILDERNESS FAMILY**  
Robert F. Logan, Susan Damante Shaw  
Beta & VHS Media Home Entertainment  
M203.....\$59.95

**ALL THE MARBLES**  
Peter Falk  
Beta MGM/UA Home Video  
MB800112.....\$79.95  
VHS MV800112.....\$79.95

**BENJI**  
Beta & VHS Vestron Video

**BLACKBEARD'S GHOST**  
Peter Ustinov, Dean Jones, Suzanne Pleshette, Elsa Lanchester  
Beta & VHS Walt Disney.....\$69.95

**CUTTER'S WAY**  
Jeff Bridges, John Heard  
Beta MGM/UA Home Video  
MB700154.....\$69.95  
VHS MV700154.....\$69.95

**DEATH STALK**  
Vic Morrow, Vince Edwards  
Beta & VHS Video Gems.....\$59.95

**DEVIL TIMES FIVE**  
Gene Evans, Sorrell Booke, Shelly Morrison  
Beta & VHS Media Home Entertainment  
M213.....\$49.95

**ELVIS ON TOUR**  
Beta MGM/UA Home Video  
MB600153.....\$59.95  
VHS MV600153.....\$59.95

**FANTASTIC BALLOON VOYAGE**  
Beta & VHS Video Gems.....\$59.95

**FOUR FEATHERS**  
Beau Bridges, Jane Seymour, Simon Ward, Harry Andrews  
Beta & VHS Thorn EMI Video 617.....\$59.95

**GENIEVIE**  
Dianah Sheridan, John Gregson, Kay Kendall  
Beta & VHS Blay Video.....\$49.95

**GOODBYE, NORMA JEAN**  
Misty Rowe, Terrence Locke, Preston Hanson  
Beta & VHS Thorn EMI Video 616.....\$59.95

**HAWMPS**  
Slim Pickens, Jack Elam, Denver Pyle  
Beta & VHS Vestron Video

**INCOMING FRESHMEN**  
Ashley Vaughn, Leslie Blalock, Richard Harriman, Jim Overbey  
Beta & VHS MCA Videocassette.....\$39.95

**JAPANESE CONNECTION**  
Beta & VHS Video Gems.....\$59.95

**JAZZ SINGER**  
LV Paramount Home Video LV2305.....\$29.95

**JOHNNY WOODCHUCK'S ADVENTURES**  
Beta & VHS Family Home Entertainment.....\$49.95

**KEY LARGO**  
CED RCA SelectaVision.....\$21.98

**A KING'S STORY**  
Narrated by Orson Welles  
Beta & VHS Electric Video.....\$59.95

**THE KNACK—LIVE AT CARNEGIE HALL**  
LV Pioneer Artists PA-82-016.....\$24.95

**THE LEGEND OF SLEEPY HOLLOW**  
Narrated & Sung By Bing Crosby  
Beta & VHS Walt Disney.....\$69.95

**LITTLE DARLINGS**  
LV Paramount Home Video LV1301.....\$29.95

**LITTLE RIVER BAND**  
Beta & VHS Thorn EMI Video 808.....\$49.95

**A LITTLE SEX**  
Tim Matheson, Kate Capshaw, Edward Herrmann, Wallace Shaw  
Beta & VHS MCA Videocassette.....\$59.95

**KENNY LOGGINS ALIVE**  
LV Pioneer Artists PA-82-109.....\$24.95

**THE LONGEST YARD**  
Burt Reynolds, Eddie Albert  
LV Paramount Home Video LV8708.....\$29.95

**THE LOVE BUG**  
Dean Jones, Michelle Lee  
LV Walt Disney 12AS.....\$34.95

**THE MANY ADVENTURES OF WINNIE THE POOH**  
LV Walt Disney 25AS.....\$34.95

**MARATHON MAN**  
LV Paramount Home Video LV8789.....\$35.95

**DAVE MASON, LIVE AT PERKINS PALACE**  
LV Pioneer Artists PA-82-021.....\$24.95

**MAZE featuring FRANKIE BEVERLY—HAPPY FEELIN'S—LIVE IN NEW ORLEANS**  
LV Pioneer Artists PA-82-023.....\$24.98

**MICKEY MOUSE & DONALD DUCK CARTOONS**  
Collection One  
LV Walt Disney 69AS.....\$34.95

**MONTENEGRO**  
Susan Anspach, Erland Josephson, Per Oscarsson  
Beta & VHS Thorn EMI Video 619.....\$69.95

**MURDER ON THE ORIENT EXPRESS**  
CED RCA SelectaVision.....\$34.98

**MY BLOODY VALENTINE**  
Paul Kelman, Lori Hallier, Neil Affleck  
LV Paramount Home Video LV5431.....\$29.95

**N F L '81 OFFICIAL SEASON YEARBOOK**  
CED RCA SelectaVision.....\$19.98

**NEIGHBORS**  
CED RCA SelectaVision.....\$29.98

**NEW FACES**  
Paul Lynde, Alice Ghostly, Ronny Graham  
Beta & VHS Electric Video.....\$59.95

**NIGHT CROSSING**  
John Hurt, Jane Alexander, Glynnis O'Connor, Doug McKeon, Beau Bridges  
Beta & VHS Walt Disney.....\$69.95

**NORTH DALLAS FORTY**  
Nick Nolte, Mac Davis, Charles Durning  
LV Paramount Home Video LV8773.....\$29.95

**ON GOLDEN POND**  
LV 20th Century-Fox 9037.....\$39.95

**THE ONE & ONLY GENUINE, ORIGINAL FAMILY BAND**  
LV Walt Disney 42017AS.....\$34.95

**PATTON**  
LV 20th Century-Fox 1005-80.....\$49.95

(Continued on page 43)

## 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

**ALEXANDER, WILLIE**  
Solo Loco  
LP Bomp 4020

**COHEN, JOE**  
Writings On My Wall  
LP Friendship Store Music FSM2000.....\$8.98

**CONJUNTO LA REALIDAD**  
Asi Es Mi Tierra  
LP Salsa Internacional LP732

**GABRIEL, JUAN**  
Cosas De Enamorados  
LP Pronto PAL0702

**HIGH FASHION**  
Feelin' Lucky  
LP Capitol ST-12214

**JANOT, OSCAR**  
Musical Direction Alfredo Domenech  
LP Peerless MS2270

**KILLERS**  
The Killers  
LP Huh? No! NR13900.....\$8.98

**MCDONALD, MICHAEL**  
If That's What It Takes  
LP Warner Bros. 23703

**PATSY**  
Patsy  
LP Roperry RR-1628.....\$6.98

**VAN ZANT, JOHNNY, BAND**  
The Last Of The Wild Ones  
LP Polydor PD16355

**WALL, VICTOR**  
Abusadora Vuelve Conmigo  
LP Alhambra ALS176

### JAZZ

**BAKER, CHET**  
Peace  
LP ENJA 4016.....\$8.98

**COREA, CHICK**, see Bennie Wallace Trio

**FLANAGAN, TOMMY**  
Giant Steps (In Memory Of John Coltrane)  
LP ENJA 4022.....\$8.98

**FREE FLIGHT I**  
Free Flight I  
LP Arabesque 8130.....\$7.98  
CA 9130.....\$4.98

**FREEMAN, CHICO**  
Tradition In Transition  
LP Elektra/Musician 60163

**GOMEZ, EDDIE**, see Jeremy Steig

**JACKSON, MICHAEL GREGORY**  
Cowboys, Cartoons & Assorted Candy  
LP ENJA 4026.....\$8.98

**McBEE, CECIL, SEXTET**  
Compassion  
LP ENJA 3041.....\$8.98

**MONTOLIU, TETE**  
Songs For Love  
LP ENJA 2040.....\$8.98

**PETERSON, PAT**  
Introducing  
LP ENJA 4020.....\$8.98

**SCOTT, TOM**  
Desire  
LP Elektra/Musician 60162

**SEBESKY, DON**  
Compositional Jazz (Based On Themes Of Bach, Bartok & Stravinsky)

Sebesky, Faddis, Brookmeyer, Foster, Joe Back, Gordon Back, Davis, Madison, Royal Philh., Rabinowitz

LP Arabesque 8128.....\$7.98  
CA 9128.....\$4.98

**SHAW, WOODY**  
Lotus Flower  
LP ENJA 4018.....\$8.98

**SMITH, JIMMY**  
Off The Top  
LP Elektra/Musician 60175

**STEIG, JEREMY, & EDDIE GOMEZ**  
Outlaws  
LP ENJA 2098.....\$8.98

**VARIOUS ARTISTS**  
Echoes Of Enja—Sampler  
LP ENJA 4000.....\$6.98

**WALLACE, BENNIE, TRIO, & CHICK COREA**  
Bennie Wallace Trio & Chick Corea  
LP ENJA 4028.....\$8.98

### CLASSICAL

**GILBERT & SULLIVAN**  
Patience, The Gondoliers (excerpts)

Green, Briercliffe, Fancourt, D'Oilyly Carte Opera Co., Sargent  
LP Arabesque 8095-2L (2).....\$18.96  
CA 9095-2L.....\$16.96

**JONES, DANIEL**  
Two Symphonies  
BBC Orch., Thomson  
LP Arabesque 8081.....\$7.98  
CA 9081.....\$4.98

**MOZART, WOLFGANG AMADEUS**  
Piano Concerto K488; Haydn: Piano Concerto In D

Mozartean Players, Lubin, Wilson  
LP Arabesque digital 6510.....\$9.98  
CA 7510.....\$9.98

**WEILL, KURT**  
The Threepenny Opera: Theatre Songs From Berlin Requiem, Happy End, Mahagonny, Der Silbersee

Lenya, Soloists Chorus Orch., Rueggeberg  
(Continued on page 40)

Missing from the list of U.S. software/hardware manufacturers in Billboard's Aug. 28 guide to home video was:

Data Age Inc.  
14683 Big Basin Way  
Saratoga, Calif. 867-2960

Electronic video game cartridges

Brand: Data Age

The company's Herb Hirschfield has appointed the following industry distributors for the U.S.: Schwartz Bros., Lanham, Md., Philadelphia and Charlotte; Action, Cleveland; MJS, Miami; Big State, Dallas; Sound Video Unlimited, Chicago, Los Angeles and Denver.



**CALIFORNIA CITATION**—PolyGram group Cameo signs autographs during a recent in-store appearance at Big Ben's in Los Angeles. The session took place following a presentation from the State of California commemorating Cameo for its efforts in a statewide voter registration drive.

# Programming, AM Stereo Units Are Major NAB Meet Topics

By ROBYN WELLS

NEW ORLEANS—Programming is the focus of the National Assn. of Broadcasters convention here Sunday (29) through Wednesday (1), but with AM stereo now a reality (Billboard, Aug. 14), much of the buzz on the exhibitors floor will center around the system manufacturers.

Leading the pack is Kahn Communications, which will play recordings of the eight stations currently using its AM stereo system, including WNBC New York and WLS

Chicago. Harris will have a receiver tuned to WNOE New Orleans, which will be broadcasting with the firm's STX-1 AM stereo exciter. Harris will also be displaying its autotron business computer system, 9,000 series program automation systems and digital micromac audio console.

Motorola, which recently became the first system tested by Delco, is on hand with equipment and literature, using the pitch, "Don't buy a temporary AM stereo system." The system has been tested on WIRE Indianapolis and Motorola has filed for FCC

acceptance, expecting to have its equipment on sale in early October. Absent from the convention is Magnavox, the fourth major contender in the AM stereo competition.

As for new programming, news and information features are the major thrust for the ABC, CBS and NBC radio networks. ABC Talkradio will be showcased separately from the network's other programming. ABC is also spotlighting its new short-form weekly feature, "Movienews," which is hosted by film critic Roger Ebert and airs on the FM Network; "Dr. Paul Donahue," an information feature; and "American Top 40."

CBS' AM news service is debuting its 12-week "Managing Your Money" series, composed of five 90-second segments per week, via its "Byline Magazine" news feature syndication service. The network is also focusing on its sports coverage, kicking off with Monday night NFL play-by-play Sept. 13.

The network is also changing the long-form programming for RadioRadio. It is dropping concerts because of the number of concert programs available and the declining numbers of groups on tour. In its place, RadioRadio is developing longer music specials ranging from two to six hours. The shows will be available either fully or partially produced, with the latter option allowing stations to give the specials a local flavor. On tap Oct. 30 is a two-hour Halloween special called "Night Moves," which is 80% music, 20% holiday stories and greetings. RadioRadio's first "flexy-format" show is a three-hour year-end countdown, "The Great 1's Of '82," airing Dec. 18.

NBC is expanding its Talknet programming, effective Sept. 6. Weeknights, Bruce Williams will broadcast 8 to 11 p.m., with the segment rerun from 2 to 5 a.m. Sally Jessy Raphael will be on the air from 11 p.m. to 2 a.m. As of Sept. 11, Talknet will expand to weekends, with long-

(Continued on page 25)



CALIFORNIA GOLD RUSH—KHJ Los Angeles recently awarded a listener with a gold kruggerand in conjunction with the station's "She Got The Goldmine, I Got The Shaft" gold weekend, promoting Jerry Reed's current single. Pictured from left are RCA's Carson Schreiber, KHJ morning drive personality Lee Sherwood, contest winner Georgeanne Smith and KHJ p.d. Lon Helton.

## 'Radio Wayne' Keeps Tight Rein On NAB

WASHINGTON—They don't call Wayne Cornils "Radio Wayne" for nothing. Cornils, probably more than any other single person, has moved the National Assn. of Broadcasters over the past six years into serving its radio members in a meaningful way.

In 1976, Cornils joined NAB, then a tv-oriented trade organization, which, according to many of its radio members, virtually ignored radio. Cornils, with a solid midwest radio background, has done much to change the NAB.

"We really had no idea what we were doing, but it turned out all right," he modestly recalls of how he put together the first Radio Programming Conference in Chicago in 1978. "We had 583 attending the first conference." Cornils is counting on 2,000 to show up this week in New Orleans.

Ten years ago there was no radio department at the NAB, and as the National Assn. of Radio Broadcasters was being formed, Cornils, then an NAB board member and still a radio broadcaster from KFXD Boise, pushed hard for radio representation.

In 1976 Cornils took a year's leave of absence from KFXD to join NAB as director of membership. In May, 1978 he was promoted to vice president for radio. He's still on leave from KFXD.

Under Cornils' leadership, the NAB has not only introduced an annual Radio Programming Conference, but established a radio periodical, "Radioactive."

Looking back over these accomplishments, Cornils says, "We've changed in five years. Our staff of four has almost become full-time meeting planners. We're just announcing radio management seminars that will be held the end of September in Chicago, in Atlanta in October and in Oklahoma City in November." Cornils and his staff are also already working on the radio aspects of the NAB spring convention, which will be held in Las Vegas.

And he is looking forward to implementing the recommendations of the NAB's Futures Committee, which has told the organization that NAB needs to be more involved in radio programming, promotion and marketing.

As for day-to-day operations, Cornils sees his department as a clearinghouse for radio broadcasters. "We give out a lot of advice. We're a source of information, from where to find a consultant to where to get a station's call letters and logo printed on promotional balloons.

Cornils sees "exciting times" ahead for radio and the NAB: "We've spent the last five years placing a greater emphasis on radio. With Ed Fritts taking over as president (Billboard, August 21), I'm sure the new regime will continue this." Fritts is a radio broadcaster from Indianola, Miss. He moves up to the presidency from board chairman and is succeeded in that job by Bill Stakelin, a radio broadcaster from Orlando, Fla.

### WNBC Sets Satellite B'cast

NEW YORK—WNBC claims to be the first AM station broadcasting in stereo to transmit its signal via satellite. The transmission is being done in conjunction with the NAB Radio Programming Conference.

The New York station's signal will be heard at the Kahn Communications booth on the exhibit floor and the NBC suite. WNBC is using the Kahn-Hazelton system and began broadcasting in stereo Aug. 8.

### -Radio This Week-

• **DOUBLEDAY HAS AGREED TO BUY WMET** Chicago from Metro-media for \$9.5 million, bringing the fast growing chain to a full legal compliance of FMs, seven and all AORs. Page 3.

• **WHILE ARBITRON** will discontinue its monthly reports, it will continue to issue data on a monthly basis, but these new listings, offered via computer terminal and sold to subscribing stations, will contain a three-month average. Page 10.

• **IN A SYNDICATED PROMOTION** pulled together by Contemporary Marketing, Epic Records, Pioneer and Discwasher have joined forces in a promotion breaking on 25 AOR stations this fall that will see more than 7 million tickets given away, one of which will award a top prize worth \$25,000. Page 3.

• **WBNX NEW YORK**, hoping to cater to Gotham Latin tastes, has changed its programming from a mix of salsa and ballads to a Latin dance music format they call "Salsa-Rengue." Page 56.

## Panels To Probe Radio-Label Dealings

By LEO SACKS

NEW ORLEANS—The changing nature of the relationship between radio and the record business is expected to be the focus of panels on the AOR, top 40 and adult contemporary formats scheduled for the NAB Radio Programming Conference.

John Young, the WZGC-FM Atlanta program director who will moderate a panel on top 40 radio, says he hopes to explore how the fortunes of the radio industry are tied to the economic health of the record industry. "It's a mistake to think that the financial pressures affecting labels can't impact broadcasters," he notes. "I'm not saying that we should be record company stockholders, but one day the same pressures are going to catch up with radio."

Young says that "labels aren't the only ones who won't take risks. Look at the secondaries. They used to be the breakers. Now they're the slowest to go. The best we can hope for at NAB is an honest evaluation of our business climate. Each year there is a

new bandwagon and a new guru to lead people down the trail of the Pied Piper. And invariably, there are those gullible few."

WBAL Baltimore program director Ira Apple anticipates a debate on the fate of AM music programming at his panel on adult contemporary radio. "Can AM do anything with music and is that the direction to go? I don't think so," he comments. "Being a full-service station, involved in the community, heavy on talk, news and information, finding good talent—that's what's important. Radio is not going to fall apart just because the music business is hurting."

Consultants Jeff Pollack and John Sebastian, moderators of two AOR panel discussions, agree with Chris Miller, program director for KLOL-FM Houston, that radio is "not immune" to the pressures that grip the record business. But the executives qualify their reasoning in different ways.

(Continued on page 35)

### WAIL-FM TOPS MART

## DST Sparks New Orleans Debate

By WANDA FREEMAN

NEW ORLEANS — Arbitron's Differential Survey Treatment faces mixed reviews here. The disadvantaged stations are openly skeptical about the spring results, while the ratings winner defends his validity.

The number one station is urban-contemporary WAIL-FM, with a dazzling 12.9. Program director Barry Richards brought the station from a 3.7 to a 5.2 in fall 1980; then to an 8.4 last spring and a 10.6 last fall. The latest number looks like just another leap in a steady climb.

Still, WAIL's competitors think DST played too big a part in the ratings. Hot 100 WEZB, which has kept double digits and the top spot since spring '80 and hit 11.5 last fall, is stunned this time with an 8.6.

"I think it's ludicrous, it's ridiculous," says B-97 general manager Bob Reich. "I don't think it's fair to anyone. What makes it look bad is what it did for the other black stations. Barry Richards is doing a great job, his station sounds really good. But I think it takes away from the authenticity when the consistently low-rated black stations almost double their audiences."

WYLD-AM went from 1.9 to 3.2; WBOK from 1.7 to 3.2; and WNNR (WAIL's AM sister) went from 2.3 to 3.3.

Interestingly though, black adult contemporary station WYLD-FM—WAIL's top competitor among black music stations—actually slipped from a 6.8 to a 6.4. And while all other non-ethnic FM's suffered, album rock station WRNO-FM jumped from 7.3 to 8.5, close enough to bite WEZB. And WTIX, a Hot 100 AM, went up from 5.0 to 5.6.

B-97's Reich says he plans to write a letter of complaint to Arbitron, and that his station will rely more on qualitative research in the future.

"We're never going to have a large ethnic audience," he says. "Clients always look at numbers, but many of them also look for lifestyle. We more or less know how popular we are; we had 40 or 50,000 people at our raft race this year, twice that of last year."

"We're also looking at our Cume. WAIL has a 3,089 and we've got a 3,180. So we still have more total listeners, and WAIL's audience seems to listen longer. If we had not shown increases there, we'd be very concerned."

Other stations, too, are exploring

new avenues, even as they curse the problem. Eric Anderson, general manager of country stations WNOE-AM-FM, and calls DST "a Depraved Survey Treatment."

"I managed black stations for 15 years," he says, "and I always felt we were under-reported. But I want to know why they didn't set up a sample survey. They put DST in every market with a black population over 10 percent. There was no test market done."

### Vox Jox

## WAPP Seeking Morning Team

Dave Hamilton, national program director of the Doubleday stations, who also wears a second hat as p.d. of the chain's newest addition, WAPP, is looking for a morning team for the AOR station known as "The Apple."

When one is located, Ted Cannan- (Continued on page 32)

ON STAGE TONIGHT

# Carole King

In the history of pop music, few can compare to Carole King.

As a songwriter, she's created over 100 hits. And as a performer, she's reeled in 7 gold albums—including the phenomenal "Tapestry," which sold over 15 million copies.

Now, hear 90 minutes of Carole King's music, in concert,

Produced by G. K. Productions

on RADIORADIO. Hear the title track and more, from "One To One," her latest album and first Atlantic release. Plus lots of oldies, too, like "You've Got a Friend" and "Will You Still Love Me Tomorrow."

Be sure to catch the one and only Carole King, in exclusive concert. Check local listings

the weekend of October 2 for the RADIORADIO station near you, and the exact time of broadcast.



# New Orleans Market Profile

The New Orleans radio market can be summed up in three words: "Does Not Apply." If it works throughout America, it won't in New Orleans. In 1964, at the height of Beatlemania, the Fab Four actually lost money playing New Orleans. Things haven't changed much since. In fact, it's best to treat this city as a foreign country. To a great extent it looks, reacts and sounds like one. Rollye Bornstein recently visited the city to sort things out in time for this week's NAB, and here's what she found.

## AM

**600: WVOG.** This daytimer's call letters say it all. The "Voice Of God" is religion, the paid variety, with gospel music as a filler. But things weren't always so conservative on 600. Back in the '50s this dial position was the home of WMRY, a black outlet known as "Mary" (see 940). After that, it became WYFE, an all-girl country station owned by Connie B. Gay, and then WWOM, the "Wonderful World of Music"—beautiful music—before seeking solace in the Good Book.

**690: WTIK.** I was fully prepared to hear another legendary top 40 outlet foundering through the '80s, and what I found is probably the most pleasant surprise of the market. WTIK sounds good. As their slogan, "The station you grew up with," notes, WTIK is primarily oldies. Not your standard oldies, but music geared to the market: obscure Ernie K. Doe hits, Huey Piano Smith classics and of course the more traditional Miracles, Temptations and the like, blended with a very acceptable selection of currents. It's obvious that program director Bob Mitchell knows this market. And he should. He grew up here in the '50s, hanging around Shad O'Shea at WNOE. Back then he was still little Lonnie Metheren. He left the market in order to program WTMA in Charleston and WMBR in Jacksonville before returning to WNNR in the early '60s. A shakeup claimed his job, and he spent years driving a Borden's Milk truck before landing a part-time weekend shift on WTIK, which he later parlayed into the position of program director. His love and respect for New Orleans is evident in both his programming and his morning drive shift.

Another personality to catch is midday man Bob Walker. His "original oldies hour" is chock full of all sorts of goodies. And don't forget afternoons with Captain Humble. Humble is in actuality long time New Orleans personality Hugh Dillard, whose biggest claim to fame is the fact that he was once trapped in a washroom with the Beatles. Now, for all you trivia buffs: When Todd Storz purchased WTIK in the early '50s it wasn't on 690. It was on 1450. A few years later he had a chance to buy WVEZ, which was on 690. Seizing the opportunity, he donated number one 1450 to the public school system, retained the WTIK calls, and "Tix the Tiger" was reincarnated on 690.

**800: WSHO.** If you dial by this AM daytimer, what you're going to hear is a station in a state of transition. It's under contract to Music Of Your Life, but, seeking a younger sound, p.d. John Grey has deleted several MOYL cuts and added a more contemporary blend aimed primarily at listeners in their 30s. The slogan is "Your station playing your music," and at present Grey is looking for suitable personalities and newspeople to complement that music.

For those of you wondering how WSHO came into being: The late Stanley Ray owned WBOK at 800. Carman Macri bought WJBW at 1230 and changed the calls to WSHO. In fact, George Wilson was once general manager of WSHO during its MOR days in 1964. Just after George left, Macri did something very notable. He swapped frequencies with Stanley Ray. The notable part is that Macri swapped a full time facility on 1230 for a daytimer on 800 and lost money in the deal. Remember: "Does Not Apply." Prior to going MOYL, WSHO was country.

**870: WWL.** Ask anyone outside of New Orleans to name the most notable station in the market and they'll tell you WWL. The problem is, not many people inside the city limits concur. They've got the power (50 kw clear channel), but as for the programming, it's as if three different stations reside on the frequency. When I caught them, they had a one-hour program dedicated to the History of Tabasco Sauce, and that's probably the most mass appeal topic I've heard them discuss. 6 to 9 a.m. is a news block, 9 to 6 p.m. it's open phones, 6 p.m. to midnight it's paid religion (why not? After all, they're owned by Loyola University), and midnight to 6 a.m., just like it has been for years—it's The Charlie Douglas Road Gang. Charlie, by the way, was once p.d. of WNOE here.

**940: WYLD.** Originally WTPS, owned by the Times Picayune, WYLD came into existence on this frequency with WMRY's old ownership from 600. Like "Mary," WYLD has a long-standing tradition of serving the black community. Community involvement is probably the most notable thing about WYLD today. Program director E. Rodney Jones prides himself in community relations. The station is involved in everything from the Budweiser Superfest to school programs. Their ongoing promotion is the "WYLD card" good for discounts on merchandise throughout the city, and though they may sound like many AM black stations at first listen, Jones feels a particular responsibility towards the younger generation, a group ignored by most facilities, and he dayparts accordingly to attract teens with both music and personalities.

**990: WNNR.** Another daytimer. This one's black religion and the AM counterpart to the number one station in town, WAIL. Years ago it was soul music. The jocks were all white

guys imitating blacks, the most notable of whom was "Poppa Stoppa." Poppa was several people, including Clarence Hamann, and for a while Ed Muniz, who today owns the facility, was "Sonny Stoppa."

**1060: WNOE.** A James A. Noe station. The name may not have relevance if you're not from New Orleans, but Jimmy's daddy, James A. Noe, was once the governor of Louisiana, and Jimmy's former brother-in-law was none other than Gordon McLendon. Even though Storz and McLendon never officially competed during the hey day of top 40, unofficially they both had vested interests in this market.

Today WNOE-FM is country, making the switch about six months after WNOE-FM. But unlike the FM, p.d. Joe Patrick says this station is appealing primarily to men 35-54. They're quite a bit harder than the FM, with a 50/50 mix of currents and gold, and some of that gold includes early Marty Robbins and Johnny Horton. Their slogan is "country 10," and in addition to a generous helping of country personality, you'll hear quite a bit of sports, Paul Harvey, and the Original Oldies Show at one each afternoon.

But back to the good old days and before. 1060 was originally WBNO, which stood for Baptists of New Orleans. When Jimmy Noe bought it from the church, he agreed to run their 11 p.m. service in perpetuity. Even though the teens tuned it out, it really wasn't a problem until the advent of "WNOE Surrounding Sound" in the late '50s. Basically, "surrounding sound" was reverb. Since more reverb was required on music than voice to achieve the image they were after, more was used on all the inputs where music was played. The church's remote came in on one of those inputs. At 11 p.m. listeners must have believed God himself was delivering the sermon, and by midnight the score was Baptists 1—Surrounding Sound 0, and so ended that concept.

Among the more notable WNOE jocks are Jim Stewart, who is still in the area currently negotiating with a station to return to the air, and Bill Taylor, who owns Country Consultants in Pasadena, Calif., both of whom provided much of the background information contained here. Gary Owens was also at WNOE back then, as was Shad O'Shea, now with Fraternity

Records in Cincinnati.

**1230: WBOK.** Like WYLD, WBOK is a black fixture in this market. P.d. Hank Spann, who returned to the city after a stint in the record business, has taken this station from a 1.7 to 3.2 in the last book, and even with a less than desirable nighttime signal, he attributes much of the increase to his music selection. It's being called "The Music Maker" and "New Orleans Music Mix." That mix is about 70% current. A sample half hour included George Benson, Jennifer Holliday, Rafael Cameron, Atlantic Starr, James Brown, and Aretha Franklin as well as a plug for their "all request boogie line" and a network newscast from Sheridan.

**1280: WGSO.** Originally this frequency was licensed to one of the first stations in the market, WDSU-AM-FM-TV, but it's been WGSO for some time, owned these days by Insilco. P.d. Ted Landphair has recently resigned to start a sports newspaper here and Insilco's Nina Newhouser has taken over his post at this news/talk outlet. While the emphasis is on news, WGSO also does Astros play by play, and when I heard them on a Sunday afternoon they had a lively talk show including a celebrity guest from California; impressive for weekend programming. At night they run RKO's America Overnight.

**1350: WSMB.** It stands for Sanger-Maison Blanche, two of the oldest names in the city, and while WWL is probably perceived as the old-line New Orleans station outside the market, WSMB has that reputation to those within the city.

Check out morning drive. You'll hear a sample of their personality talk format, the Nut and Jeff Show. Nut is Roy Roberts. Jeff is Jeff Hug, both of whom have been here well past two decades. You can hear it in their voices and their current content: These People are New Orleans. Almost everyone at the station has been here at least 10 years, which might account for the fact that 50% of WSMB's listeners don't listen to any other radio station. Their slogan is "Building On To A Tradition," and tradition seems to be synonymous with WSMB.

**1450: WWIW.** The format is listed as Big Bands, Swing and New Orleans Jazz. A sample half hour included Andy Williams, Brook Benton, Pat Boone, Si Zentner, Bobby Darin and Dinah Washington, but that is not necessarily what any other half hour may sound like.

P.d. Bob Middleton, who at one time was at WSMB, believes in hiring people sympathetic with the format and music and then giving them almost unlimited freedom to execute it. In addition to the music, which is all done in house, you'll hear CBS Mystery theatre and Yankees (yes, New York Yankees) play by play. But perhaps the most notable point of WWIW is the attitude of the air staff. All seem genuinely happy to work there, and all have the highest regard for Middleton. Larry Regan from midnight to 6 a.m. is another mainstay in the market, and his 3 to 6 a.m. talk show has several callers (known as "the rascals") who've been with him every night for years.

**1540: KGLA.** When I learned that this station was foreign language, I naturally assumed French. Maybe, Cajun. Well, surprisingly enough, KGLA is Spanish, and about the only thing I can tell you about this frequency is that it used to be known as "Command Radio" when it was owned by the Costellos (of WRNO). However, that short lived venture came to an end when it was permanently knocked off the air after being hit by a barge.

## FM

**93.3 WQUE.** "All summer long it's one great song after another in stereo on WQUE Q-93." Insilco's FM is a 100kw adult contemporary outlet programmed by Phil Zachery. Morning man "Scoot in the morning" has been around this market for several years, including a stint at WNOE, and, by the time you read this, John Chommie will have arrived from WHSY in Hattiesburg to do evenings. Music director Chris Brian does afternoons. As for the music, a sample half hour in the evening included Abba, the Jacksons, Melissa Manchester, the Beach Boys, Ray Parker Jr. and Chicago. If you haven't heard RKO's Night Time America, you can catch Bob Dearborn live from midnight to 4 a.m.

**95.7 WBYU.** "Bayou" they call it; it's the Shulke I beautiful music sister station to WSHO.

**97.1 WEZB.** Currently number two in the market, a sample midday half hour on WEZB included Donna Summer, Greg Guidry, the Hollies, a Fleetwood Mac "three way," and the Steve Miller Band. A "three way" is, you guessed it, three hits by one artist—and listeners were informed that the next "three way," featuring Bread, would be coming up at 1:30. P.d. John Shomby has recently left to go to KAFM Dallas, and while no one locally has been named to fill his shoes, national p.d. Dan Vallie continues to oversee this outlet from Pittsburgh. (They're located in the Hyatt, by the way, so if you're at the convention why not stop by for a tour?)

Mornings are handled by Cajun Ken Cooper, who has to be one of the most impressive personalities in the market. He handled quite a bit of information in the minimum amount of time and was quite convincing on a live spot. Billboards around town read "Cajun Ken Cooper: have you heard his laugh?" Well, in the half hour I listened, I didn't.

**98.5 WYLD.** Appealing to an older crowd than WYLD-AM, p.d. Brute Bailey calls this station Full Service Black Adult Contemporary, and that describes it as well as I could. Currently, they're fifth in the market with a tasteful blend of soft

(Continued on page 26)



### Here's how the numbers look

Call	Frequency	Spring '82	Fall '82	Spring '81
WAIL	103.5	12.9	10.6	8.4
WEZB	97.1	8.6	11.5	10.3
WNOE-FM	101.1	6.8	8.4	6.7
WYLD-FM	98.5	6.4	6.8	5.6
WBYU	95.7	5.9	7.5	7.7
WTIX	690	5.6	5.0	7.8
WAJY	101.9	5.0	5.7	5.9
WWL	870	4.8	4.8	3.9
WQUE	93.3	4.5	5.2	6.2
WGSO	1280	4.4	5.1	3.0
WSMB	1350	3.7	3.5	5.2
WNNR	990	3.3	2.3	2.3
WBOK	1230	3.2	1.7	1.8
WYLD-AM	940	3.2	1.9	1.6
WNOE-AM	1060	2.6	2.8	2.0
WWIW	1450	2.3	1.4	2.4
WSHO	800	2.0	2.4	2.8

All figures are from the respective Arbitron reports listing audience shares for persons 12 years old or older, Monday to Sunday, 6 a.m. to midnight for the Arbitron metro survey area.

# Radio

## Record Labels And Radio: Who's Calling The Shots?

Radio's relationship with the record industry has deteriorated in recent times, as each has sought to protect its interests in the face of increasing competition (for broadcasters, the ratings game) and adversity (for record companies, slumping sales). This has impacted upon the two industries' mutual dependence, as Rollye Bornstein documents in this, the second part of a two-part special report.

LOS ANGELES—"Radio stations that just play singles don't take the time to listen. They just allow record companies to dictate what they play," says Alonzo Miller, music director of KACE, an urban contemporary outlet in Los Angeles. With an ample supply of quality current product, urban radio is regarded by many as being in the best position of all formats, and Miller feels his relationship with the record industry is positive and mutually beneficial. Yet he also believes he must look beyond the weekly singles list when programming KACE. "That means we're playing mostly album cuts. Eight out of 10 times that cut will become a single if it isn't already, but that's not the point. Regardless of its status, we're programming the music that our audience wants."

Programming the music that a station's audience wants often means relying on something beyond the current hits. "Regardless of what's selling on the singles chart, adults aren't buying singles. It's not a wise move to use a chart that's irrelevant to your format," says Jim Wood, who relies heavily on research to program country-formatted KNEW and KSAN in San Francisco. "The first thing that research told us was that nobody, no adult that is, likes currents. They just don't test well, because adults react negatively to unfamiliar product. For that reason, new currents are given the lowest priority on our rotation system. But we do need them, and we do play them. They seem to refresh the radio station, add sparkle. It's to the point where we play them as novelty records keeping up with trendiness, not as our mainstay. Teenagers are attracted to the latest. Adults prefer the familiar."

Jim Sumpter of First Media's KFMK in Houston agrees: "Adults listen differently than kids. It takes them much longer to be aware of a record. Take Bertie Higgins. The record was played to death on many stations, but only after a national tv campaign were most adults even aware who he was."

"It's true," says Gary King, program director of WJBO and WFMP in Baton Rouge. "Some AC stations play too much current material, many play it too early and then some do stay on it too long. It's a judgment call. There's no magic answer in a chart. Who says you've got to have 30 currents anyway? Proper use of oldies is extremely important, especially when current AC product really doesn't fit what you're doing. Actually, the lack of suitable current material has turned out to be a blessing for me. I'm picking up the fringe from FM and top 40 by not playing currents to death."

Like urban, country is a format resplendent with quality current product. But even so, programmers are starting not to rely solely on the singles being touted by the record companies. "Often a record company will release what we feel is the wrong cut as a single," says Ted Cramer, program director of WMAQ Chicago. "Rather than play something we feel is wrong for our audience, we'll play an album cut by

that artist when it fits. The product seems to run in cycles. By the time a company is releasing a third or fourth single off an album, it may not be something we want to air."

What's being said is that in order to be successful, programmers are going to have to actually program something. "In an adult oriented market, the days of accepting the

current charts as a valid indicator of what you should be playing are over," says San Francisco's Wood. Currents and charts factor in here, but they're no longer the safe way

out. A p.d. will need to rely on research and every means available to him, including his own creativity and ingenuity, to determine inde-  
(Continued on page 27)

**THE SILVER EAGLE RADIO SHOW PRESENTS**

**T.G. SHEPPARD**

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September 4th

It was a hot and steamy summer night in Meridian, Mississippi. The Temple Theater was filled to overflowing. 2 shows—standing room only—**T.G. Sheppard** sang songs of love like only he can and they loved him every one—

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# Radio

## Programming, AM Stereo Units Are NAB Meet Focus

• Continued from page 20

time talk show host Bernard Meltzer's new financial program, airing 8 p.m. to midnight, Saturday and Sunday.

Mutual Broadcasting is promoting its new two-and-a-half-minute "Sports Health Tips" program and its expanded, three-minute daily regional college football reports. The network is also featuring its 13-week symphony series broadcast from the Lincoln Center and its six-hour "International Country Music Festival," hosted by Lee Arnold and airing Oct. 22 and 29. Once again, Larry King will broadcast his overnight program live from the convention and will host the "Making Money With Your Mouth" luncheon.

Westwood One is debuting six new programs at the NAB. "Buffalo Dick's Radio Ranch," promoted as the "Howdy Doody" show of the '80s, is a one-hour weekly program targeted at rock stations. A pop version of "In Concert" is a 90-minute twice monthly program geared toward AC and Hot 100 formats. "Star Trak Specials" are weekly one-hour music and interview shows aimed at AC and Hot 100 stations. A 48-hour special called the "Pop Years," the history of pop music from the '50s through the '80s, is also aimed at AC and Hot 100 stations. "American Music—The Source, The Soul, The Sound," a 26-hour history of black music hosted by Sid McCoy, is geared toward urban contemporary outlets. And "The Laugh Years—History Of Comedy On Records" are six three-hour programs hosted by Dr. Demento, for any format which "has the nerve."

Watermark is promoting its new "Musical" show, a three-hour weekly program saluting hits from the stage and screen, geared to MOR and easy listening stations. The show recently went on the air with 30 domestic stations and five international outlets. Watermark is also pushing its "TV Tonight With Ron Hendren."

TM is focusing on its 48-hour "Royalty Of Rock" special. It is also featuring a series of six tv commercials called "My Best Friend," tar-

geted for 25-34 demographics. "Impact" is its new i.d. package for contemporary radio stations. And TM is also previewing its video sales training film, "How To Sell Com-

mercial Jingles Successfully."

McGavren Guild will be on the scene with its hot air balloon, as well as promoting its "Captain Radio" advertising campaign and its "Lis-

tening To Listeners" study and selectively distributing a new reference book, "Delson's Dictionary Of Radio & Record Industry Terms." RKO Radio Networks is discussing

the three-meter earth stations recently offered to 300 stations and the shift in broadcast site to Dallas for "America Overnight" with new host Mitch Carr.

# MONTH-TO-MONTH RESUSCITATION



SEPTEMBER 4, 1982, BILLBOARD

### STILLER, MEARA BOW OUT OF NAB

NEW ORLEANS—"It's a tacky way of doing things," comments Marty Rubenstein, president of Mutual Broadcasting and chairman of the NAB Radio Programming Conference steering committee, on the last-minute pullout of Stiller & Meara from their role in the conference here.

The cancellation was so last-minute that all programs and literature list the comedy team as appearing. They were scheduled to entertain during the Monday "Making Money With Your Mouth" luncheon. No reason was given for the cancellation.

Substituting are Bert Berdis and Alan Barzman. Berdis was one half of the radio commercial creative team Dick & Bert, co-founder of the "Radio: It's Red Hot" campaign, and creator of the radio character Chickenman. Berdis recently joined Barzman of Alan Barzman & Co., which won this year's Clio Award for best humorous radio commercial. Barzman is a former writer for Stan Freberg.

Tune in to MUSICIAN every month and turn on to the most varied music format available. Every issue of MUSICIAN Magazine brings you more in-depth coverage of new music than you could hear all year. Unlike other music publications, we don't talk *about* today's

recording artists, we talk *to* them. Join the discussion and discover the difference.

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DJ229

# Radio

## A Profile Of The New Orleans Radio Marketplace

• Continued from page 22

soul, light jazz, current urban and oldies. That's not to say you won't hear the Soul Sonic Force. You will,

but you'll also get a generous helping of Spyro Gyra.

**99.5 WRNO.** The fact that WRNO is the only FM radio station in America to be simulcast on short

wave has apparently not altered the programming philosophy of Mike Costello. Mike, in addition to being p.d., is also part owner (his brother owns the major part) and morning

drive personality. One listen to his show tells you Mike is a New Orleans native, but as many of his listeners are also from this area, his obvious accent and local references

seem to be positives.

WRNO is number three in this market—and as for why, once again refer to "Does Not Apply." When I first tuned them in, you could have paid me a great sum of money to tell you what I was listening to, and the only conclusion I would have drawn was that they were not country. The three-record segue I heard included Melissa Manchester, Billy Preston and Gary U.S. Bonds, and it wasn't until I heard the line "FM 100, where we let the good rock roll," that I realized this was AOR—New Orleans style.

**101.1: WNOE.** Formerly beautiful music, this station returned to the format it signed on with years ago: country. TM Country this time around, with a beautiful music presentation. "Stereo Country 101" they're calling it, and it's number four this book.

**101.9: WAJY.** WWL's sister station is known as "Joy 102." The approach is MOR beautiful music, and the format is Shulke II. P.d. Mike Bourgeois is happy with the result.

**105.3: WAIL.** Number one WAIL is really the Cinderella story in the market. More than two years ago, owner Ed Muniz, who is an entrepreneur in every sense of the word, felt his black station WXEL would fare better if it were country. He applied for the call letters WAIL (formerly on an AM in Baton Rouge) with Waylon Jennings in mind, and hired a guy to program the facility. He sold time to competing stations so they could alert listeners that WXEL was changing formats and black music could now be heard on their stations, and systematically blew off his advertisers. Two days before the intended switch, his p.d. backed out of the deal. One day before the change, he heard WNOE-FM had just locked up the TM country package he'd been eyeing. Faced with jumping out the window or salvaging his black format, he chose the latter. By this time the call letter change had come through, the records had been given away, and the station, which incidentally was located in Slidell, 28 miles out of town, was in trouble. Enter one Barry Richards. Barry was a fast talking Easterner with several impressive call letters under his belt and was instantly intimidating to most of the staff. He promised ridiculous success, and he delivered.

Unlike most urban facilities, WAIL truly has no color. The staff is thoroughly professional: news director Ben Suddeth comes from WWL, chief engineer Alan Perkins has made something out of nothing more than once, and Barry Richards, "The Hunk of Funk," can-out-talk even B. Mitchell Reed when he gets in gear.

★ ★ ★

A couple of final notes: New Orleans is home to some of the finest musicians in America, including the infamous Ernie K. Doe of "Mother-In-Law" fame, and believe it or not, Ernie has a weekly radio show—Thursday nights 7 to 8:30 on public radio WWOZ 90.7. I heard it. I still don't believe it.

When I arrived in New Orleans, I was prepared for another dull radio town (there are so many these days). What I got was far from dull. Going back to "Does Not Apply." I should have expected it. By far the most unique feature of this market is its localism. Never have I heard so many local accents and local references. At first the sound was foreign and unnerving. It couldn't work in Des Moines. But referring back to radio's biggest assets (local and live), New Orleans radio is right on target.

20% OFF ON ORDERS PLACED AT THE NAB!  
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# Radio

## Record Labels And Radio: Who's Calling The Shots?

• Continued from page 23

pendently the needs of his audience.

So where does that leave radio's relationship with the record industry? "I'm a firm believer that we need each other," says Walt Turner, p.d. of Gannett's KSD St. Louis. "They sell records, we program radio stations. It's hand in hand, but it's separate, too. If it doesn't fit, you don't play it." Alonzo Miller agrees. "There are a lot of negatives from both sides, but both realize that without the other, they wouldn't be as successful."

"But they would exist," notes KFMK's Sumpter. "If all the record companies went broke tomorrow, I'd still have over 20 years of oldies to play. It really isn't as intertwined as some people think."

"Honestly, our involvement with one another has diminished," says Wood. "I don't consider much of the input I get from record companies anymore. I'm going to play the product consistent with my station's image regardless of what's on top or who's playing it." Lee Masters, station manager of WAVG Louisville, goes a step further: "It might be healthy if each industry had no contact with the other at all. Stations could be programmed better and record companies could find new and inventive ways to market product."

"Record companies have no obligations to release product to fill the format needs of broadcasters," says country consultant Bill Taylor. "The sole duty of the record company is to sell records, and when either industry discovers it can exist without the other, we quickly discover that it's been a marriage of convenience, not a lasting love."

Warner Bros.' Stan Cornyn also questioned the validity of that marriage in "The Day Radio Died," the well-known speech he delivered at the 1975 NARM convention. "The point is," he said then, "as long as the record business looks at radio as it is now, as long as we persist in thinking of it as our total exposure medium, we're tied to radio's audience. An audience of single kids."

Since Cornyn's speech in 1975, an interesting change has taken place. Radio is no longer looking at "an audience of single kids." Stations are aiming their programming directly at adult tastes and mentality, but where are the record companies? "They still promote product based on a teenage mentality," says Jim Wood. "By the time I add a record, the record company is off it. The promo guy's bonus plan is over and he's worried about the next one—and that's the time the company should be promoting the first one."

"There's no group effort in that industry. It's as if promotion and sales aren't working together. When I first add a song, it's on a low rotation that won't produce sales to adults. If adults will buy it, they'll do it when it's in a higher rotation and that won't be for weeks. The record company has three other projects in the meantime."

"Record companies react to radio," says Ken Kohl, p.d. of KOMO Seattle. "Not only are they not taking the lead, but it's only after radio beats them over the head that they'll realize things may be changing. Back in the late '60s, when free form radio was a factor, they didn't know what we were doing, and they were still hitting us with singles. Now contemporary full service radio is departing from their accepted norm, and they're not equipped to deal with this either. It will take them forever to notice that. Hey, things are changing."

"It takes an adult six or eight weeks to catch on to most product," says Houston's Sumpter. "And the record companies aren't savoring this success. It's 'get it added, and go

on to the next project.' But adults don't listen like that."

It's become a cliché to say that consumer spending power lies with the 25-49 demographic, continues

Sumpter, "but record companies act as if they don't believe it. Even when the music is right, the marketing's all wrong. Take an artist like Cher, who probably has the greatest appeal to

the over-25 group. She's marketed in a pair of punk rock sunglasses. How can you expect a return on an investment like that?"

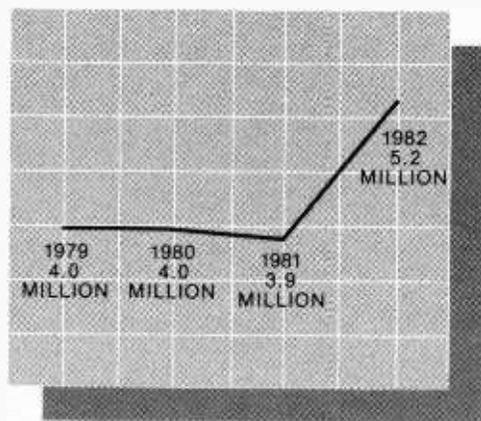
(Continued on page 32)

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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/24/82)

## PRIME MOVERS-NATIONAL

**JOHN COUGAR**—Jack And Diane (Riva/Mercury)  
**CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)  
**CROSBY, STILLS AND NASH**—Wasted On The Way (Atlantic)

## TOP ADD ONS -NATIONAL

**KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It (Columbia)  
**KIM CARNES**—Voyeur (EMI-America)  
**KOOL AND THE GANG**—Big Fun (De-Lite)

## BREAKOUTS-NATIONAL

**OLIVIA NEWTON-JOHN**—Heart Attack (MCA)  
**THE WHO**—Athena (Warner Bros.)  
**FLEETWOOD MAC**—Gypsy (Warner Bros.)

★ **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.

● **GLENN FREY**—The One You Love B  
● **KIM CARNES**—Voyeur B  
● **JOHN COUGAR**—Jack And Diane B  
● **KOOL AND THE GANG**—Big Fun B  
● **STEEL BREEZE**—You Don't Want Me Anymore X

**KOPA-FM—Phoenix**  
(Chaz Kelley—MD)  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks 15-10  
★ **HERB ALPERT**—Route 101 20-13  
★ **KENNY ROGERS**—Love Will Turn You Around 10-7  
★ **DARYL HALL AND JOHN OATES**—Your Imagination 14-12  
★ **MICHAEL McDONALD**—I Keep Forgettin' 27-24  
● **ROBERTA FLACK**—I'm The One  
● **JUICE NEWTON**—Break It To Me Gently X  
● **RANDY MEISNER**—Never Been In Love X  
● **WILLIE NELSON**—Let It Be Me X  
● **OLIVIA NEWTON-JOHN**—Heart Attack X

**KGGI (99.1-FM)—Riverside**  
(Steve O'Neil—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 2-2  
★ **JACKSON BROWNE**—Somebody's Baby 16-14  
★ **MICHAEL McDONALD**—I Keep Forgettin' 20-18  
★ **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I'm Telling You I'm Not Going 26-22  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KOOL AND THE GANG**—Big Fun B  
● **MICHAEL McDONALD**—I Keep Forgettin' 19-12  
● **JOHN COUGAR**—Jack And Diane 23-14  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **KIM CARNES**—Voyeur B  
● **SANTANA**—Hold On B  
● **REO SPEEDWAGON**—Sweet Time A  
● **THE MOTELS**—Take The L A  
● **THE GAP BAND**—You Dropped A Bomb On Me A  
● **TONI BASILLE**—Mickey A  
● **KOOL AND THE GANG**—Big Fun X  
● **DON HENLEY**—Johnny Can't Read X  
● **WILLIE NELSON**—Let It Be Me X  
● **DOLLY PARTON**—I Will Always Love You X  
● **LAURA BRANIGAN**—Gloria X  
● **TANE CAIN**—Holdin' On X  
● **STEEL BREEZE**—You Don't Want Me Anymore X  
● **38 SPECIAL**—You Keep Runnin' Away X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **RICK JAMES**—Hard To Get X  
● **QUARTERFLASH**—Night Shift X  
● **JOSIE COTTON**—He Could Be The One X  
● **ELVIS COSTELLO**—Man Out Of Time X  
● **GLENN FREY**—The One You Love X

● **THE CLOCKS**—She Looks A Lot Like You X  
● **RANDY MEISNER**—Never Been In Love X  
● **WALTER MURPHY**—Themes From E.T. X  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X  
● **STRAY CATS**—Rock This Town X

**KTKT-AM—Tucson**  
(Bobby Rivers—MD)  
★ **ELTON JOHN**—Blue Eyes 5-3  
★ **AMERICA**—You Can Do Magic 22-16  
★ **MICHAEL McDONALD**—I Keep Forgettin' 23-18  
★ **JACKSON BROWNE**—Somebody's Baby 24-21  
★ **OHIONNE WARWICK**—For You 27-24  
● **FLEETWOOD MAC**—Gypsy A  
● **WILLIE NELSON**—Let It Be Me A  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A  
● **GLENN FREY**—The One You Love B  
● **RONNIE MILSAP**—He Got You B  
● **JUICE NEWTON**—Break It To Me Gently X

**KPLZ-FM—Seattle**  
(Greg Cook—MD)  
★ **ELTON JOHN**—Blue Eyes 7-4  
★ **PAUL DAVIS**—Love Or Let Me Be Lonely 10-7  
★ **PAUL McCARTNEY**—Take It Away 4-2  
★ **MICHAEL MARTIN MURPHEY**—What's Forever For 11-9  
★ **JACKSON BROWNE**—Somebody's Baby 21-19  
● **JUICE NEWTON**—Break It To Me Gently  
● **RANDY MEISNER**—Never Been In Love B  
● **KARLA BONOFF**—Please Be The One B

**KUBE-FM—Seattle**  
(Tom Hurler—MD)  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 20-13  
★ **ELTON JOHN**—Blue Eyes 25-17  
★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 9-5  
★ **MEN AT WORK**—Who Can It Be Now 15-9  
★ **BILLY IDOL**—Hot In The City 22-16  
● **TOTO**—Make Believe  
● **KIM CARNES**—Voyeur  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' A  
● **A FLOCK OF SEAGULLS**—I Ran A  
● **GLENN FREY**—The One You Love A  
● **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me B  
● **MICHAEL McDONALD**—I Keep Forgettin' B  
● **AMERICA**—You Can Do Magic B

★ **MICHAEL MARTIN MURPHEY**—What's Forever For 21-15  
● **WALTER MURPHY**—Themes From E.T. A  
● **JACKSON BROWNE**—Somebody's Baby A  
● **THE HUMAN LEAGUE**—Don't You Want Me X  
● **SOFT CELL**—Tainted Love/Where Did Your Love Go X

**WLYT-FM—Cleveland**  
(Smoker—MD)  
● **MICHAEL STANLEY BAND**—When I'm Holding You Tight  
● **ROXY MUSIC**—Take A Chance With Me A  
● **JACKSON BROWNE**—Somebody's Baby A  
● **ROBERT PLANT**—Burning Down One Side A  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' A  
● **MARSHALL CRENshaw**—Someday, Someway A  
● **MICHAEL McDONALD**—I Keep Forgettin' A  
● **PAUL DAVIS**—Love Or Let Me Be Lonely X  
● **KIM WILDE**—Kids In America X

**CKLW-AM—Detroit**  
(Rosalia Trombley—MD)  
★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 10-6  
★ **JOHN COUGAR**—Jack And Diane 15-9  
★ **ELTON JOHN**—Blue Eyes 22-17  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 28-23  
★ **THE GO-GO'S**—Vacation B  
● **FRANK ZAPPA**—Valley Girls B  
● **EVELYN KING**—Love Come Down B  
● **MICHAEL McDONALD**—I Keep Forgettin' B  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A  
● **OLIVIA NEWTON-JOHN**—Heart Attack A  
● **SANTANA**—Hold On X  
● **A FLOCK OF SEAGULLS**—I Ran X  
● **JUICE NEWTON**—Break It To Me Gently X  
● **KIM CARNES**—Voyeur X  
● **DON HENLEY**—Johnny Can't Read X

**WDRQ-FM—Detroit**  
(Deena Rimmer—MD)  
★ **OZONE**—L'Il Suzy 17-9  
★ **YAZ**—Situation 21-10  
★ **CAMEO**—Alligator Woman 20-15  
★ **SURFURVOR**—Who's Sticking It 29-20  
★ **EVELYN KING**—Love Come Down 7-4  
● **MICHAEL McDONALD**—I Keep Forgettin'  
● **ROSE ROYCE**—Still In Love  
● **MELBA MOORE**—Love's Goin' At Ya B  
● **STEPHANIE MILLS**—Keep Away Girl B  
● **TAVARES**—A Penny For Your Thoughts A

**WKJF-AM—Louisville**  
(Dave McCann—MD)  
★ **HERB ALPERT**—Route 101 10-5  
★ **ELTON JOHN**—Blue Eyes 21-11  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 14-10  
★ **JACKSON BROWNE**—Somebody's Baby 20-13  
★ **MICHAEL MARTIN MURPHEY**—What's Forever For 24-14  
● **RONNIE MILSAP**—He Got You  
● **BARRY MANLOW**—Oh Julie B  
● **NICOLETTE LARSON**—I Only Want To Be With You B  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B  
● **WALTER MURPHY**—Themes From E.T. B  
● **GLENN FREY**—The One You Love B  
● **CHRIS CHRISTIAN**—Ain't Nothin' Like The Real Thing X  
● **MICHAEL McDONALD**—I Keep Forgettin' X

**WBZZ-FM—Pittsburgh**  
(Chuck Tyler—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 2-1  
★ **FLEETWOOD MAC**—Hold Me 4-2  
★ **THE MOTELS**—Only The Lonely 5-3  
★ **JOHN COUGAR**—Jack And Diane 9-4  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks 14-10  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **MICHAEL McDONALD**—I Keep Forgettin' B  
● **JERMAINE JACKSON**—Let Me Tickle Your Fancy B  
● **REO SPEEDWAGON**—Sweet Time B  
● **TOTO**—Make Believe B  
● **LAURA BRANIGAN**—Gloria A  
● **ELTON JOHN**—Blue Eyes A  
● **KIM CARNES**—Voyeur X

**WYWH-FM—Pittsburgh**  
(Jay Cresswell—MD)  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 9-5  
★ **THE POINTER SISTERS**—American Music 11-7  
★ **PAUL McCARTNEY**—Take It Away 14-10  
★ **JACKSON BROWNE**—Somebody's Baby 20-14  
★ **NICOLETTE LARSON**—I Only Want To Be With You 17-13  
● **SANTANA**—Hold On A  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A  
● **SURFIVOR**—Eye Of The Tiger (The Theme From Rocky III) X

**WXXK-FM—Pittsburgh**  
(Craig Jackson—MD)  
★ **THE MOTELS**—Only The Lonely 5-3  
★ **CHICAGO**—Hard To Say I'm Sorry 6-4  
★ **GLENN FREY**—Party Town 11-9  
★ **JACKSON BROWNE**—Somebody's Baby 19-13  
★ **APRIL WINE**—Enough Is Enough 14-11  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **REO SPEEDWAGON**—Stillness Of The Night B  
● **CROSBY, STILLS AND NASH**—Daylight Again B  
● **38 SPECIAL**—You Keep Runnin' Away B  
● **MICHAEL McDONALD**—I Keep Forgettin' B  
● **MICHAEL STANLEY BAND**—When I'm Holding You Tight A  
● **CROSBY, STILLS AND NASH**—Southern Cross A  
● **TOTO**—Make Believe A  
● **REO SPEEDWAGON**—Sweet Time A

**WBBM-FM—Chicago**  
(Steve Davis—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **JOHN COUGAR**—Jack And Diane 5-2  
★ **ASIA**—Only Time Will Tell 14-10  
★ **MICHAEL McDONALD**—I Keep Forgettin' 19-14  
● **THE KIND**—Loves By You 33-27  
● **A FLOCK OF SEAGULLS**—I Ran  
● **KIM CARNES**—Voyeur  
● **THE WHO**—Athena A  
● **OLIVIA NEWTON-JOHN**—Heart Attack A  
● **STEEL BREEZE**—You Don't Want Me Anymore A  
● **ROBERT PLANT**—Burning Down One Side A  
● **RANDY MEISNER**—Never Been In Love X  
● **BILLY SQUIER**—Emotions In Love X  
● **REO SPEEDWAGON**—Sweet Time B  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' B  
● **THE GAP BAND**—You Dropped A Bomb On Me B  
● **SANTANA**—Hold On B

**WKRO-FM—Cincinnati**  
(Tony Galluzzo—MD)  
★ **ASIA**—Only Time Will Tell 10-6  
★ **WHEELS**—Amarita 13-4  
★ **JOHN COUGAR**—Jack And Diane 17-10  
★ **EDDIE MONEY**—Think I'm In Love 11-8  
★ **JOAN JETT AND BLACKHEARTS**—Do You Wanna Touch Me 15-12  
● **THE ALAN PARSONS PROJECT**—Eye In The Sky  
● **THE MOTELS**—Only The Lonely  
● **GLENN FREY**—Party Town X

**WYYS-FM—Cincinnati**  
(Barry James—MD)  
★ **PAUL McCARTNEY**—Take It Away 9-5  
★ **PAUL DAVIS**—Love Or Let Me Be Lonely 11-6  
★ **BILL CHAMPLIN**—Sara 13-8  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 15-9

(Continued on opposite page)

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## Pacific Southwest Region

### ★ PRIME MOVERS

**CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)  
**JOHN COUGAR**—Jack And Diane (Riva/Mercury)  
**CROSBY, STILLS AND NASH**—Wasted On The Way (Atlantic)

### ● TOP ADD ONS

**KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It (Columbia)  
**JOE JACKSON**—Steppin' Out (A&M)  
**STEEL BREEZE**—You Don't Want Me Anymore (RCA)

### ● BREAKOUTS

**OLIVIA NEWTON-JOHN**—Heart Attack (MCA)  
**THE WHO**—Athena (MCA)

### KKXX-FM—Bakersfield

(Doug DeRoos—MD)  
★ **JOHN COUGAR**—Jack And Diane 3-1  
★ **MEN AT WORK**—Who Can It Be Now 14-6  
★ **JACKSON BROWNE**—Somebody's Baby 19-7  
★ **AMERICA**—You Can Do Magic 27-19  
★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 29-25  
● **THE WHO**—Athena  
● **PAUL CARRACK**—I Need You  
● **SANTANA**—Hold On B  
● **FLEETWOOD MAC**—Gypsy B  
● **GLENN FREY**—Party Town B  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It A  
● **GLENN FREY**—The One You Love A  
● **REO SPEEDWAGON**—Sweet Time A  
● **THE CLASH**—Should I Stay Or Should I Go A  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **THE FOUR TOPS**—Sad Hearts X  
● **WALTER MURPHY**—Theme From E.T. X  
● **JOHN COUGAR**—Hand To Hold On To L

### KIMN-AM—Denver

(Gloria Avila-Perez—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 2-1  
★ **PAUL McCARTNEY**—Take It Away 4-2  
★ **CROSBY, STILLS AND NASH**—Wasted On The Way 5-4  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 8-6  
★ **JOHN COUGAR**—Jack And Diane 10-7  
● **GLENN FREY**—The One You Love  
● **THE WHO**—Athena  
● **SANTANA**—Hold On B  
● **A FLOCK OF SEAGULLS**—I Ran B  
● **WALTER MURPHY**—Themes From E.T. B  
● **STEVE WINWOOD**—Still In The Game A  
● **TANE CAIN**—Holdin' On A  
● **KIM CARNES**—Voyeur X  
● **38 SPECIAL**—You Keep Runnin' Away X  
● **JERMAINE JACKSON**—Let Me Tickle Your Fancy X  
● **REO SPEEDWAGON**—Sweet Time X  
● **ROBERTA FLACK**—I'm The One X  
● **MISSING PERSONS**—Words X

### KOAQ-FM—Denver

(Alan Sledge—MD)  
★ **MICHAEL McDONALD**—I Keep Forgettin' 23-19  
★ **RANDY MEISNER**—Never Been In Love 25-21  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 9-5  
★ **THE GO-GO'S**—Vacation 10-6  
★ **THE POINTER SISTERS**—American Music 11-8  
● **GLENN FREY**—The One You Love  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KIM CARNES**—Voyeur B  
● **MEN AT WORK**—Who Can It Be Now B  
● **TOTO**—Make Believe B  
● **JUICE NEWTON**—Break It To Me Gently A  
● **TANE CAIN**—Holdin' On X  
● **38 SPECIAL**—You Keep Runnin' Away X  
● **WALTER MURPHY**—Themes From E.T. X  
● **JERMAINE JACKSON**—Let Me Tickle Your Fancy X  
● **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me X  
● **STEVE WINWOOD**—Still In The Game X  
● **MISSING PERSONS**—Words  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **STEEL BREEZE**—You Don't Want Me Anymore X  
● **CHICAGO**—Hard To Say I'm Sorry X

### KLUC-FM—Las Vegas

(Dave Van Stone—MD)  
★ **EDDIE MONEY**—Think I'm In Love 7-5  
★ **MEN AT WORK**—Who Can It Be Now 11-9  
★ **MICHAEL McDONALD**—I Keep Forgettin' 20-16  
★ **RANDY MEISNER**—Never Been In Love 22-19  
★ **SANTANA**—Hold On 25-21  
● **JUICE NEWTON**—Break It To Me Gently  
● **STEEL BREEZE**—You Don't Want Me Anymore  
● **STEVE WINWOOD**—Still In The Game A  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B

### 38 SPECIAL—You Keep Runnin' Away B

● **DON HENLEY**—Johnny Can't Read B

### KFI-AM—Los Angeles

(Phil Stanley—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 2-1  
★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 17-8  
★ **JACKSON BROWNE**—Somebody's Baby 16-9  
★ **MICHAEL McDONALD**—I Keep Forgettin' 19-12  
★ **JOHN COUGAR**—Jack And Diane 23-14  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **KIM CARNES**—Voyeur B  
● **SANTANA**—Hold On B  
● **REO SPEEDWAGON**—Sweet Time A  
● **THE MOTELS**—Take The L A  
● **THE GAP BAND**—You Dropped A Bomb On Me A  
● **TONI BASILLE**—Mickey A  
● **KOOL AND THE GANG**—Big Fun X  
● **DON HENLEY**—Johnny Can't Read X  
● **WILLIE NELSON**—Let It Be Me X  
● **DOLLY PARTON**—I Will Always Love You X  
● **LAURA BRANIGAN**—Gloria X  
● **TANE CAIN**—Holdin' On X  
● **STEEL BREEZE**—You Don't Want Me Anymore X  
● **38 SPECIAL**—You Keep Runnin' Away X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **RICK JAMES**—Hard To Get X  
● **QUARTERFLASH**—Night Shift X  
● **JOSIE COTTON**—He Could Be The One X  
● **ELVIS COSTELLO**—Man Out Of Time X  
● **GLENN FREY**—The One You Love X

### KIQQ-AM—Los Angeles

(Robert Moorhead—MD)  
● **ARETHA FRANKLIN**—Jump To It B  
● **SYLVIA**—Nobody B  
● **DON HENLEY**—Johnny Can't Read B  
● **JOE JACKSON**—Steppin' Out B  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B  
● **QUARTERFLASH**—Night Shift B  
● **EL CHICARO**—Groovin' B  
● **BOBBY CARONWELL**—All Of My Love A  
● **SHEENA EASTON**—Machinery A  
● **FLEETWOOD MAC**—Gypsy A  
● **GLENN FREY**—The One You Love A  
● **REO SPEEDWAGON**—Sweet Time A  
● **STEEL BREEZE**—You Don't Want Me Anymore A  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **THE FOUR TOPS**—Sad Hearts X  
● **TORONTO**—Your Daddy Don't Know X  
● **KOOL AND THE GANG**—Big Fun X  
● **TERRA**—Hidden Tears X  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 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  
● **THE DUKES**—Mystery Girl X  
● **PAUL CARRACK**—I Need You X  
● **KARLA BONOFF**—Please Be The One X  
● **JUICE NEWTON**—Break It To Me Gently X  
● **KIM CARNES**—Voyeur X

### KRLA-AM—Los Angeles

(Rick Stancetto—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 2-1  
★ **A FLOCK OF SEAGULLS**—I Ran 16-10  
★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 22-19  
★ **SANTANA**—Holdin' On 25-22  
★ **LAURA BRANIGAN**—Gloria 29-25  
● **JOHN COUGAR**—Jack And Diane  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KOOL AND THE GANG**—Big Fun A  
● **MICHAEL McDONALD**—I Keep Forgettin' A  
● **EVELYN KING**—Love Come Down A  
● **EL CHICARO**—Groovin' A  
● **TONI BASILLE**—Mickey A  
● **HAIRCUT ONE HUNDRED**—Favourite Shirts X  
● **RICK JAMES**—Hard To Get X  
● **THE FOUR TOPS**—Sad Hearts X  
● **THE GRASS ROOTS**—She Don't Know Me X  
● **STEEL BREEZE**—You Don't Want Me Anymore X  
● **SANTANA**—Hold On 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  
● **JOHN COUGAR**—Hurts So Good X  
● **RANDY MEISNER**—Never Been In Love X  
● **MEN AT WORK**—Who Can It Be Now X

### KRTH-FM—Los Angeles

(David Grossman—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 2-1  
★ **CROSBY, STILLS AND NASH**—Wasted On The Way 10-7  
★ **ASIA**—Only Time Will Tell 13-8  
★ **LAURA BRANIGAN**—Gloria 19-15  
★ **KENNY ROGERS**—Love Will Turn You Around 16-13  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **JOE JACKSON**—Steppin' Out  
● **EVELYN KING**—Love Come Down A  
● **SYLVIA**—Nobody A  
● **JUICE NEWTON**—Break It To Me Gently B  
● **SANTANA**—Hold On B  
● **ELTON JOHN**—Blue Eyes B

● **GLENN FREY**—The One You Love B  
● **KIM CARNES**—Voyeur B  
● **JOHN COUGAR**—Jack And Diane B  
● **KOOL AND THE GANG**—Big Fun B  
● **STEEL BREEZE**—You Don't Want Me Anymore X

**KOPA-FM—Phoenix**  
(Chaz Kelley—MD)  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks 15-10  
★ **HERB ALPERT**—Route 101 20-13  
★ **KENNY ROGERS**—Love Will Turn You Around 10-7  
★ **DARYL HALL AND JOHN OATES**—Your Imagination 14-12  
★ **MICHAEL McDONALD**—I Keep Forgettin' 27-24  
● **ROBERTA FLACK**—I'm The One  
● **JUICE NEWTON**—Break It To Me Gently X  
● **RANDY MEISNER**—Never Been In Love X  
● **WILLIE NELSON**—Let It Be Me X  
● **OLIVIA NEWTON-JOHN**—Heart Attack X

**KGGI (99.1-FM)—Riverside**  
(Steve O'Neil—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 2-2  
★ **JACKSON BROWNE**—Somebody's Baby 16-14  
★ **MICHAEL McDONALD**—I Keep Forgettin' 20-18  
★ **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I'm Telling You I'm Not Going 26-22  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KOOL AND THE GANG**—Big Fun B  
● **MICHAEL McDONALD**—I Keep Forgettin' 19-12  
● **JOHN COUGAR**—Jack And Diane 23-14  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **KIM CARNES**—Voyeur B  
● **SANTANA**—Hold On B  
● **REO SPEEDWAGON**—Sweet Time A  
● **THE MOTELS**—Take The L A  
● **THE GAP BAND**—You Dropped A Bomb On Me A  
● **TONI BASILLE**—Mickey A  
● **KOOL AND THE GANG**—Big Fun X  
● **DON HENLEY**—Johnny Can't Read X  
● **WILLIE NELSON**—Let It Be Me X  
● **DOLLY PARTON**—I Will Always Love You X  
● **LAURA BRANIGAN**—Gloria X  
● **TANE CAIN**—Holdin' On X  
● **STEEL BREEZE**—You Don't Want Me Anymore X  
● **38 SPECIAL**—You Keep Runnin' Away X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **RICK JAMES**—Hard To Get X  
● **QUARTERFLASH**—Night Shift X  
● **JOSIE COTTON**—He Could Be The One X  
● **ELVIS COSTELLO**—Man Out Of Time X  
● **GLENN FREY**—The One You Love X

### KCPX-FM—Salt Lake City

(Gary Waldron—MD)  
★ **JOHN COUGAR**—Jack And Diane 18-5  
★ **AMERICA**—You Can Do Magic 19-12  
★ **SANTANA**—Hold On 28-18  
★ **JACKSON BROWNE**—Somebody's Baby 14-10  
★ **KIM CARNES**—Voyeur 37-28  
● **ELTON JOHN**—Blue Eyes A  
● **THE GAP BAND**—You Dropped A Bomb On Me A  
● **GLENN FREY**—The One You Love A  
● **THE FOUR TOPS**—Sad Hearts A  
● **KOOL AND THE GANG**—Big Fun A  
● **SHEENA EASTON**—Machinery A  
● **ALABAMA**—Close Enough To Perfect A  
● **MICHAEL McDONALD**—I Keep Forgettin' B  
● **RANDY MEISNER**—Never Been In Love B  
● **SYLVIA**—Nobody B  
● **THE MOTELS**—Take The L B  
● **STEEL BREEZE**—You Don't Want Me Anymore B  
● **KANSAS**—Right Away B

### KRSP-FM (FM-103)—Salt Lake City</

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/24/82)

### Continued from opposite page

- FLEETWOOD MAC—Love In Store X
- CHICAGO—What You're Missing X
- JOURNEY—Only Solutions X
- AMERICA—You Can Do Magic X
- AXE—Rock 'N' Roll Party In The Streets X
- DON HEINLEY—Johnny Can't Read X
- RANDY MEISNER—Never Been In Love X
- APRIL WINE—If You See Kay A

### WKWK-AM—Wheeling

- NICOLETTE LARSON—I Only Want To Be With You 20-15
- THE POINTER SISTERS—American Music A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- MICHAEL MARTIN MURPHEY—What's Forever For A

## Southwest Region

### ★ PRIME MOVERS

- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

### ● TOP ADD ONS

- WALTER MURPHY—Themes From E.T. (MCA)
- MICHAEL MARTIN MURPHEY—What's Forever For (Liberty)
- RONNIE MILSAP—He Got You (RCA)

### ● BREAKOUTS

- FLEETWOOD MAC—Gypsy (Warner Bros.)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- ALABAMA—Close Enough To Perfect (RCA)

### KHFI-FM—Austin

- (Ed Volkman—MD)
- JOHN COUGAR—Jack And Diane 11-3
- MICHAEL McDONALD—I Keep Forgettin' 14-10
- MICHAEL MARTIN MURPHEY—What's Forever For 20-13
- AMERICA—You Can Do Magic 26-19
- KENNY ROGERS—Love Will Turn You Around B
- ROBERTA FLACK—I'm The One X
- BILLY IDOL—Hot In The City X
- SYLVIA—Nobody A
- THE MOTELS—Take The L A
- A FLOCK OF SEAGULLS—I Ran A

### WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- THE ALAN PARSONS PROJECT—Eye In The Sky 10-7
- MICHAEL McDONALD—I Keep Forgettin' 14-10
- ELTON JOHN—Blue Eyes 11-9
- JERMAINE JACKSON—Let Me Tickle Your Fancy 20-16
- AMERICA—You Can Do Magic 28-21
- FLEETWOOD MAC—Gypsy
- RED SPEEDWAGON—Sweet Time
- KOOL AND THE GANG—Big Fun A
- GLENN FREY—The One You Love A
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- SANTANA—Hold On B
- TANE CAIN—Holdin' On B

### KZFM-FM—Corpus Christi

- (John Steele—MD)
- ZAPP—Dance Floor 10-4
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going 12-4
- SYLVIA—Nobody 15-7
- JERMAINE JACKSON—Let Me Tickle Your Fancy 16-11
- MICHAEL McDONALD—I Keep Forgettin' 17-12
- THE GAP BAND—You Dropped A Bomb On Me
- ARETHA FRANKLIN—Jump To It
- SANTANA—Hold On A
- KOOL AND THE GANG—Big Fun A
- KIM CARNES—Voyeur A

### WKVU-FM—Dallas

- (Rivers/Morgan—MD)
- KENNY ROGERS—Love Will Turn You Around 4-2
- PAUL DAVIS—Love Or Let Me Be Lonely 9-7
- THE ALAN PARSONS PROJECT—Eye In The Sky 14-9
- AXE—Rock 'N' Roll Party In The Streets X
- DON HEINLEY—Johnny Can't Read X
- JACKSON BROWNE—Somebody's Baby 21-16
- GLENN FREY—The One You Love
- MICHAEL McDONALD—I Keep Forgettin' B

### KVIL-FM—Dallas

- (Denise Chuck Rhodes—MD)
- ELTON JOHN—Blue Eyes
- WALTER MURPHY—Themes From E.T.

### KINT-FM—El Paso

- (Patty Zippo—MD)
- JACKSON BROWNE—Somebody's Baby 27-17
- KANSAS—Right Away 31-21
- DON HEINLEY—Johnny Can't Read 37-24
- JOSIE COTTON—He Could Be The One 33-23
- MICHAEL McDONALD—I Keep Forgettin' 40-29
- THE MOTELS—Take The L
- THE FOUR TOPS—San Hearts
- SHEENA EASTON—Machinery A
- OLIVIA NEWTON-JOHN—Heart Attack A
- KOOL AND THE GANG—Big Fun A
- THE GAP BAND—You Dropped A Bomb On Me A
- ELVIS COSTELLO—Man Out Of Time A
- MICHAEL STANLEY BAND—When I'm Holding You Tight A
- ARETHA FRANKLIN—Jump To It B
- THE CLOCKS—She Looks A Lot Like You B
- STEEL BREEZE—You Don't Want Me Anymore B
- RICK JAMES—Hard To Get X
- DAVID JOHANSON—We've Gotta Get Out Of This Place X
- THE O'JAYS—Your Body's Here With Me X

### KILE-AM—Galveston

- (Scott Taylor—MD)
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 6-1
- MELISSA MANCHESTER—You Should Hear How She Talks A-3
- JOHN COUGAR—Jack And Diane 12-7
- THE ALAN PARSONS PROJECT—Eye In The Sky 13-9
- ELTON JOHN—Blue Eyes 20-11
- RED SPEEDWAGON—Sweet Time
- OLIVIA NEWTON-JOHN—Heart Attack
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- GLENN FREY—The One You Love B
- STEEL BREEZE—You Don't Want Me Anymore B
- MICHAEL MARTIN MURPHEY—What's Forever For B
- THE CLOCKS—She Looks A Lot Like You B
- TANE CAIN—Holdin' On A
- EVELYN KING—Love Come Down A
- KOOL AND THE GANG—Big Fun A
- BILLY SQUIER—Emotions In Motion X
- MISSING PERSONS—Words X
- BLUE STONE—Single Again X

### KFMK-FM—Houston

- (Kirk Patrick—MD)
- FLEETWOOD MAC—Hold Me 6-3
- CROSBY, STILLS AND NASH—Wasted On The Way 8-4
- SYLVIA—Nobody 10-6
- BARRY MANILOW—Oh Julie 18-11
- THE ALAN PARSONS PROJECT—Eye In The Sky 20-12
- R.H. FACTOR—Glued To The Tube
- DOLLY PARTON—I Will Always Love You
- WILLIE NELSON—Let It Be Me B
- JOHN DENVER—Seasons Of The Heart B

### KRLY-FM—Houston

- (Steve Harris—MD)
- PIECES OF A DREAM—Mt. Airy Groove A
- SUNRIZE—Who's Sticking It A
- GOODIE—Do Something X
- MIDNIGHT STAR—Hot Spot X
- MELBA MOORE—Love's Comin' At Ya X
- STEVIE ARRINGTON—Way Out X

### KVOL-AM—Lafayette

- (Phil Rankin—MD)
- JOHN COUGAR—Jack And Diane 8-5
- ASIA—Only Time Will Tell 15-10
- JACKSON BROWNE—Somebody's Baby 16-11
- MICHAEL McDONALD—I Keep Forgettin' 21-14
- STEVE WINWOOD—Still In The Game 29-24
- ALABAMA—Close Enough To Perfect
- EVELYN KING—Love Come Down
- SANTANA—Hold On B
- JUICE NEWTON—Break It To Me Gently B

- TANE CAIN—Holdin' On B
- KIM CARNES—Voyeur B
- GLENN FREY—The One You Love B
- HARCUT ONE HUNDRED—Favourite Shirts A
- SPITS—Don't Run My Life A
- DON HEINLEY—Johnny Can't Read A
- SHEENA EASTON—Machinery A
- THE WHO—Athens A
- DOLLY PARTON—I Will Always Love You X
- THE CLOCKS—She Looks A Lot Like You X
- ROBERTA FLACK—I'm The One X
- STEEL BREEZE—You Don't Want Me Anymore X
- ROBERT PLANT—Burning Down One Side X
- KOOL AND THE GANG—Big Fun X
- ARETHA FRANKLIN—Jump To It X
- MICHAEL MARTIN MURPHEY—What's Forever For X
- JOSIE COTTON—He Could Be The One X
- RONNIE MILSAP—He Got You X

### KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- CHICAGO—Hard To Say I'm Sorry 3-1
- RAY PARKER JR.—Let Me Go 11-8
- A FLOCK OF SEAGULLS—I Ran 18-10
- THE ALAN PARSONS PROJECT—Eye In The Sky 17-13
- JOHN COUGAR—Jack And Diane 20-16
- TANE CAIN—Holdin' On
- STEEL BREEZE—You Don't Want Me Anymore
- KOOL AND THE GANG—Big Fun A
- MARSHALL CRENSHAW—Somebody, Someway X
- AMERICA—You Can Do Magic B
- SANTANA—Hold On B
- TOTO—Make Believe B

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- CHICAGO—Hard To Say I'm Sorry 2-1
- MELISSA MANCHESTER—You Should Hear How She Talks 10-4
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 9-7
- JOHN COUGAR—Jack And Diane 14-11
- THE ALAN PARSONS PROJECT—Eye In The Sky 27-21
- FLEETWOOD MAC—Gypsy
- THE GAP BAND—You Dropped A Bomb On Me
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- KOOL AND THE GANG—Big Fun B
- ELTON JOHN—Blue Eyes B
- TOTO—Make Believe X
- RED SPEEDWAGON—Sweet Time X
- OLIVIA NEWTON-JOHN—Heart Attack A

### WQVE-FM—New Orleans

- (Chris Bryan—MD)
- LESLIE PEARL—If The Love Fits Wear It 7-3
- MELISSA MANCHESTER—You Should Hear How She Talks 12-5
- THE ALAN PARSONS PROJECT—Eye In The Sky 13-6
- ROBERTA FLACK—I'm The One 17-10
- ASIA—Only Time Will Tell 24-13
- JUICE NEWTON—Break It To Me Gently
- LAURA BRANIGAN—Gloria
- JOE COCKER AND JENNIFER WARMES—Up Where You Belong B
- GLENN FREY—The One You Love B
- STEVE FORBERT—When You Walk In The Room B
- SANTANA—Hold On B
- DIONNE WARWICK—For You B

### WTIX-AM—New Orleans

- (Gary Franklin—MD)
- CROSBY, STILLS AND NASH—Wasted On The Way 1-1
- MEN AT WORK—Who Can It Be Now 13-10
- MICHAEL McDONALD—I Keep Forgettin' 22-17
- JOHN COUGAR—Jack And Diane 25-20
- JACKSON BROWNE—Somebody's Baby 26-21
- SANTANA—Hold On
- MICHAEL MARTIN MURPHEY—What's Forever For
- 38 SPECIAL—You Keep Runnin' Away B
- BARRY MANILOW—Oh Julie B
- RED SPEEDWAGON—Sweet Time B
- RONNIE MILSAP—He Got You B
- TANE CAIN—Holdin' On A
- STEVE WINWOOD—Still In The Game A
- GLENN FREY—The One You Love A
- ARETHA FRANKLIN—Jump To It A
- OLIVIA NEWTON-JOHN—Heart Attack A

### KOFM-FM—Oklahoma City

- (Chuck Morgan—MD)
- MELISSA MANCHESTER—You Should Hear How She Talks 5-1
- PAUL McCARTNEY—Take It Away 15-12
- ROBERTA FLACK—I'm The One 19-17

- JACKSON BROWNE—Somebody's Baby 20-18
- RONNIE MILSAP—He Got You 27-25
- GLENN FREY—The One You Love A

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- KENNY ROGERS—Love Will Turn You Around 2-1
- CROSBY, STILLS AND NASH—Wasted On The Way 3-2
- WILLIE NELSON—Let It Be Me 19-14
- AMERICA—You Can Do Magic 22-17
- NICOLETTE LARSON—I Only Want To Be With You 24-21
- JOE COCKER AND JENNIFER WARMES—Up Where You Belong
- RONNIE MILSAP—He Got You
- DIONNE WARWICK—For You A

## Midwest Region

### ★ PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- PAUL McCARTNEY—Take It Away (Columbia)

### ● TOP ADD ONS

- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It (Columbia)
- KOOL AND THE GANG—Big Fun (De-Lite)
- STEVE WINWOOD—Still In The Game (Island)

### ● BREAKOUTS

- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- SHEENA EASTON—Machinery (EMI-America)

### KFYR-AM—Bismarck

- (Dan Brannan—MD)
- MELISSA MANCHESTER—You Should Hear How She Talks 6-2
- JOHN COUGAR—Jack And Diane 12-8
- EDDIE MONY—Think I'm In Love 15-13
- BILLY IDOL—Hot In The City 19-14
- CROSBY, STILLS AND NASH—Wasted On The Way 5-3
- ASIA—Only Time Will Tell B
- MICHAEL McDONALD—I Keep Forgettin' B
- JOHN COUGAR—Jack And Diane 12-8
- EDDIE MONY—Think I'm In Love 15-13
- BILLY IDOL—Hot In The City 19-14
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- MICHAEL McDONALD—I Keep Forgettin' B
- JOHN COUGAR—Jack And Diane 12-8
- EDDIE MONY—Think I'm In Love 15-13
- BILLY IDOL—Hot In The City 19-14
- CROSBY, STILLS

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/24/82)

### Continued from page 29

- MICHAEL McDONALD—I Keep Forgettin' B
- JUICE NEWTON—Break It To Me Gently X
- TOTO—Make Believe X
- MICHAEL MARTIN MURPHEY—What's Forever For X
- PAUL DAVIS—Love Or Let Me Be Lonely X
- HERB ALPERT—Route 101 X
- RED SPEEDWAGON—Keep The Fire Burnin' X

### WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ JOHN COUGAR—Jack And Diane 8-1
- ★ ASISA—Only Time Will Tell 14-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 4-4
- ★ MEN AT WORK—Who Can It Be Now 15-8
- ★ MICHAEL McDONALD—I Keep Forgettin' 19-12
- A FLOCK OF SEAGULLS—I Ran
- OLIVIA NEWTON-JOHN—Heart Attack
- THE WHO—Athena A
- GLENN FREY—The One You Love A
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- TANE CAIN—Holdin' On B
- KIM CARNES—Voyeur B
- RED SPEEDWAGON—Sweet Time B
- DON HENLEY—Johnny Can't Read X
- THE CLOCKS—She Looks A Lot Like You X
- JOE JACKSON—Steppin' Out X
- STEVE WINWOOD—Still In The Game X
- JON STEVENS—Lover My Love X

### KEYN-FM—Wichita

- (Pat Pearman—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-5
- ★ THE GO-GO'S—Vacation 9-8
- ★ ELTON JOHN—Blue Eyes 15-11
- ★ JACKSON BROWNE—Somebody's Baby 17-14
- ★ AMERICA—You Can Do Magic 22-17
- SHEENA EASTON—Machinery
- GLENN FREY—The One You Love A
- STEEL BREEZE—You Don't Want Me Anymore A
- SANTANA—Hold On X
- MICHAEL MARTIN MURPHEY—What's Forever For X
- THE CLOCKS—She Looks A Lot Like You X
- STEVE WINWOOD—Still In The Game X
- TANE CAIN—Holdin' On X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- WALTER MURPHY—Theme From E.T. X

## Northeast Region

### ★ PRIME MOVERS

- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)

### ● TOP ADD ONS

- WILLIE NELSON—Let It Be Me (Columbia)
- SANTANA—Hold On (Columbia)
- KIM CARNES—Voyeur (EMI-America)

### ● BREAKOUTS

- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- FLEETWOOD MAC—Gypsy (Warner Bros.)
- THE WHO—Athena (Warner Bros.)

### WFLY-AM—Albany

- (Jack Lawrence—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-4
- ★ PAUL McCARTNEY—Take It Away 9-5
- ★ THE GO-GO'S—Vacation 10-8
- ★ JOHN COUGAR—Jack And Diane 18-10
- ★ ASISA—Only Time Will Tell 16-13
- SANTANA—Hold On
- KIM CARNES—Voyeur
- AMERICA—You Can Do Magic B
- B.E. TAYLOR GROUP—Never Hold Back B
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- JUICE NEWTON—Break It To Me Gently A

### ● 38 SPECIAL—You Keep Runnin' Away A

- ROBERTA FLACK—I'm The One A
- FLEETWOOD MAC—Gypsy A
- A FLOCK OF SEAGULLS—I Ran X

### WTRY-AM—Albany

- (Bill Cahill—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ JACKSON BROWNE—Somebody's Baby 16-13
- ★ ASISA—Only Time Will Tell 17-14
- ★ JUICE NEWTON—Break It To Me Gently 24-20
- ★ AMERICA—You Can Do Magic 30-24
- KIM CARNES—Voyeur
- OLIVIA NEWTON-JOHN—Heart Attack
- DICKY GOODMAN—Hey E.T. B
- RED SPEEDWAGON—Sweet Time B
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It
- GLENN FREY—The One You Love B
- TANE CAIN—Holdin' On B

### WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' 20-10
- ★ JOHN COUGAR—Jack And Diane 23-13
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 24-14
- ★ A FLOCK OF SEAGULLS—I Ran 25-15
- ★ ELTON JOHN—Blue Eyes 28-20
- APRIL WINE—If You See Key
- OLIVIA NEWTON-JOHN—Heart Attack
- JACKSON BROWNE—Somebody's Baby B
- RANDY MEISNER—Never Been In Love B
- MICHAEL McDONALD—I Keep Forgettin' B
- JUICE NEWTON—Break It To Me Gently B
- SANTANA—Hold On B
- TONI BASILLE—Mickey A
- GLENN FREY—The One You Love A
- KOOL AND THE GANG—Big Fun A
- KIM CARNES—Voyeur A
- JOE JACKSON—Steppin' Out A
- FLEETWOOD MAC—Gypsy A

### WGUJ-AM—Bangor

- (Jim Randa—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 2-1
- ★ CHICAGO—Hard To Say I'm Sorry 11-8
- ★ JOE JACKSON—Steppin' Out 20-15
- ★ KOOL AND THE GANG—Big Fun 25-20
- ★ SANTANA—Hold On 29-24
- ABC—The Look Of Love A
- STEEL BREEZE—You Don't Want Me Anymore A
- OLIVIA NEWTON-JOHN—Heart Attack A
- MICHAEL McDONALD—I Keep Forgettin' B
- EVELYN KING—Love Come Down B
- KIM CARNES—Voyeur B
- ARETHA FRANKLIN—Jump To It B
- TANE CAIN—Holdin' On X
- RANDY MEISNER—Never Been In Love X
- THE CLOCKS—She Looks A Lot Like You X
- JACKSON BROWNE—Somebody's Baby X
- SPYS—Don't Run My Life X
- THE MOTELS—Take The L X
- THE FOUR TOPS—Sad Hearts X
- THE HUMAN LEAGUE—Love Action X
- JOSIE COTTON—He Could Be The One X
- WALTER MURPHY—Theme From E.T. X
- THE GAP BAND—You Dropped A Bomb On Me X

### WIGY-FM—Bath

- (Willie Mitchell—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 14-9
- ★ JOHN COUGAR—Jack And Diane 6-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 21-11
- ★ A FLOCK OF SEAGULLS—I Ran 20-14
- FLEETWOOD MAC—Gypsy
- LAURA BRANIGAN—Gloria
- GLENN FREY—The One You Love B
- KIM CARNES—Voyeur B
- ASIA—Only Time Will Tell B
- ELTON JOHN—Ball And Chain B
- RED SPEEDWAGON—Sweet Time B
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It X
- TANE CAIN—Holdin' On X
- SANTANA—Hold On X
- AMERICA—You Can Do Magic X
- URBAN HEEP—That's The Way It Is X
- PAUL DAVIS—Love Or Let Me Be Lonely X
- MICHAEL MARTIN MURPHEY—What's Forever For X
- JUICE NEWTON—Break It To Me Gently X
- THE MOTELS—Take The L X

### ● CHRISTOPHER ATKINS—How Can I Live Without Her X

- STEVE FORBERT—When You Walk In The Room X
- JOSIE COTTON—He Could Be The One X
- THE POINTER SISTERS—American Music X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ORLEANS—One Of A Kind A
- APRIL WINE—If You See Key A

### WVBF-FM—Boston

- (Roy Johns—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-6
- ★ HERB ALPERT—Route 101 12-8
- ★ WALTER MURPHY—Theme From E.T. 18-10
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 19-13
- ELTON JOHN—Blue Eyes
- WILLIE NELSON—Let It Be Me
- MICHAEL McDONALD—I Keep Forgettin' A
- DOLLY PARTON—I Will Always Love You A
- BOBBY VINTON—It Hurts To Love X

### WXKS-FM—Boston

- (Joey Carvello—MD)
- ★ LAURA BRANIGAN—Gloria 5-1
- ★ ARETHA FRANKLIN—Jump To It 9-6
- ★ THE CLASH—Rock The Casbah 21-15
- ★ ASIA—Only Time Will Tell 22-17
- ★ A FLOCK OF SEAGULLS—I Ran 10-7
- JUICE NEWTON—Break It To Me Gently
- THE LIMIT—She's So Divine
- JOSIE COTTON—He Could Be The One B
- MICHAEL McDONALD—I Keep Forgettin' B
- SCORPIONS—No One Like You B
- SANTANA—Hold On B
- WIDE0—Thang B
- TANE CAIN—Holdin' On A
- STEEL BREEZE—You Keep Runnin' Away A
- THE GAP BAND—You Dropped A Bomb On Me X
- KIM CARNES—Voyeur X
- MARSHALL CRENSHAW—Someday, Someway X
- STEEL BREEZE—You Don't Want Me Anymore X
- THE MOTELS—Take The L X
- SHEENA EASTON—Machinery A
- OLIVIA NEWTON-JOHN—Heart Attack A

### WBEN-FM—Buffalo

- (Roger Christian—MD)
- ★ JOHN COUGAR—Jack And Diane 8-5
- ★ MEN AT WORK—Who Can It Be Now 10-7
- ★ MICHAEL McDONALD—I Keep Forgettin' 16-9
- ★ LAURA BRANIGAN—Gloria 25-12
- ★ SANTANA—Hold On 32-20
- A FLOCK OF SEAGULLS—I Ran KA
- ARETHA FRANKLIN—Jump To It KA
- KOOL AND THE GANG—Big Fun A
- OLIVIA NEWTON-JOHN—Heart Attack A
- THE WHO—Athena A
- ROBERT PLANT—Burning Down One Side A
- RED SPEEDWAGON—Sweet Time A

### WTSN-AM—Dover

- (Jim Sebastian—MD)
- ★ FLEETWOOD MAC—Hold Me 1-1
- ★ CHICAGO—Hard To Say I'm Sorry 3-3
- ★ PAUL McCARTNEY—Take It Away 5-4
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-5
- ★ ELTON JOHN—Blue Eyes 10-7
- SANTANA—Hold On
- TOTO—Make Believe
- SHEENA EASTON—Machinery A
- ROBERTA FLACK—I'm The One A
- RED SPEEDWAGON—Sweet Time A
- GLENN FREY—The One You Love A
- STEEL BREEZE—You Don't Want Me Anymore A
- CHRISTOPHER ATKINS—How Can I Live Without Her A
- JOE JACKSON—Steppin' Out A
- PAUL CARRACK—I Need You A
- STEVIE WONDER—Ribbon In The Sky A
- NICOLETTE LARSON—I Only Want To Be With You B
- KOOL AND THE GANG—Big Fun B
- WALTER MURPHY—Theme From E.T.

### WTIC-FM—Hartford

- (Rick Donahue—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-2
- ★ THE GO-GO'S—Vacation 7-6
- ★ ARETHA FRANKLIN—Jump To It 18-11
- ★ MEN AT WORK—Who Can It Be Now 24-16
- JOHN COUGAR—Jack And Diane

### ● SANTANA—Hold On

- KOOL AND THE GANG—Big Fun A
- TOTO—Make Believe B

### WBLI-FM—Long Island

- (Bill Terry—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-12
- ★ PAUL McCARTNEY—Take It Away 12-11
- ★ KENNY ROGERS—Love Will Turn You Around 14-13
- MICHAEL McDONALD—I Keep Forgettin'
- ASIA—Only Time Will Tell B
- ELTON JOHN—Blue Eyes B
- JACKSON BROWNE—Somebody's Baby B
- BILLY IDOL—Hot In The City X

### WFEA-AM—Manchester

- (Johnny Rogers—MD)
- ★ OONNA SUMMER—Love Is In Control (Finger On The Trigger) 23-16
- ★ ROBERTA FLACK—I'm The One 25-19
- ★ JACKSON BROWNE—Somebody's Baby 26-20
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 28-21
- ★ JUICE NEWTON—Break It To Me Gently
- ★ NICOLETTE LARSON—I Only Want To Be With You B
- ★ MARSHALL CRENSHAW—Someday, Someway B
- ★ WALTER MURPHY—Theme From E.T. B
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- KIM CARNES—Voyeur A
- JOE JACKSON—Steppin' Out A
- RONNIE MILSAP—He Got You A
- RED SPEEDWAGON—Keep The Fire Burnin' X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- DICKY GOODMAN—Hey E.T. X

### WKCI-FM—New Haven

- (Danny Lyons—MD)
- ★ ELTON JOHN—Blue Eyes 10-5
- ★ JACKSON BROWNE—Somebody's Baby 18-13
- ★ THE STEVE MILLER BAND—Abracadabra 11-8
- ★ MICHAEL McDONALD—I Keep Forgettin' 19-14
- ★ GLENN FREY—The One You Love 29-25
- KOOL AND THE GANG—Big Fun
- WILLIE NELSON—Let It Be Me
- FLEETWOOD MAC—Gypsy A
- PAUL CARRACK—I Need You A
- LAURA BRANIGAN—Gloria X
- SYLVIA—Nobody X

### WKTU-FM—New York City

- (Michael Ellis—MD)
- ★ EVELYN KING—Love Come Down 8-3
- ★ ALICIA MEYERS—I Want To Thank You 15-12
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ RAY PARKER JR.—Let Me Go 16-15
- ★ SOUL SONIC FORCE—Planet Rock 21-17
- ★ MELISSA MANCHESTER—You Should Hear How She Talks
- SWEET PEA ATKINSON—Dance Or Die
- GINO SOCCIO—Remember A

### WHEB-FM—Portsmouth

- (Rich Dean—MD)
- ★ JACKSON BROWNE—Somebody's Baby 15-11
- ★ MEN AT WORK—Who Can It Be Now 19-16
- ★ MICHAEL McDONALD—I Keep Forgettin' 27-17
- ★ RANDY MEISNER—Never Been In Love 29-25
- ★ MARSHALL CRENSHAW—Someday, Someway 25-20
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
- TOTO—Make Believe B
- GLENN FREY—The One You Love B
- KOOL AND THE GANG—Big Fun B
- KIM CARNES—Voyeur A
- JUICE NEWTON—Break It To Me Gently A
- PAUL DAVIS—Love Or Let Me Be Lonely X
- A FLOCK OF SEAGULLS—I Ran X
- OLIVIA NEWTON-JOHN—Heart Attack A

### WPJB-FM—Providence

- (Todd Chase—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 14-5
- ★ ASIA—Only Time Will Tell 18-7
- ★ KENNY ROGERS—Love Will Turn You Around 19-8

### ★ THE GO-GO'S—Vacation 25-15

- OLIVIA NEWTON-JOHN—Heart Attack A
- MICHAEL McDONALD—I Keep Forgettin' A
- RANDY MEISNER—Never Been In Love A
- RED SPEEDWAGON—Sweet Time A
- 38 SPECIAL—You Keep Runnin' Away A
- GLENN FREY—The One You Love A
- LAURA BRANIGAN—Gloria A
- TANE CAIN—Holdin' On X
- ROBERTA FLACK—I'm The One X
- KIM CARNES—Voyeur X

### WPRO-FM—Providence

- (Tom Cuddy—MD)
- ★ FLEETWOOD MAC—Hold Me 5-2
- ★ BILLY IDOL—Hot In The City 8-6
- ★ JOHN COUGAR—Jack And Diane 16-13
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-16
- ★ MEN AT WORK—Who Can It Be Now 19-14
- ASIA—Only Time Will Tell B
- TOTO—Make Believe B
- KOOL AND THE GANG—Big Fun B
- KIM CARNES—Voyeur B
- GLENN FREY—The One You Love B
- AMERICA—You Can Do Magic A

### WBBF-FM—Rochester

- (Mike Vickers—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 3-2
- ★ ELTON JOHN—Blue Eyes 6-4
- WILLIE NELSON—Let It Be Me
- ROBERTA FLACK
- I'm The One X

### WHFM-FM—Rochester

- (Aimee Peck—MD)
- ★ RANDY MEISNER—Never Been In Love 32-22
- ★ SANTANA—Hold On 34-24
- ★ MARSHALL CRENSHAW—Someday, Someway 12-7
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-10
- ★ KIM CARNES—Voyeur 39-28
- RED SPEEDWAGON—Sweet Time
- THE MOTELS—Take The L
- STEEL BREEZE—You Don't Want Me Anymore B
- JUICE NEWTON—Break It To Me Gently B
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- MICHAEL MARTIN MURPHEY—What's Forever For A
- KOOL AND THE GANG—Big Fun A
- GLENN FREY—The One You Love A
- WALTER MURPHY—Theme From E.T. A
- LAURA BRANIGAN—Gloria X
- WILLIE NELSON—Let It Be Me X
- DON HENLEY—Johnny Can't Read X
- JOE JACKSON—Steppin' Out X
- SHEENA EASTON—Machinery A

### WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ JOHN COUGAR—Jack And Diane 7-5
- ★ MEN AT WORK—Who Can It Be Now 18-13
- ★ A FLOCK OF SEAGULLS—I Ran 20-17
- ★ NICOLETTE LARSON—I Only Want To Be With You 35-25
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong 27-23
- FLEETWOOD MAC—Gypsy
- THE WHO—Athena
- SHEENA EASTON—Machinery A
- OLIVIA NEWTON-JOHN—Heart Attack A
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- THE MOTELS—Take The L B
- GLENN FREY—The One You Love B
- RED SPEEDWAGON—Sweet Time B

### WRCK-FM—Utica Rome

- (Jim Reitz—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 8-4
- ★ ASIA—Only Time Will Tell 12-8
- ★ KIM WILDE—Kids In America 14-11
- ★ MISSING PERSONS—Words 22-15
- RED SPEEDWAGON—Sweet Time
- THE WHO—Athena
- SANTANA—Hold On A
- URBAN HEEP—That's The Way It Is A
- ROBERT PLANT—Burning Down One Side X
- KANSAS—Right Away X
- B.E. TAYLOR GROUP—Never Hold Back X
- TANE CAIN—Holdin' On X
- DON HENLEY—Johnny Can't Read X
- BILLY SQUIER—Emotions In Motion X

## Mid-Atlantic Region

### ★ PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

### ● TOP ADD ONS

- RED SPEEDWAGON—Sweet Time (Epic)
- KOOL AND THE GANG—Big Fun (De-Lite)
- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)

### ● BREAKOUTS

- FLEETWOOD MAC—Gypsy (Warner Bros.)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- THE WHO—Athena (Warner Bros.)

### WAFB-AM—Allentown

- (Jefferson Ward—MD)
- ★ AMERICA—You Can Do Magic 19-13
- ★ MICHAEL McDONALD—I Keep Forgettin' 21-17
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 12-9
- ★ JACKSON BROWNE—Somebody's Baby 18-10
- ★ THE STEVE MILLER BAND—Abracadabra 22-18
- SHEENA EASTON—Machinery A
- FLEETWOOD MAC—Gypsy A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- RANDY MEISNER—Never Been In Love B
- GLENN FREY—The One You Love B
- MARSHALL CRENSHAW—Someday, Someway X
- KIM CARNES—Voyeur X
- DOLLY PARTON—I Will Always Love You X
- LESLIE PEARL—If The Love Fits Wear It X
- GLENN FREY—I Found Somebody X
- JUICE NEWTON—Love's Been A Little Bit Hard X
- KARLA BONOFF—Personality X
- WILLIE NELSON—Always On My Mind X
- RONNIE MILSAP—Any Day Now X
- ALABAMA—Take Me Down X

### WFBM-AM—Aitona

- (Tony Booth—MD)
- ★ JOHN COUGAR—Jack And Diane 7-3
- ★ MEN AT WORK—Who Can It Be Now 11-8
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 16-11
- ★ MICHAEL McDONALD—I Keep Forgettin' 19-14
- ★ ASIA—Only Time Will Tell 23-12
- ★ MEN AT WORK—Who Can It Be Now 18-13
- ★ A FLOCK OF SEAGULLS—I Ran 20-17
- ★ NICOLETTE LARSON—I Only Want To Be With You 35-25
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong 27-23
- FLEETWOOD MAC—Gypsy
- THE WHO—Athena
- SHEENA EASTON—Machinery A
- OLIVIA NEWTON-JOHN—Heart Attack A
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- THE MOTELS—Take The L B
- GLENN FREY—The One You Love B
- RED SPEEDWAGON—Sweet Time B

### WYRE-AM—Annapolis

- (Mike O'Meara—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 21-16
- ★ ASIA—Only Time Will Tell 23-17
- ★ AMERICA—You Can Do Magic 25-18
- ★ TOTO—Make Believe 27-21
- ★ JUICE NEWTON—Break It To Me Gently 30-23
- KIM CARNES—Voyeur
- ROBERTA FLACK—I'm The One
- MICHAEL MARTIN MURPHEY—What's Forever For B
- WALTER MURPHY—Theme From E.T. B
- ROBBIE PATTON—Louise X
- JOE JACKSON—Steppin' Out X
- SANTANA—Hold On X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A

(Continued on opposite page)

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/24/82)

Continued from opposite page

### WBSB-FM - Baltimore

- ★ **JOHN COUGAR**—Jack And Diane 10-6
- ★ **KENNY ROGERS**—Love Will Turn You Around 11-8
- ★ **MICHAEL MARTIN MURPHEY**—What's Forever For 25-23
- ★ **AMERICA**—You Can Do Magic 27-25
- ★ **KIM CARNES**—Voyeur 28-26
- **MICHAEL McDONALD**—I Keep Forgettin'
- **GLENN FREY**—The One You Love
- **SANTANA**—Hold On A
- **LAURA BRANIGAN**—Gloria X
- **TANE CAIN**—Holdin' On X
- **.38 SPECIAL**—You Keep Runnin' Away X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **THE WHO**—Athena A

### WCAO-AM - Baltimore

- ★ **MICHAEL MARTIN MURPHEY**—What's Forever For 15-10
- ★ **BARRY MANILOW**—Oh Julie 17-12
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 11-4
- ★ **ROBERTA FLACK**—I'm The One 10-9
- ★ **PAUL DAVIS**—Love Or Let Me Be Lonely 14-11
- **KOOL AND THE GANG**—Big Fun
- **SYLVIA**—Nobody
- **JUICE NEWTON**—Break It To Me Gently B
- **GLENN FREY**—The One You Love B
- **DIANNE WARWICK**—For You B
- **BOBBY CALDWELL**—All Of My Love A
- **DOLLY PARTON**—I Will Always Love You X
- **ALABAMA**—Close Enough To Perfect A

### WFBR-AM - Baltimore

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **FLEETWOOD MAC**—Gypsy 2-2
- ★ **CROSBY, STILLS AND NASH**—Wasted On The Way 4-3
- ★ **THE POINTER SISTERS**—American Music 6-4
- ★ **ELTON JOHN**—Blue Eyes 10-7
- **JUICE NEWTON**—Break It To Me Gently
- **KOOL AND THE GANG**—Big Fun
- **SYLVIA**—Nobody B
- **RAVYNS**—Raised On The Radio A
- **BILLY PRESTON**—I'm Never Gonna Say Goodbye X
- **ALABAMA**—Close Enough To Perfect A

### WCIR-FM - Beckley

- ★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 2-1
- ★ **DOLLY PARTON**—I Will Always Love You 7-3
- ★ **JOHN COUGAR**—Jack And Diane 5-2
- ★ **MEN AT WORK**—Who Can It Be Now 9-6
- ★ **CHRISTOPHER ATKINS**—How Can I Live Without Her 14-9
- **SYLVIA**—Nobody
- **THE WHO**—Athena
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- **SANTANA**—Hold On B
- **PAUL DAVIS**—Love Or Let Me Be Lonely B
- **JUICE NEWTON**—Break It To Me Gently B
- **TANE CAIN**—Holdin' On A
- **FLEETWOOD MAC**—Gypsy A
- **KOOL AND THE GANG**—Big Fun A
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It A
- **MISSING PERSONS**—Words X
- **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
- **ROXY MUSIC**—Take A Chance With Me X
- **.38 SPECIAL**—You Keep Runnin' Away X
- **KIM CARNES**—Voyeur X
- **QUARTERFLASH**—Night Shift X
- **A FLOCK OF SEAGULLS**—I Ran X
- **JOE JACKSON**—Steppin' Out X
- **NICOLETTE LARSON**—I Only Want To Be With You X
- **REO SPEEDWAGON**—Sweet Time X
- **STEEL BREEZE**—You Don't Want Me Anymore X

### WCCK-FM - Erie

- ★ **CHICAGO**—Hard To Say I'm Sorry 2-1
- ★ **JOURNEY**—Only Solutions 12-5
- ★ **ASIA**—Only Time Will Tell 15-8
- ★ **THE GO-GO'S**—Vacation 17-10
- ★ **BILLY IDOL**—Hot In The City 22-16
- **TANE CAIN**—Holdin' On
- **KIM CARNES**—Voyeur
- **THE ALAN PARSONS PROJECT**—Eye In The Sky B
- **MICHAEL McDONALD**—I Keep Forgettin' B
- **A FLOCK OF SEAGULLS**—I Ran B
- **REO SPEEDWAGON**—Sweet Time B
- **TOTO**—Make Believe A
- **URIAH HEPP**—That's The Way It Is A
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X
- **ROBERT PLANT**—Burning Down One Side X
- **PAUL CARRACK**—I Need You X

## Southeast Region

### ★ PRIME MOVERS

- JOHN COUGAR**—Jack And Diane (Riva/Mercury)
- MELISSA MANCHESTER**—You Should Hear How She Talks About You (Arista)
- CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

### ● TOP ADD ONS

- SYLVIA**—Nobody (RCA)
- ARETHA FRANKLIN**—Jump To It (Arista)
- KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It (Columbia)

### ● BREAKOUTS

- FLEETWOOD MAC**—Gypsy (Warner Bros.)
- OLIVIA NEWTON-JOHN**—Heart Attack (MCA)
- THE WHO**—Athena (Warner Bros.)

### WKBO-AM - Harrisburg

- **ROBERTA FLACK**—I'm The One A

### WGH-AM - Norfolk

- ★ **PAUL McCARTNEY**—Take It Away 2-1
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 7-2
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 10-3
- ★ **MICHAEL MARTIN MURPHEY**—What's Forever For 8-4
- ★ **JUICE NEWTON**—Break It To Me Gently 17-9
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It
- **OLIVIA NEWTON-JOHN**—Heart Attack

- **SHEENA EASTON**—Machinery A
- **TONI BASILE**—Mickey A
- **THE FOUR TOPS**—Sad Heart A
- **KOOL AND THE GANG**—Big Fun A
- **WILLIE NELSON**—Let It Be Me X
- **THE GAP BAND**—You Dropped A Bomb On Me X
- **DON HENLEY**—Johnny Can't Read X
- **BILLY PRESTON**—I'm Never Gonna Say Goodbye X
- **SYLVIA**—Nobody X
- **KANSAS**—Right Away X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **THE CLOCKS**—She Looks A Lot Like You X
- **THE MOTELS**—Take The L X

### WNVZ-FM - Norfolk

- ★ **MICHAEL McDONALD**—I Keep Forgettin' 35-29
- ★ **KOOL AND THE GANG**—Big Fun 42-32
- ★ **AMERICA**—You Can Do Magic 36-30
- ★ **STEVE WONDER**—Do I Do 29-23
- ★ **KIM CARNES**—Voyeur 38-31
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It
- **QUARTERFLASH**—Night Shift
- **BARRY MANILOW**—Oh Julie B
- **REO SPEEDWAGON**—Sweet Time B
- **STEEL BREEZE**—You Don't Want Me Anymore B
- **BILLY SQUIER**—Emotions In Motion A
- **SHEENA EASTON**—Machinery A

### WCAU-FM - Philadelphia

- ★ **MEN AT WORK**—Who Can It Be Now 25-13
- ★ **JOHN COUGAR**—Jack And Diane 29-14
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 31-21
- ★ **A FLOCK OF SEAGULLS**—I Ran 33-22
- ★ **LAURA BRANIGAN**—Gloria 36-25
- **STEEL BREEZE**—You Don't Want Me Anymore
- **REO SPEEDWAGON**—Sweet Time
- **RANDY MEISNER**—Never Been In Love B
- **AMERICA**—You Can Do Magic B
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me B
- **QUARTERFLASH**—Night Shift A
- **KOOL AND THE GANG**—Big Fun A
- **JOSIE COTTON**—He Could Be The One A
- **THE GAP BAND**—You Dropped A Bomb On Me X
- **PAUL DAVIS**—Love Or Let Me Be Lonely X

- **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I Am Telling You I'm Not Going X
- **CHRISTOPHER ATKINS**—How Can I Live Without Her X
- **ROXY MUSIC**—Take A Chance With Me X
- **MICHAEL McDONALD**—I Keep Forgettin' X
- **MICHAEL MARTIN MURPHEY**—What's Forever For X
- **WALTER MURPHY**—Themes From E.T. X
- **TOTO**—Make Believe X
- **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
- **BILLY SQUIER**—Emotions In Motion X
- **KIM CARNES**—Voyeur X
- **SANTANA**—Hold On X
- **TANE CAIN**—Holdin' On X
- **JUICE NEWTON**—Break It To Me Gently X

### WIFI-FM - Philadelphia

- ★ **JOHN COUGAR**—Jack And Diane 18-11
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 19-15
- ★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 29-18
- ★ **ASIA**—Only Time Will Tell 23-19
- ★ **PAUL DAVIS**—Love Or Let Me Be Lonely 28-24
- **STEVE WINWOOD**—Still In The Game
- **A FLOCK OF SEAGULLS**—I Ran
- **MICHAEL McDONALD**—I Keep Forgettin' B
- **KIM CARNES**—Voyeur A
- **GLENN FREY**—The One You Love A
- **NICOLETTE LARSON**—I Only Want To Be With You X
- **EDDIE MONEY**—Think I'm In Love X
- **AMERICA**—You Can Do Magic X
- **BILLY IDOL**—Hot In The City X
- **RANDY MEISNER**—Never Been In Love X
- **SANTANA**—Hold Me X

### WRVQ-FM - Richmond

- ★ **JOHN COUGAR**—Jack And Diane 18-10
- ★ **TOTO**—Make Believe 23-16
- ★ **MEN AT WORK**—Who Can It Be Now 20-14
- ★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 22-15
- ★ **JACKSON BROWNE**—Somebody's Baby 26-18
- **REO SPEEDWAGON**—Sweet Time
- **JOE JACKSON**—Steppin' Out
- **KIM CARNES**—Voyeur B

- **AMERICA**—You Can Do Magic B
- **STEVE WINWOOD**—Still In The Game B
- **STEEL BREEZE**—You Don't Want Me Anymore B
- **MISSING PERSONS**—Words B
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It
- **TANE CAIN**—Holdin' On X

### WPGC-FM - Washington, D.C.

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 10-7
- ★ **JACKSON BROWNE**—Somebody's Baby 13-11
- ★ **THE POINTER SISTERS**—American Music 14-12
- ★ **AMERICA**—You Can Do Magic 19-15
- **FLEETWOOD MAC**—Gypsy
- **BARRY MANILOW**—Oh Julie X

### WRQX-FM - Washington, D.C.

- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 5-2
- ★ **JACKSON BROWNE**—Somebody's Baby 13-10
- ★ **THE STEVE MILLER BAND**—Abracadabra 2-1
- ★ **JOHN COUGAR**—Jack And Diane 14-12
- ★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 17-15
- **GLENN FREY**—The One You Love B
- **TOTO**—Make Believe B
- **RAVYNS**—Raised On The Radio B
- **STEEL BREEZE**—You Don't Want Me Anymore

### WANS-FM - Anderson-Greenville

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **ASIA**—Only Time Will Tell 2-2
- ★ **JOHN COUGAR**—Jack And Diane 5-4
- ★ **CHEAP TRICK**—If You Want My Love 7-7
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 11-10
- **THE WHO**—Athena
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It
- **DON HENLEY**—Johnny Can't Read A
- **URIAH HEPP**—That's The Way It Is A
- **STEVE WINWOOD**—Still In The Game B
- **AMERICA**—You Can Do Magic B

- **TANE CAIN**—Holdin' On X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **A FLOCK OF SEAGULLS**—I Ran X
- **MISSING PERSONS**—Words X
- **KIM CARNES**—Voyeur X
- **SHOOTING STAR**—Where You Gonna Run X
- **KANSAS**—Right Away X

### WISE-AM - Asheville

- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 10-6
- ★ **JACKSON BROWNE**—Somebody's Baby 19-11
- ★ **MEN AT WORK**—Who Can It Be Now 14-10
- ★ **.38 SPECIAL**—You Keep Runnin' Away 25-22
- ★ **AMERICA**—You Can Do Magic 28-24
- **OLIVIA NEWTON-JOHN**—Heart Attack
- **SHEENA EASTON**—Machinery
- **ALABAMA**—Close Enough To Perfect A
- **ABC**—Look Of Love A
- **STEEL BREEZE**—You Don't Want Me Anymore B
- **THE MOTELS**—Take The L B
- **GLENN FREY**—The One You Love B
- **DON HENLEY**—Johnny Can't Read B
- **STEVE WINWOOD**—Still In The Game B
- **KOOL AND THE GANG**—Big Fun A
- **ROBERT PLANT**—Burning Down One Side A
- **TONI BASILE**—Mickey A
- **JOSIE COTTON**—He Could Be The One A
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It A
- **JUICE NEWTON**—Break It To Me Gently X
- **LAURA BRANIGAN**—Gloria X
- **ROBERTA FLACK**—I'm The One X
- **URIAH HEPP**—That's The Way It Is X
- **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
- **TANE CAIN**—Holdin' On X
- **WALTER MURPHY**—Themes From E.T. X
- **DOLLY PARTON**—I Will Always Love You X

### WZGC-FM - Atlanta

- ★ **JOHN COUGAR**—Jack And Diane 5-1
- ★ **PAUL McCARTNEY**—Take It Away 12-7
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 16-11
- ★ **MEN AT WORK**—Who Can It Be Now 15-12
- ★ **JACKSON BROWNE**—Somebody's Baby 17-14
- **SYLVIA**—Nobody

- **MICHAEL MARTIN MURPHEY**—What's Forever For B
- **.38 SPECIAL**—You Keep Runnin' Away B
- **A FLOCK OF SEAGULLS**—I Ran B
- **FLEETWOOD MAC**—Gypsy A
- **LAURA BRANIGAN**—Gloria A
- **THE GAP BAND**—You Dropped A Bomb On Me A
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **KOOL AND THE GANG**—Big Fun X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **QUARTERFLASH**—Night Shift X

### WQXI-AM - Atlanta

- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ **JOHN COUGAR**—Jack And Diane 2-2
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 13-9
- ★ **MICHAEL MARTIN MURPHEY**—What's Forever For B
- ★ **JACKSON BROWNE**—Somebody's Baby B
- ★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) A
- **AMERICA**—You Can Do Magic A

### WQXI-FM - Atlanta

- ★ **MICHAEL McDONALD**—I Keep Forgettin' 16-10
- ★ **A FLOCK OF SEAGULLS**—I Ran 30-24
- ★ **JOHN COUGAR**—Jack And Diane 1-1
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 2-2
- ★ **MEN AT WORK**—Who Can It Be Now 12-9
- **FLEETWOOD MAC**—Gypsy
- **SYLVIA**—Nobody
- **GLENN FREY**—The One You Love B
- **AMERICA**—You Can Do Magic B
- **ROXY MUSIC**—Take A Chance With Me X
- **.38 SPECIAL**—You Keep Runnin' Away X

### WKXX-FM - Birmingham

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **CROSBY, STILLS AND NASH**—Wasted On The Way 5-4
- ★ **JOHN COUGAR**—Jack And Diane 10-9
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 12-10

(Continued on page 32)



## WOULD LIKE TO SAY THANK YOU

# TOP 40/HOT 100 RADIO PANEL

<ul style="list-style-type: none"> <li>CKLW-AM DETROIT</li> <li>KATI-AM CASPER</li> <li>KBBK-FM BOISE</li> <li>KBEQ-FM BOISE</li> <li>KBFM-FM KANSAS CITY</li> <li>KCBN-AM RENO</li> <li>KCNR-FM PORTLAND</li> <li>KCPX-FM SALT LAKE CITY</li> <li>KDVV-FM TOPEKA</li> <li>KDWB-AM MINNEAPOLIS</li> <li>KDZA-AM PUEBLO</li> <li>KEEL-AM SHREVEPORT</li> <li>KEGL-FM FT. WORTH</li> <li>KELO-AM SIOUX FALLS</li> <li>KENI-AM ANCHORAGE</li> <li>KEYN-FM WICHITA</li> <li>KEZR-FM SAN JOSE</li> <li>KFI-AM LOS ANGELES</li> <li>KFMB-FM SAN DIEGO</li> <li>KFMK-FM HOUSTON</li> <li>KFMZ-FM COLUMBIA</li> <li>KFRC-AM SAN FRANCISCO</li> <li>KFXM-AM SAN BERNARDINO</li> <li>KFYE-FM FRESNO</li> <li>KFYR-AM BISMARCK</li> <li>KGGI-FM SAN BERNARDINO</li> <li>KHFI-FM AUSTIN</li> <li>KHYT-AM TUCSON</li> <li>KIDD-AM MONTEREY</li> <li>KIJK-FM DAVENPORT</li> <li>KIIS-FM LOS ANGELES</li> <li>KILE-AM GALVESTON</li> <li>KIMN-AM DENVER</li> <li>KINT-FM EL PASO</li> <li>KIOA-AM DES MOINES</li> <li>KIQQ-FM LOS ANGELES</li> <li>KITY-FM SAN ANTONIO</li> <li>KJRB-AM SPOKANE</li> <li>KKFM-FM COLORADO SPR</li> <li>KKLS-AM RAPID CITY</li> <li>KKLV-FM ANCHORAGE</li> <li>KKQV-AM WICHITA FALLS</li> <li>KKRC-AM SIOUX FALLS</li> <li>KKXX-AM BAKERSFIELD</li> <li>KKYK-FM LITTLE ROCK</li> <li>KLPQ-FM LITTLE ROCK</li> <li>KLUC-FM LAS VEGAS</li> <li>KLUV-FM DALLAS</li> <li>KMGK-FM DES MOINES</li> <li>KNBQ-FM TACOMA</li> <li>KOAQ-FM DENVER</li> <li>KOFM-FM OKLAHOMA CITY</li> <li>KOPA-FM PHOENIX</li> <li>KOZE-AM LEWISTON</li> <li>KPLZ-FM SEATTLE</li> <li>KPUR-AM AMARILLO</li> <li>KQIZ-FM AMARILLO</li> </ul>	<ul style="list-style-type: none"> <li>KQWB-AM FARGO</li> <li>KRLA-AM LOS ANGELES</li> <li>KRLC-AM LEWISTON</li> <li>KRLY-FM HOUSTON</li> <li>KROD-AM EL PASO</li> <li>KRQQ-FM TUCSON</li> <li>KRSP-FM SALT LAKE CITY</li> <li>KRTH-FM LOS ANGELES</li> <li>KSEL-FM LUBBOCK</li> <li>KSET-FM EL PASO</li> <li>KSFM-FM SACRAMENTO</li> <li>KSKD-FM SALEM</li> <li>KDSG-FM SALINA</li> <li>KSLQ-FM ST. LOUIS</li> <li>KSLY-AM SAN LUIS OBISPO</li> <li>KSTP-FM ST. PAUL</li> <li>KSTT-AM DAVENPORT</li> <li>KTAC-AM TACOMA</li> <li>KTKT-AM TUCSON</li> <li>KUBE-FM SEATTLE</li> <li>KVIL-FM DALLAS</li> <li>KVOL-AM LAFAYETTE</li> <li>KWLO-AM WATERLOO</li> <li>KYNQ-AM FRESNO</li> <li>KYYA-FM BILLINGS</li> <li>KYYX-FM SEATTLE</li> <li>KZFM-FM CORPUS CHRISTI</li> <li>KZFP-FM MESA</li> <li>WABB-FM MOBILE</li> <li>WACZ-AM BANGOR</li> <li>WAEB-AM ALLENTOWN, PA.</li> <li>WAKX-FM DULUTH</li> <li>WANS-FM ANDERSON</li> <li>WAXY-FM FT. LAUDERDALE</li> <li>WAYS-AM CHARLOTTE</li> <li>WAZY-FM LAFAYETTE</li> <li>WBBF-AM ROCHESTER</li> <li>WBBM-AM CHICAGO</li> <li>WBBQ-FM AUGUSTA</li> <li>WBCY-FM CHARLOTTE</li> <li>WBEN-FM BUFFALO</li> <li>WBWJ-FM ORLANDO</li> <li>WBLI-FM LONG ISLAND</li> <li>WBSB-FM BALTIMORE</li> <li>WBZZ-FM PITTSBURGH</li> <li>WCAO-AM BALTIMORE</li> <li>WCAU-FM PHILADELPHIA</li> <li>WCCU-FM ERIE</li> <li>WCCG-FM COLUMBUS</li> <li>WCIR-FM BECKLEY</li> <li>WCKS-FM COCOA BEACH</li> <li>WDGC-FM DURHAM</li> <li>WCSC-AM CHARLESTON</li> <li>WDJX-FM DAYTON</li> <li>WDOQ-FM DAYTONA BEACH</li> <li>WDRC-FM HARTFORD</li> <li>WDRQ-FM DETROIT</li> </ul>	<ul style="list-style-type: none"> <li>WEZB-FM NEW ORLEANS</li> <li>WFBG-AM ALTOONA</li> <li>WFBR-AM BALTIMORE</li> <li>WFCA-AM MANCHESTER</li> <li>WFFM-FM PITTSBURGH</li> <li>WFLB-AM FAYETTEVILLE</li> <li>WFLY-FM ALBANY</li> <li>WFMF-FM BATON ROUGE</li> <li>WFOX-FM GAINESVILLE</li> <li>WFTQ-FM WORCESTER</li> <li>WGBF-AM EVANSVILLE</li> <li>WGCL-FM CLEVELAND</li> <li>WGH-AM NORFOLK</li> <li>WGLF-FM TALLAHASSEE</li> <li>WGRD-FM GRAND RAPIDS</li> <li>WGUY-AM BANGOR</li> <li>WHB-AM KANSAS CITY</li> <li>WHBQ-AM MEMPHIS</li> <li>WHEB-FM PORTSMOUTH</li> <li>WHFM-FM ROCHESTER</li> <li>WHHY-FM MONTGOMERY</li> <li>WHOT-AM YOUNGSTOWN</li> <li>WHYI-FM MIAMI</li> <li>WIFI-FM PHILADELPHIA</li> <li>WIGY-FM BATH (ME)</li> <li>WIKS-FM INDIANAPOLIS</li> <li>WINZ-FM MIAMI</li> <li>WISE-AM ASHEVILLE</li> <li>WISM-AM MADISON</li> <li>WIVY-FM JACKSONVILLE</li> <li>WJBQ-FM PORTLAND</li> <li>WJDD-FM MEREDIAN</li> <li>WJDX-AM JACKSON</li> <li>WJXQ-FM JACKSON (MI)</li> <li>WKBO-AM HARRISBURG</li> <li>WKBW-AM BUFFALO</li> <li>WKCI-FM NEW HAVEN</li> <li>WKDQ-FM HENDERSON</li> <li>WKEE-FM HUNTINGTON</li> <li>WKFR-FM KALAMAZOO</li> <li>WKJJ-FM LOUISVILLE</li> <li>WKRG-FM MOBILE</li> <li>WKRQ-FM CINCINNATI</li> <li>WKTI-FM MILWAUKEE</li> <li>WKTU-FM NEW YORK</li> <li>WKWK-AM WHEELING</li> <li>WKXX-FM BIRMINGHAM</li> <li>WKXY-AM SARASOTA</li> <li>WKZW-FM PEORIA</li> <li>WLAN-FM LANCASTER</li> <li>WLLO-FM MINNEAPOLIS</li> <li>WLS-AM CHICAGO</li> <li>WLS-FM CHICAGO</li> <li>WLYT-FM CLEVELAND</li> <li>WMC-FM MEMPHIS</li> <li>WMEE-FM FORT WAYNE</li> <li>WNP-AM INDIANAPOLIS</li> </ul>	<ul style="list-style-type: none"> <li>WNBC-AM NEW YORK</li> <li>WNCT-FM COLUMBUS</li> <li>WNDU-FM SOUTH BEND</li> <li>WOKI-AM KNOXVILLE</li> <li>WOMP-FM BELLAIRE</li> <li>WOW-AM OMAHA</li> <li>WPGC-FM WASHINGTON</li> <li>WPHD-FM BUFFALO</li> <li>WPJB-FM PROVIDENCE</li> <li>WPRO-FM PROVIDENCE</li> <li>WPST-FM TRENTON</li> <li>WQEN-FM GADSDEN</li> <li>WQRK-FM NORFOLK</li> <li>WQUE-FM NEW ORLEANS</li> <li>WQUT-FM JOHNSON CITY</li> <li>WQXA-FM YORK</li> <li>WQXI-AM ATLANTA</li> <li>WQXI-FM ATLANTA</li> <li>WRBQ-FM TAMPA</li> <li>WRCK-FM UTICA</li> <li>WRKR-FM RACINE</li> <li>WRKQ-FM GREENSBORO</li> <li>WRQX-FM WASHINGTON</li> <li>WRVQ-FM RICHMOND</li> <li>WSEZ-FM WINSTON-SALEM</li> <li>WSGA-AM SAVANNAH</li> <li>WSGF-FM SAVANNAH</li> <li>WSKZ-FM CHATTANOOGA</li> <li>WSPT-FM STEVENS POINT</li> <li>WSSX-FM CHARLESTON</li> <li>WTIC-FM HARTFORD</li> <li>WTIX-AM NEW ORLEANS</li> <li>WTRU-AM MUSKOGAN</li> <li>WTRY-AM ALBANY</li> <li>WTSN-AM DOVER</li> <li>WVAE-F</li></ul>
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# Singles Radio Action

Continued from page 31

- ★ JACKSON BROWNE—Somebody's Baby 16-11
- SARTANA—Hold On
- JUICE NEWTON—Break It To Me Gently
- SYLVIA—Nobody A
- TOTO—Make Believe B
- MICHAEL McDONALD—I Keep Forgettin' B
- PAUL DAVIS—Love Or Let Me Be Lonely X
- WALTER MURPHY—Theme From E.T. X
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

### WAYS-AM—Charlotte

- (Lou Simon—MD)
- ★ JOHN COUGAR—Jack And Diane 5-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 12-7
- ★ THE GAP BAND—You Dropped A Bomb On Me 23-19
- ★ BARRY MANLOW—Oh Julie 18-16
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 14-12
- GLENN FREY—The One You Love
- ALABAMA—Close Enough To Perfect
- THE WHO—Athena A
- SHEENA EASTON—Machinery A
- MISSING PERSONS—Words X
- TOTO—Make Believe X
- KOOL AND THE GANG—Big Fun X
- MEN AT WORK—Who Can It Be Now X
- AMERICA—You Can Do Magic X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- BILLY IDOL—Hot In The City X

### WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ ELTON JOHN—Blue Eyes 12-8
- ★ MEN AT WORK—Who Can It Be Now 18-14
- ★ JOHN COUGAR—Jack And Diane 6-2
- ★ MICHAEL McDONALD—I Keep Forgettin' 16-12
- ★ AMERICA—You Can Do Magic 23-20
- FLEETWOOD MAC—Gypsy
- KENNY LOGGINS WITH STEVE PERRY—Don't Fight It
- STEEL BREEZE—You Don't Want Me Anymore A
- REO SPEEDWAGON—Sweet Time A
- A FLOCK OF SEAGULLS—I Ran X
- TAME CAIN—Holdin' On X
- KANSAS—Right Away X
- ROXY MUSIC—Take A Chance With Me X
- ABC—The Look Of Love A

### WDGC-AM—Durham

- (Jon Van Pelt—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 4-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-7
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 11-8
- ★ JOAN JETT AND THE BLACKHEARTS—Summertime Blues 21-12
- GLENN FREY—The One You Love
- REO SPEEDWAGON—Sweet Time
- 38 SPECIAL—You Keep Runnin' Away B
- KIM CARNES—Voyeur B
- MICHAEL MARTIN MURPHY—What's Forever For A
- LAURA BRANNIGAN—Gloria A
- PAUL DAVIS—Love Or Let Me Be Lonely X
- TAME CAIN—Holdin' On X
- WALTER MURPHY—Themes From E.T. X

### WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ ROBERTA FLACK—I'm The One 11-8
- ★ JOHN COUGAR—Jack And Diane 16-10
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 17-11
- ★ JACKSON BROWNE—Somebody's Baby 27-17
- SYLVIA—Nobody A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- OLIVIA NEWTON-JOHN—Heart Attack A
- SHEENA EASTON—Machinery A
- ALABAMA—Close Enough To Perfect A
- EVELYN KING—Love Came Down A
- JOE JACKSON—Steppin' Out A
- KIM CARNES—Voyeur B
- MICHAEL MARTIN MURPHY—What's Forever For B
- ARETHA FRANKLIN—Jump To It B
- 38 SPECIAL—You Keep Runnin' Away B
- KOOL AND THE GANG—Big Fun B
- WALTER MURPHY—Theme From E.T. B
- THE CLOCKS—She Looks A Lot Like You D
- A FLOCK OF SEAGULLS—I Ran X
- STEEL BREEZE—You Don't Want Me Anymore X
- GLENN FREY—The One You Love X
- DENNY RANDALL AND THE ROCKOPHONIE ORCHESTRA—Theme From E.T. X
- RONNIE MILSAP—He Got You X
- THE DUKES—Mystery Girl X
- THE FOUR TOPS—Sad Hearts X
- KANSAS—Play On X
- PATSY—Teach Me Teacher X

### WAXY-FM—Ft. Lauderdale

- (Rock Shaw—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 3-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 6-4
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-7
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 15-7
- JOHN COUGAR—Jack And Diane
- OLIVIA NEWTON-JOHN—Heart Attack
- GLENN FREY—The One You Love A
- LAURA BRANNIGAN—Gloria B
- SARTANA—Hold On B
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- JUICE NEWTON—Break It To Me Gently B

### WYKS-FM—Gainsville

- (Karl Kaufman—MD)
- ★ JOHN COUGAR—Jack And Diane 10-6
- ★ ASIA—Only Time Will Tell 18-14
- ★ MICHAEL McDONALD—I Keep Forgettin' 27-17
- ★ JACKSON BROWNE—Somebody's Baby 28-18
- ★ AMERICA—You Can Do Magic 33-19
- REO SPEEDWAGON—Sweet Time
- THE WHO—Athena
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- 38 SPECIAL—You Keep Runnin' Away AB
- KIM CARNES—Voyeur AB
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' AB
- TAME CAIN—Holdin' On AB
- JUICE NEWTON—Break It To Me Gently AB
- RAVYNS—Raised On The Radio AB
- RAY PARKER JR.—Let Me Go B
- ABC—The Lexicon Of Love BA
- KANSAS—Right Away X
- B.E. TAYLOR GROUP—Never Hold Back X
- HAWKS—Steppin' Out X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going X
- NICOLETTE LARSON—I Only Want To Be With You X
- GLENN FREY—The One You Love X
- ROBERT PLANT—Burning Down One Side X

## YesterHits

### HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

#### POP SINGLES—10 Years Ago

1. Alone Again (Naturally), Gilbert O'Sullivan, MAM
2. Long Cool Woman, Hollies, Epic
3. I'm Still In Love With You, Al Green, Hi
4. Brandy (You've A Fine Girl), Looking Glass, Epic
5. Hold Your Head Up, Rod Argent & Chris White, Epic
6. Baby Don't Get Hooked On Me, Mac Davis, Columbia
7. Goodbye To Love, Carpenters, A&M
8. You Don't Mess Around With Jim, Jim Croce, ABC
9. Rock & Roll, Part 2, Gary Glitter, Bell
10. Back Stabbers, O'Jays, Philadelphia International

#### POP SINGLES—20 Years Ago

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

#### TOP LPs—10 Years Ago

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

#### TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
2. West Side Story, Sound Track, Columbia
3. The Stripper & Other Fun Songs, David Rose & Ork, MGM
4. Peter, Paul & Mary, Warner Bros.
5. Pot Luck, Elvis Presley, RCA Victor
6. Roses Are Red, Bobby Vinton, Epic
7. West Side Story, Original Cast, Columbia
8. It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence
9. The Music Man, Sound Track, Warner Bros.
10. Stranger On The Shore, Mr. Acker Bilk, Atco

#### COUNTRY SINGLES—10 Years Ago

1. Woman (Sensuous Woman), Don Gibson, Hickory
2. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
3. When The Snow Is On The Roses, Sonny James, Columbia
4. Here I Am Again, Loretta Lynn, Decca
5. Bless Your Heart, Freddie Hart, Capitol
6. I'm Gonna Knock At Your Door, Billy "Crash" Craddock, Cartwheel
7. The Ceremony, Tammy Wynette & George Jones, Epic
8. There's A Party, Jody Miller, Epic
9. I Can't Stop Loving You, Conway Twitty, Decca
10. If You Touch Me (You've Got To Love Me), Joe Stampley, Dot

#### SOUL SINGLES—10 Years Ago

1. Power Of Love, Joe Simon, Spring International
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. Lookin' Through The Windows, Jackson 5, Motown
6. Good Foot, Part 1, James Brown, Polydor
7. Starting All Over Again, Mel & Tim, Stax
8. Everybody Plays The Fool, Main Ingredient, RCA
9. This World, Staple Singers, Stax
10. (They Long To Be) Close To You, Jerry Butler & Brenda Lee Eager, Mercury

# Radio

## Vox Jox

Continued from page 20

rozzi, who is handling mornings now, is expected to move to mid-days, a slot just vacated by Michael Stevens, who has left the station. Stevens is brother of Pat St. John, mid-day man on rival WPLJ New York.

Assistant p.d. Joe Krause is working the midday shift now, but he is planning to take himself off the air to concentrate on programming duties when a new morning team is lined up.

A.J. Roberts upped to operations director of KBZT San Diego. He was assistant p.d./acting operations director. . . . Bud Polacek steps down as general manager of WZGC Atlanta to purchase KTYL-AM-FM

## Labels & Radio

Continued from page 27

"Record companies are too youthful in their outlook," says consultant Andy Bickel, formerly p.d. of AC WBT in Charlotte. "Al Ham should be thanking them. They're directly responsible for the growth of 'Music Of Your Life.' They have no awareness of the needs of adult listeners."

"Or buyers," says Masters. "That adults don't buy records is crazy. Look at mail order figures. Or look at stereo stores. It's obvious these people are into music. They're certainly buying the hardware. Stores are selling a ton of stereos, but you walk into a stereo store and most don't look like record stores. They're appealing to the 25-plus buyer in the way they look and the way they treat the customer. Record stores, on the other hand, are intimidating to adults. To sell adults they've got to look like McDonald's—non-offensive, mass appeal."

"The way it stands now," says Gary King of Baton Rouge, "if an adult goes into a record store and looks at the average kid behind the counter, he's out as soon as he's in. The product he wants may be right there, but the merchandising of it kills the sale."

"For a creative industry, there's no real creative thinking going on in the marketing of records," states Louisville's Masters. "Record companies need to analyze their attitude financially. Instead of spending their entire budget on getting a p.d. to add a record at a particular station, they should concentrate on things like creative pricing for new acts. Airplay equals sales is no longer an infallible equation. I'm in no way advocating business decisions on the creative, artistic side. These people need creative freedom, but record companies should at least be making sound business decisions on the business side. And they're not."

"It's obvious that record companies live on emotion," echoes Jim Wood of KNEW and KSN in San Francisco. "They buy the station in the market which plays their product. Now if the station that's number one, the station that is a proven product mover, has a very tight list, it will be bypassed on a record buy. That doesn't make sense. Record companies better wake up to the fact that radio program directors do not comprise the biggest group of record buyers. The public does, and they better go out and find out what these people want."

The record industry's perspective on its all-important relationship with radio will be documented in a forthcoming issue of Billboard.

Tyler, Tex. . . . Orrin McDaniels is named general manager of WWRL New York. He was heading up his own consultancy firm in Washington. . . . Dr. Laurence Gregory Jones is the new p.d. of WHRK Memphis, succeeding Ron Olson. Most recently at WGCI Chicago, Jones was an afternoon jock at WHRK and will continue doing that shift. Also at WHRK, Herb Kneeland (Herb the K) is named morning drive personality, succeeding Olson. He was at KWAM-FM Memphis.

Bob Harlow exits as p.d. of KEZR San Jose to assume group programming duties for Brandon Communications. Operations director Russ Gerber takes over programming duties for the station. . . . Ray St. James is the new p.d. of WNYS Buffalo, succeeding Phil Chordas. St. James was at WCKS Cocoa Beach, Fla. (CK-101).

Robert Lind is named general manager of WEZW Milwaukee, succeeding John Timm, who resigns to purchase an interest in WTTN-AM-FM Watertown, Wis. Lind was sales manager of WINS New York. . . . Howard Stern starts his afternoon drive shift at WNBC New York Monday (30). He was morning drive man at WWDC Washington (DC-101). . . . KPPL Denver (K-People) have a new husband and wife morning team, Tim and Ev Kelly. Most recently at WAKY Louisville, the two started working together at WPGC Washington, before moving on to WRKO Boston and KFI Los Angeles. . . . Russ King has been named director of advertising and

(Continued on page 68)

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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## Out Of The Box

### HOT 100/AC

HOUMA, La.—KHOM-FM program-music director Roy Vicknair likes "the nostalgic appeal" of new singles by **Frankie Ford** ("Growing Pains" on SYC Records) and **Anne Murray** ("Hey Baby!" on Capitol). "Everyone remembers Frankie's 'Sea Cruise,'" says the programmer. "and while we get a lot of regional product that doesn't fit our sound, 'Growing Pains' is just right for our 30-plus demos." The Murray tune, a remake of the Bruce Channel hit, "is upbeat, strictly our bag. As a conservative AC, this is right in our ballpark." Another add he has found acceptable to the station's format is **Barry Manilow's** "Oh Julie" (Arista). "I can't say it's one of his best, but only our audience knows for sure."

### AOR

ODESSA, Tex.—**The Who** have "really hit home" with their new single, "Athea" (Warner Bros.), says KUFO-FM music director Steve Driscoll, who hears strains of "Listen To The Music" by the Doobie Brothers laced through the track. "If this is their farewell, it's a great way to cap a brilliant career. I think it's one of the best songs they've ever done." Another local favorite is **George Thorogood and the Destroyers**, and the programmer is plugging the artist's first EMI America single, "Nobody But Me" from the "Bad To The Bone" LP. "He's just the King of the Boogie, a great musician, a natural talent. He does a great job on the Human Beings remake." He also likes a cut from the **Michael Stanley Band's** self-titled album called "In Between The Lines" (EMI America), which he calls "a very identifiable brand of rock'n'roll."

### BLACK/URBAN

NEWARK—"I'm always on the lookout for progressive, accessible funk," notes music director Fred Mills of WNJR, who likes "777-8311" by **the Time** (Warner Bros.) because it has both teen and adult appeal. He's also excited about two tracks from "The Real Deal" album by **the Isley Brothers** (T-Neck), the ballad "All In My Lover's Eyes" and "Are You With Me?," which Mills calls "the spunk cut." The broadcaster feels strongly that **Evelyn King's** voice has improved and digs two songs from her "Get Loose" LP, "Betcha She Don't Love You" and "Back To Love" (RCA). He also likes the title song and the cut "Hard To Get Around" from the **BB&Q Band's** "All Night Long" album (Capitol).

### COUNTRY

NEW YORK—The unpredictability of **George Jones** is documented on the cut "No Show Jones" from a new album by the singer and **Merle Haggard** called "A Taste Of Yesterday's Wine" (Epic), and WHN program director Dene Hallam likes it enormously. "Everybody in country music has a nickname, and George knows how to poke fun at himself in a very good-natured way." He enjoys the "patriotic" sound of **the Wright Bros.** "Made In The U.S.A." (Warner Bros.) and **Larry Gatlin and the Gatlin Brothers Band's** "It Sure Feels Like Love" (Columbia), which reminds the program director of the Eagles' "Take It To The Limit." Hallam also predicts that **T.G. Sheppard's** "War Is Hell (On The Homefront Too)" (Warner Bros.) will become a number one hit. "They ripped off the 'Summer of '42' movie plot and put it into a song about a boy who loses his virginity to a woman whose husband is at war."

LEO SACKS

## Format Turntable

KFXM San Bernardino is changing its format from Hot 100 to AC. Craig Powers, consulting p.d., declined to discuss details of the change, but said he would announce them shortly. Powers was p.d. at the station two years ago. He has been working at KHIS Los Angeles and will continue to work there week-ends.

WRNG Atlanta has become WCNN in a move from telephone talk to all news carrying the CNN Radio Network. With the change,

the station let go about a dozen staffers, mainly talk show hosts and board operators.

★ ★ ★

Satellite Music Network has signed **WKAE Scottsboro, Ala.**; **KJBR Jonesboro, Ark.**; **WEIC-FM Charleston, Ill.**; and **WMPA Aberdeen, Miss.** to SMN's satellite-delivered AC StarStation format. SMN also signed up **WEIC-AM** to the Country Coast to Coast satellite service.

(Continued on page 65)

## Meet up with the Billboard Gang at NAB

August 29th - September 1st  
in New Orleans

Get the latest scoop from

Norm Berkowitz	Doug Hall
Rollye Bornstein	Mike Harrison
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Marty Feely	Robyn Wells
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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	6	<b>BILLY SQUIER</b> —Emotions In Motion, Capitol	1	1	5	<b>BILLY SQUIER</b> —Everybody Wants You, Capitol
2	1	9	<b>ROBERT PLANT</b> —Pictures At Eleven, Swan Song	2	2	10	<b>EDDIE MONEY</b> —Think I'm In Love, Columbia
3	4	9	<b>FLEETWOOD MAC</b> —Mirage, Warner Bros.	3	9	9	<b>ROBERT PLANT</b> —Burning Down One Side, Swan Song
4	2	19	<b>JOHN COUGAR</b> —American Fool, Riva/Mercury (Polygram)	4	12	5	<b>JACKSON BROWNE</b> —Somebody's Baby, Asylum (45)
5	5	11	<b>EDDIE MONEY</b> —No Control, Columbia (EP)	5	NEW ENTRY		<b>BAD COMPANY</b> —Electricland, Swan Song
6	19	2	<b>BAD COMPANY</b> —Rough Diamonds, Swan Song	6	5	6	<b>JUDAS PRIEST</b> —You've Got Another Thing Coming, Columbia
7	6	10	<b>MEN AT WORK</b> —Business As Usual, Columbia	7	NEW ENTRY		<b>JOHN COUGAR</b> —Jack And Diane, Riva/Mercury, Polygram
8	8	4	<b>STEVE WINWOOD</b> —Talking Back To The Night, Island	8	3	17	<b>A FLOCK OF SEAGULLS</b> —I Ran, Arista
9	9	8	<b>JUDAS PRIEST</b> —Screaming For Vengeance, Columbia	9	13	14	<b>.38 SPECIAL</b> —Chain Lightning, A&M
10	7	4	<b>SOUNDTRACK</b> —Fast Times At Ridgemont High, Asylum	10	4	12	<b>FLEETWOOD MAC</b> —Hold Me, Warner Bros.
11	10	16	<b>A FLOCK OF SEAGULLS</b> —A Flock Of Seagulls, Jive/Arista	11	10	7	<b>FLEETWOOD MAC</b> —Gypsy, Warner Bros.
12	22	4	<b>SANTANA</b> —Shango	12	11	5	<b>STEVE WINWOOD</b> —Still In The Game, Island
13	12	11	<b>PETE TOWNSHEND</b> —All The Best Cowboys Have Chinese Eyes, Atco	13	15	14	<b>THE CLASH</b> —Should I Stay Or Should I Go?, Epic
14	38	2	<b>DON HENLEY</b> —I Can't Stand Still, Asylum	14	7	14	<b>SURVIVOR</b> —Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
15	NEW ENTRY		<b>THE WHO</b> —Athena, Warner Bros. (12 inch)	15	29	9	<b>ROBERT PLANT</b> —Worse Than Detroit, Swan Song
16	11	7	<b>SPYS</b> —Spys, EMI/America	16	48	7	<b>EDDIE MONEY</b> —Shakin', Columbia
17	17	18	<b>.38 SPECIAL</b> —Special Forces, A&M	17	NEW ENTRY		<b>KENNY LOGGINS AND STEVE PERRY</b> —Don't Fight It, Columbia
18	18	6	<b>URIAH HEEP</b> —Abominog, Mercury	18	23	19	<b>JOHN COUGAR</b> —Hurts So Good, Riva/Mercury (Polygram)
19	14	11	<b>REO SPEEDWAGON</b> —Good Trouble, Epic	19	6	13	<b>GENESIS</b> —Paperlate, Atlantic
20	13	9	<b>CROSBY, STILLS AND NASH</b> —Daylight Again, Atlantic	20	16	12	<b>JOHN WAITE</b> —Change, Chrysalis
21	37	2	<b>KENNY LOGGINS &amp; STEVE PERRY</b> —Don't Fight It, Columbia (45)	21	21	8	<b>THE ALAN PARSONS PROJECT</b> —Eye In The Sky, Arista
22	16	12	<b>GENESIS</b> —Three Sides Live, Atlantic	22	25	3	<b>SAMMY HAGAR</b> —Fast Times At Ridgemont High, Full Moon/Asylum
23	24	12	<b>THE ALAN PARSONS PROJECT</b> —Eye In The Sky, Arista	23	24	19	<b>ASIA</b> —Only Time Will Tell, Geffen
24	25	14	<b>THE CLASH</b> —Combat Rock, Epic	24	17	10	<b>CROSBY, STILLS AND NASH</b> —Wasted On The Way, Atlantic
25	40	2	<b>JOHNNY VAN ZANT BAND</b> —Last Of The Wild Ones, Polydor	25	26	11	<b>THE ALAN PARSONS PROJECT</b> —You're Gonna Get Your Fingers Burned, Arista
26	29	5	<b>GEORGE THOROGOOD</b> —Bad To The Bone, EMI-America	26	19	9	<b>REO SPEEDWAGON</b> —Stillness Of The Night, Epic
27	26	13	<b>MARSHALL CRENSHAW</b> —Marshall Crenshaw, Warner Bros.	27	43	6	<b>THE LORDS OF THE NEW CHURCH</b> —Open Your Eyes, I.R.S. (A&M)
28	27	12	<b>JOHN WAITE</b> —Ignition, Chrysalis	28	45	4	<b>URIAH HEEP</b> —That's The Way It Is, Mercury
29	34	5	<b>JON ANDERSON</b> —Animation, Atlantic	29	42	3	<b>DON HENLEY</b> —Johnny Can't Read, Asylum
30	NEW ENTRY		<b>RUSH</b> —New World Man, Mercury (12 inch)	30	8	14	<b>THE STEVE MILLER BAND</b> —Abracadabra, Capitol
31	39	3	<b>JOAN JETT AND THE BLACKHEARTS</b> —Do You Wanna Touch Me?, Boardwalk (12 inch)	31	18	11	<b>APRIL WINE</b> —Enough Is Enough, Capitol
32	20	23	<b>ASIA</b> —Asia, Geffen	32	28	10	<b>DAVID JOHANSEN</b> —Animals Medley, Blue Sky
33	28	13	<b>GLENN FREY</b> —No Fun Aloud, Elektra/Asylum	33	44	5	<b>SPYS</b> —Don't Run My Life, EMI-America
34	30	10	<b>THE GO-GO'S</b> —Vacation, I.R.S.	34	49	3	<b>JOSIE COTTON</b> —He Could Be The One, Elektra
35	21	10	<b>APRIL WINE</b> —Power Play, Capitol	35	30	2	<b>SANTANA</b> —Nowhere To Run, Columbia
36	31	9	<b>NAZARETH</b> —2 X S, A&M	36	NEW ENTRY		<b>THE WHO</b> —Athena, Warner Bros.
37	42	3	<b>RANDY MEISNER</b> —Never Been In Love, Epic (12 inch)	37	52	15	<b>THE MOTELS</b> —Mission Of Mercy, Capitol
38	32	6	<b>TORONTO</b> —Get It On Credit, Network	38	14	12	<b>GLENN FREY</b> —Party Town, Elektra/Asylum
39	15	13	<b>SURVIVOR</b> —Eye Of The Tiger, Scotti Bros.	39	34	9	<b>THE GO-GO'S</b> —Vacation, I.R.S.
40	36	20	<b>THE MOTELS</b> —All Four One, Capitol	40	39	7	<b>PETE TOWNSHEND</b> —Stardom In Action, Atco
41	45	23	<b>SCORPIONS</b> —Blackout, Mercury	41	40	4	<b>DURAN DURAN</b> —Hungry Like The Wolf, Capitol
42	23	7	<b>SHOOTING STAR</b> —III Wishes, Virgin/Epic	42	NEW ENTRY		<b>STEVE WINWOOD</b> —Valerie, Island
43	33	13	<b>AXE</b> —Offering, Atco	43	NEW ENTRY		<b>MICHAEL STANLEY BAND</b> —In Between The Lines, EMI-America
44	49	3	<b>STRAY CATS</b> —Built For Speed, EMI-America	44	27	12	<b>REO SPEEDWAGON</b> —Keep The Fire Burning, Epic
45	43	4	<b>WARREN ZEVON</b> —The Envoy, Asylum	45	20	8	<b>ROBERT PLANT</b> —Pledge Pin, Swan Song
46	35	14	<b>THE STEVE MILLER BAND</b> —Abracadabra, Capitol	46	47	4	<b>805</b> —Young Boys, RCA
47	44	3	<b>PAUL CARRACK</b> —Suburban Voodoo, Epic	47	35	2	<b>JOAN JETT AND THE BLACKHEARTS</b> —Do You Wanna Touch Me, Boardwalk
48	NEW ENTRY		<b>MICHAEL STANLEY BAND</b> —M.S.B., EMI-America	48	36	2	<b>SANTANA</b> —Hold On, Columbia
49	41	2	<b>THE LORDS OF THE NEW CHURCH</b> —Open Your Eyes, I.R.S. (12 inch)	49	32	5	<b>BILLY SQUIER</b> —Emotions In Motion, Capitol
50	50	2	<b>JOE JACKSON</b> —Night And Day, A&M	50	22	4	<b>JOURNEY</b> —Only Solutions, Columbia

## Top Adds

1	<b>THE WHO</b> —Athena, Warner Bros. (12 inch)
2	<b>RUSH</b> —New World Man, Mercury (12 inch)
3	<b>STEEL BREEZE</b> —Steel Breeze, RCA
4	<b>DON HENLEY</b> —I Can't Stand Still, Asylum
5	<b>TANE CAIN</b> —Tane Cain, RCA
6	<b>HUGHES/THRALL</b> —Hughes/Thrall, Boulevard/CBS
7	<b>KENNY LOGGINS AND STEVE PERRY</b> —Don't Fight, Columbia (12 inch)
8	<b>THE FIXX</b> —Shattered Room, MCA
9	<b>PINK FLOYD</b> —When The Tigers Broke Free, Harvest (12 inch)
10	<b>JOHNNY VAN ZANT BAND</b> —Last Of The Wild Ones, Polydor

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

# Billboard® TOP LPs & TAPE®

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

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label	
1	1	1	1	8	8	1	<b>FLEETWOOD MAC</b> Mirage Warner Bros 1-23607 WEA	36	39	7	7	37	37	10	10	10	<b>KENNY ROGERS</b> Love Will Turn You Around Liberty LO 51124 CAP
2	2	11	11	●	11	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 3806Z (Epic) CBS	37	37	10	10	10	37	10	10	10	10	<b>SOUNDTRACK</b> E.T. MCA MCA 6109 MCA
3	3	18	18	●	18	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL 7501 (Polygram) POL	38	46	10	10	10	38	10	10	10	10	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070 CAP
4	4	23	23	▲	23	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.) WEA	39	42	26	26	26	39	26	26	26	26	<b>ALABAMA</b> Mountain Music RCA A&M 1-4229 RCA
5	5	8	8	●	8	<b>ROBERT PLANT</b> Pictures At Eleven Swan Song SS 8512 (Atlantic) WEA	40	40	15	15	15	40	15	15	15	15	<b>CHEAP TRICK</b> One On One Epic 38021 CBS
6	6	11	11	●	11	<b>THE STEVE MILLER BAND</b> Abracadabra Capitol ST 12216 CAP	41	41	8	8	8	41	8	8	8	8	<b>JOE JACKSON</b> Night And Day A&M SP 4906 RCA
7	7	9	9	●	9	<b>REO SPEEDWAGON</b> Good Trouble Epic FE 38100 CBS	42	42	11	11	11	42	11	11	11	11	<b>GLENN FREY</b> No Fun Aloud Elektra EL 60129 WEA
8	8	8	8	●	8	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360 WEA	43	43	23	23	23	43	23	23	23	23	<b>THE DAZZ BAND</b> Keep It Live Motown 6004ML IND
9	9	4	4	●	4	<b>THE GO GO'S</b> Vacation I.R.S. SP 70031 (A&M) RCA	44	44	11	11	11	44	11	11	11	11	<b>ROLLING STONES</b> Still Life Rolling Stones Records COC 39113 (Atlantic) WEA
10	10	11	11	●	11	<b>GENESIS</b> Three Sides Live Atlantic SD 2-2000 WEA	45	65	2	2	2	45	2	2	2	2	<b>MICHAEL McDONALD</b> If That's What It Takes Warner Bros. 23703 WEA
11	11	16	16	●	16	<b>ORIGINAL CAST</b> Dreamgirls Geffen GHSP 2007 (Warner Bros.) WEA	46	46	20	20	20	46	20	20	20	20	<b>TOTO</b> Toto IV Columbia FC 37728 CBS
12	12	11	11	●	11	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689 WEA	47	47	28	28	28	47	28	28	28	28	<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP-6-4892 RCA
13	13	5	5	●	5	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217 CAP	48	58	5	5	5	48	5	5	5	5	<b>STEPHANIE MILLS</b> Tantalizing Hot Casablanca N&LP 7265 (Polygram) POL
14	14	43	43	▲	43	<b>LOVERBOY</b> Get Lucky Columbia FC 37638 CBS	49	53	17	17	17	49	17	17	17	17	<b>MISSING PERSONS</b> Missing Persons Capitol DLP 15001 CAP
15	15	9	9	●	9	<b>SOUNDTRACK</b> Rocky III Liberty LO 51130 CAP	50	50	13	13	13	50	13	13	13	13	<b>FRANK ZAPPA</b> Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS) CBS
16	16	13	13	●	13	<b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 (Polygram) POL	51	51	8	8	8	51	8	8	8	8	<b>TED NUGENT</b> Nugent Atlantic SD 19365 WEA
17	17	13	13	●	13	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Liberty LO 51130 CAP	52	52	15	15	15	52	15	15	15	15	<b>38 SPECIAL</b> Special Forces A&M SP-4888 RCA
18	18	12	12	●	12		53	84	24	24	24	84	24	24	24	24	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA A&M 1-4125 RCA
				●			85	85	20	20	20	85	20	20	20	20	<b>RAY PARKER JR.</b> The Other Woman Arista AL 9590 IND
				●			86	86	11	11	11	86	11	11	11	11	<b>AXE</b> Offering Atlantic SD 38-148 WEA

# Radio

## Radio Specials

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

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. 3-5, Roger Miller, Weekly Country Music Countdown, United Stations, three hours.

Sept. 3-6, Foreigner, AC/DC, Asia, Paul McCartney, Ozzy Osbourne, Billy Squier, John Cougar, Jethro Tull, Robert Plant, Rolling Stones, Source Summer Special, NBC, two hours.

Sept. 3-6, Special Tribute: Elvis Presley, Dick Clark's Rock Roll & Remember, United Stations, four hours.

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, Ed Bruce, Bellamy Brothers, Earl Thomas Conley, David Frizzell, Country Report Countdown, Weedeck Radio Network, four hours.

Sept. 4, Various artists, Supergroups In Concert, ABC Rock Radio, two hours.

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. 5, Aldo Nova, Prism, Best of the Biscuit, ABC Rock Radio, one hour.

Sept. 5, Todd Rundgren, BBC Rock Hour, London Wavelength, 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.

Sept. 10-12, Rock Year 1971, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 10-12, Van Halen, the Source, NBC, two hours.

Sept. 10-12, Brenda Lee, Weekly Country Music Countdown, United Stations, three hours.

Sept. 10-12, the Monkees, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Sept. 11-12, John Entwistle, Henry Kiltz, Peter, Paul & Mary, Soundtrack Of The 60s, Watermark, three hours.

Sept. 12, David Johansen, Paul Carrack with Nick Lowe, BBC Rock Hour, London Wavelength, one hour.

Sept. 12, Jon Anderson, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Sept. 13, Les Brown, Music Makers, Narwood, one hour.

Sept. 13, Roy Clark, Country Closeup, Narwood, one hour.

Sept. 13, Great Bass, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 17-18, Source Music Magazine, NBC.

Sept. 17-19, Joe Walsh, the Source, 90-minutes.

## National Programming ABC Helps Sell Who Tickets

A live press conference by a major touring group carried by a radio network may be just the way to boost ticket sales for the tour.

At least that was the experience of the Who, who announced their upcoming tour—perhaps their last—at an Aug. 21 press conference carried by ABC's Rock Radio Network. The result: 67,000 tickets were sold within five hours for Shea Stadium

and a second show was added. Similar sales boosts were noted in other venues around the country.

DIR Broadcasting personality Lisa Robinson hosted the press conference, which lasted for three minutes and was carried by 1,800 Rock Radio affiliates. DIR produced the program. The hookup also included ABC's WPLJ New York and KLOS Los Angeles.

## Format Panels At NAB

Continued from page 20

Miller contends that the goals of the two industries were alike at one time and that "they have to make a joint commitment to each other once again because one can't be profitable without the other. Music is the key to AOR, and the labels haven't been aggressive with new talent. You can't play Led Zeppelin forever."

Sebastian insists that the relationship between the record and radio industries has always been separate. "The goals were always different—selling records versus winning listeners. One of the problems we have today is that we don't have any leaders taking us in new and exciting musical directions. And the more mediocre product the labels release, the more we're going to rely on music of the past."

AOR programmers, he continues, "have to be more bullish and positive about what the format does and can do. We need to believe more in ourselves to make the format even

stronger in ratings and revenues. There's been too much of a diatribe against the format by critics and press, simply because they're out of touch with the masses."

Pollack says that he sees a turnaround in the fortunes of record manufacturers and hopes the conference will affirm his belief. "Stations are looking to evaluate their jock presentation or the balance of old and new music in their libraries, in addition to the impact home taping and video games are having on album and concert ticket sales," he explains. "I'm hearing more and more new music as I travel across the country, and to me, that's a positive sign. We may not see the monster sellers of years ago, so it means adjusting to midrange bands with modest sales potential."

KFI Los Angeles air personality Bobby Rich concludes: "You rarely learn anything new at these conferences, but you're always reminded of something old. And since radio goes in cycles, that's not such a bad thing."

Survey For Week Ending 9/4/82

### Billboard Chart Breakouts

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**A/C Black Country Hot 100**

- ★ OLIVIA NEW-JOHN  
Heart Attack, MCA 52100
- ★ FLEETWOOD MAC  
Gypsy, Warner Bros. 7-29918
- ★ THE WHO  
Athena, Warner Bros. 7-29905

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- ★ T. G. SHEPPARD  
War Is Hell—Warner/Curb 7-29934
- ★ BARBARA MANDRELL  
Operator, Long Distance Please—MCA 52111
- ★ THE WRIGHT BROTHERS  
Made In The U.S.A.—Warner Bros. 7-29926

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- ★ CHERYL LYNN  
If This World Were Mine—Columbia 18-03204
- ★ ATLANTIC STARR  
Perfect Love—A&M 2435
- ★ RANDY CRAWFORD  
Look Who's Lonely Now—Warner Bros. 7-29987

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- ★ GLENN FREY  
The One You Love, Asylum 7-69974
- ★ BILLY PRESTON  
I'm Never Gonna Say Goodbye, Motown 1615

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

Billboard® Survey For Week Ending 9/4/82

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# 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	1	<b>HARD TO SAY I'M SORRY</b> Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	3
2	11	11	<b>WASTED ON THE WAY</b> Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
3	10	10	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
4	4	11	<b>ROUTE 101</b> Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
5	8	8	<b>BLUE EYES</b> Elton John, Geffen 7-29954 (Intersong, ASCAP)	
6	9	9	<b>TAKE IT AWAY</b> Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
8	8	8	<b>WHAT'S FOREVER FOR</b> Michael Murphey, EMI-America 1466 (Tree, BMI)	
8	7	11	<b>HOLD ME</b> Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
9	9	10	<b>AMERICAN MUSIC</b> Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
10	9	9	<b>EYE IN THE SKY</b> The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
11	8	8	<b>LOVE OR LET ME BE LONELY</b> Paul Davis, Arista 0697 (Porpete/Clairence Scarborough, EMI)	
13	6	6	<b>I'M THE ONE</b> Roberta Flack, Atlantic 4068 (Antasia, ASCAP)	
14	6	6	<b>YOU CAN DO MAGIC</b> America, Capitol 5142 (April/Russell Ballard, ASCAP)	
14	12	13	<b>EVEN THE NIGHTS ARE BETTER</b> Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
15	15	13	<b>IF THE LOVE FITS WEAR IT</b> Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
18	5	5	<b>I ONLY WANT TO BE WITH YOU</b> Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
22	5	5	<b>FOR YOU</b> Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
18	16	16	<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
19	17	17	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
25	4	4	<b>LET IT BE ME</b> Willie Nelson, Columbia 18-03073 (MCA, BMI)	
35	3	3	<b>BREAK IT TO ME GENTLY</b> Juice Newton, Capitol 9822 (Northern, ASCAP)	
29	4	4	<b>I WILL ALWAYS LOVE YOU</b> Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
30	4	4	<b>SOMEBODY'S BABY</b> Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
24	4	4	<b>OH JULIE</b> Barry Manilow, Arista 0698 (Shaky, BMI)	
25	20	20	<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
26	26	5	<b>HEY BABY</b> Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
27	27	6	<b>EYE OF THE TIGER</b> Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
28	28	17	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
29	32	3	<b>I KEEP FORGETTIN'</b> Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
33	3	3	<b>HE GOT YOU</b> Ronnie Milsap, RCA 13286 (Chriswood, BMI/MurfeeZongs, ASCAP)	
34	3	3	<b>UP WHERE WE BELONG</b> Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
32	19	9	<b>SARA</b> Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
33	36	3	<b>THEMES FROM E.T.</b> Walter Murphy, MCA 52099 (MCA, BMI)	
34	21	7	<b>AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY</b> Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
35	23	7	<b>SEASONS OF THE HEART</b> John Denver, RCA 13270 (Cherry Lane, ASCAP)	
36	40	2	<b>ABRACADABRA</b> The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
37	NEW ENTRY		<b>THE ONE YOU LOVE</b> Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
38	31	18	<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
39	39	13	<b>THE DOCK OF THE BAY</b> The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
40	38	7	<b>ONLY THE LONELY</b> The Motels, Capitol 5114 (Clean Sheets, BMI)	
41	37	16	<b>BE MINE TONIGHT</b> Ned Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
42	41	10	<b>I FOUND SOMEBODY</b> Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
43	NEW ENTRY		<b>I'M NEVER GONNA SAY GOODBYE</b> Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
44	42	16	<b>ROSANNA</b> Toto, Columbia 18-02811 (Hudmar, ASCAP)	
45	43	12	<b>HOOKED ON SWING</b> Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)	
46	45	25	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	
47	46	19	<b>IT'S GONNA TAKE A MIRACLE</b> Deniece Williams, ARC/Columbia 18-02812 (Vogue, BMI)	
48	44	12	<b>LOVELINE</b> Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
49	47	22	<b>EBONY &amp; IVORY</b> Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
50	48	13	<b>OO I OO</b> Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	

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SEPTEMBER 4, 1982, BILLBOARD

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# HIT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	15	<b>ABRACADABRA</b> —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5176	★	41	8	<b>VALLEY GIRL</b> —Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa, Barking Pumpkin 4W9-03069 (CBS)	67	NEW ENTRY	1	<b>HEART ATTACK</b> —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss, MCA 52100
2	1	14	<b>EYE OF THE TIGER</b> —Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, Scotti Bros. 5-02912 (Epic)	★	39	6	<b>NEVER BEEN IN LOVE</b> —Randy Meisner (Mike Flicker), C. Bickhardt, Epic 14-03032	68	27	20	<b>LET IT WHIP</b> —Dazz Band (Reggie Andrews), R. Andrews, N. Chancier, Motown 1609
3	5	14	<b>HARD TO SAY I'M SORRY</b> —Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	★	36	9	<b>SOMEDAY, SOMETIME</b> —Marshall Crenshaw (Richard Gottehr, Marshall Crenshaw), M. Crenshaw, Warner Bros. 7-29974	69	NEW ENTRY	3	<b>GYPSY</b> —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), S. Nicks, Warner Bros. 7-29918
4	4	12	<b>HOLD ME</b> —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966	★	43	9	<b>I RAN</b> —A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102	70	83	3	<b>UP WHERE WE</b> BELONG—Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atlantic)
5	6	13	<b>EVEN THE NIGHTS ARE BETTER</b> —Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	★	38	8	<b>LET ME GO</b> —Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695	71	71	5	<b>HOW CAN I LIVE</b> WITHOUT HER—Christopher Atkins (Terry Britton), T. Britton, S. Shifrin, Polydor 2210
6	11	16	<b>YOU SHOULD HEAR HOW SHE TALKS</b> ABOUT YOU—Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676	★	40	8	<b>GLORIA</b> —Laura Branigan (Jack White, Greg Mathison), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	72	74	4	<b>IN THE DRIVERS SEAT</b> —John Schneider (Tony Scotti, John D'Andrea), J. Harrington, J. Penning, Scotti Bros. 5-03062 (Epic)
7	2	20	<b>HURTS SO GOOD</b> —John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram)	★	47	5	<b>MAKE BELIEVE</b> —Toto (Toto), D. Paich, Columbia 18-03143	73	78	3	<b>RIGHT AWAY</b> —Kansas (Kansas, Ken Scott), J. Elefante, D. Elefante, Kirshner 5-03084 (Epic)
8	8	10	<b>VACATION</b> —The Go-Go's (Richard Gottehrer), K. Valentine, C. Caffey, J. Wiedlin, I.R.S. 9907 (A&M)	★	54	4	<b>YOU DROPPED A BOMB</b> ON ME—The Gap Band (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)	74	80	3	<b>HE COULD BE THE ONE</b> —Josie Cotton (Bobby & Larson Paine), B&L Paine, Elektra 47481
9	9	11	<b>WASTED ON THE WAY</b> —Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058	★	45	7	<b>I'M THE ONE</b> —Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton, Atlantic 4068	75	81	3	<b>STEPPIN' OUT</b> —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428
10	10	9	<b>TAKE IT AWAY</b> —Paul McCartney (George Martin), P. McCartney, Columbia 18-03018	★	49	4	<b>WORKIN' FOR A</b> LIVIN'—Huey Lewis and The News (Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis 2630	76	85	2	<b>LOVE COME DOWN</b> —Evelyn King (Morris Brown), Kashif, RCA 13273
11	14	7	<b>JACK AND DIANE</b> —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp, Riva/Mercury 210 (Polygram)	★	50	6	<b>OH JULIE</b> —Barry Manilow (B. Manilow), S. Stevens, Arista 0698	77	NEW ENTRY	2	<b>ATHENA</b> —The Who (Glyn Johns), P. Townshend, Warner Bros. 7-29905
12	12	11	<b>LOVE IS IN CONTROL</b> —Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)	★	48	8	<b>SHOULD I STAY OR SHOULD</b> I GO—The Clash (The Clash), Epic 14-03696	78	89	2	<b>NOBODY</b> —Sylvia (T. Collins), K. Fleming, D. Morgan, RCA 13223
13	13	10	<b>LOVE WILL TURN YOU</b> AROUND—Kenny Rogers (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	★	53	3	<b>BREAK IT TO ME GENTLY</b> —Juice Newton (Richard Landis), D. Lampert, J. Seneca, Capitol 9822	79	NEW ENTRY	2	<b>MACHINERY</b> —Sheena Easton (Christopher Neil), J. Downes, EMI-America 8131
14	15	10	<b>EYE IN THE SKY</b> —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696	★	52	6	<b>THEMES FROM E.T.</b> —Walter Murphy (Walter Murphy), J. Williams, MCA 52099	80	86	2	<b>SHE LOOKS A LOT LIKE YOU</b> —The Clocks (Mike Flicker), S. Swaim, Boulevard 5-03075 (Epic)
15	10	10	<b>LOVE WILL TURN YOU</b> AROUND—Kenny Rogers (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	★	56	5	<b>IFT IT RE MF</b>	81	79	5	<b>YOUR DADDY DON'T KNOW</b> —Toronto (Steve Smith), M. Roth, G. Iwamoto, Network 7-69986 (Elektra)
16	10	10	<b>LOVE WILL TURN YOU</b> AROUND—Kenny Rogers (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	★	56	5	<b>IFT IT RE MF</b>	82	82	4	<b>DON'T RUN MY LIFE</b> —Spys



# MARKETPLACE

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

Amer. Express      Credit Card Number: \_\_\_\_\_

Diners Club      Expires \_\_\_\_\_

Visa      Signature \_\_\_\_\_

Master Chg.      Bank # \_\_\_\_\_

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(800) 223-7524 Toll Free  
All major credit cards accepted

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- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER \_\_\_\_\_
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

## FOR SALE

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8 Track and Cassettes  
Our Specialty  
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog  
J S J DISTRIBUTORS  
6620 W. Belmont, Chicago, Ill. 60634  
(312) 286-4444

**EXPORTER & U.S.A. WHOLESALE-ACCESSORIES**  
7", 12", LP & TAPE. ALL LABELS. BUY ELSEWHERE—PAY MORE.  
**STRATFORD DIST. INC.**  
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Efficiency... our specialty!!  
New Wave, Rock, Disco, Pop, Country, Jazz, Raggae, R&B  
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GOOD PRICES — GOOD FILL  
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Phone (212) 962-4930  
TELEX 239063 Maxi  
Domestic Inquiries Welcome

SAME DAY SHIPMENT... and  
**LOW DEALER PRICES**  
... on LP's • CASSETTES • 8 TRs  
ALL MAJOR LABELS & CURRENT HITS  
write for our  
**TOP 1000 LIST**  
and price schedule  
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Cut-Outs  
Overruns  
MIDLINES  
**SALAS SALES**  
Call or Write for FREE Catalog:  
(213) 767-6803  
11219 Randall St. Sun Valley, CA 91352

**Empty REELS and BOXES**  
for Audio & Video Tape  
ASK FOR OUR CATALOG OF PROFESSIONAL RECORDING SUPPLIES  
**Poly Corp.** 312/298-5300  
1233 Rand Rd. • Des Plaines, IL 60016

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Albums, 8-Tracks, and Cassettes now in stock. Thousands of other titles available at budget prices. Call or write for our free giant catalog.  
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Fenton (St. Louis) MO 63026  
(314) 343-7100

**ASSORTED LP'S**  
\$249.00 PER THOUSAND. ALL MADE IN USA—50 DIFFERENT IN EACH BOX. ALL CHARGES COLLECT—SEND BANK DRAFT OR LETTER OF CREDIT.  
**GLOBAL RECORD SALES**  
3 Chestow Street  
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TELE: 061-236-5368/9  
TELEX: 667822 SEND FOR LIST

**WILLIE NELSON**  
"Diamonds in the Rough"  
never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & BT from:  
**Delta Records, Box 225**  
Nacogdoches, TX 75961  
(713) 564-2509  
call or write for free catalog

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's as low as 50¢. Your choice. Write for free listings  
Scorpio Music, Box 391-BC, Cornwallis Hts., Pa 19020, USA. Dealers only.

FOR SALE: 1/2" UMATIC RECORTREC VIDEO Tape Winders. In California Call 714/592-4414. Out of State Call Toll Free 1-800/854-7930.

THE ORIGINAL GYPSY METROMEDIA LP Masters and artwork can be bought for \$20,000. "GYPSY" (2-record set) and "In The Garden." Write: Doug Lee, 810 1st St. So., Hopkins, MN. 55343.

**BUTTONS**  
The best ROKE, ROCK and NEW-MUSIC accessories available anywhere from Canada and Britain  
We pay all U.S. Customs charges and now ship U.P.S. daily to the USA  
Send for free samples and catalogue to  
**NAUGHTY BITS**  
Music Promotion & Merchandising  
P.O. Box 157, Station "D"  
Toronto, Ontario, Canada M5T 2T3  
"What The --- Are You Looking At!"

buttons, buttons, BUTTONS!  
Send for a Button Master Sampler pak to see all the newest of our 60,000 designs! Custom orders from 1/2" to 3" for your promo needs as low as 5¢ with 5 day delivery and no plate or extra color bogus charges! Stop dealing with middlemen and pocket the extra dollars from dealing with the world's largest dist. of licensed and novelty pins with full return and term privileges!  
Send for our '82 catalog NOW!!  
Button Master, P.O. Box 129 Bridgeport, PA 19405  
1-(800) 523-1197 (national) If you don't have a phone directory listing or business card 1-(215) 277-1966 (PA) don't waste your time

"These buttons blow out the door..."  
When your customers are bored with the same old rock trash that every other button company has, try EPHEMERA's buttons & pins. They're controversial! They're clever! They're vulgar! They're cute! NO OTHER BUTTON COMPANY SELLS OUR BUTTONS. The illustrated order form is free. So is the colorful counter display box.  
**EPHEMERA** (415) 552-4199  
P.O. BOX 723 S.F., CA 94101

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Largest Selection of Rock Posters  
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1251-3 Irolo St.  
Los Angeles, Calif. 90006  
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DEALERS ONLY

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**TEE SHIRTS**  
LOWEST PRICES IN THE INDUSTRY  
CUSTOM PRINTED OR BLANK  
QUALITY WORK LOW MINIMUMS  
RUSH JOBS OUR SPECIALTY FREE CATALOG  
**PLYMOUTH MILLS**  
EMPIRE STATE BLDG. SUITE 5110  
350 5th AVE. N.Y. 10116 (212) 594-0120

## SONGWRITERS

**NEWSLETTER**  
**SACRAMENTO SONGWRITERS ASSOCIATION**  
Produce Award Winning Songs  
Associate Producer  
**FREDERICK LOVE**  
**BRITISH THEATRE ASSOC.**  
(916) 363-4352  
Via Canada/Alaska

## SONGWRITERS

Here's Your Big Chance !!  
Production company seeks up-tempo contemporary Top 40 type songs as well as ballads for possible recording by male star.  
Submit unreturnable cassette and material to:  
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6255 Sunset Blvd. — 110-20  
Hollywood, CA 90028

Via Satellite  
**SACRAMENTO SONGWRITERS**  
\$87,000 ADV  
for your songs  
Produce, Producer  
(916) 363-4352  
British Theatre Association Awards

SONGWRITER: THE GUILD WAS ORGANIZED to help writers produce good songs and sell them. We've been very successful on placement. National Songwriters Guild, 2421 Walnut Rd., Pontiac, MI 48057.

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**RADIO JOBS!**  
10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week!! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.  
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**NOTICE**  
**HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?**  
By running it consistently — consecutive weeks — for impact!! Rarely does a prospective customer reply to an ad the very first time it appears. Therefore, make sure you are in the right place when that customer is ready to buy. Remember, the very week he or she is ready, your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

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**THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD**  
Airtel: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.  
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's, and Cassettes from all the charts.  
Special Orders Welcome  
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## VIDEO DEMOS

**VIDEO DEMOS**  
FROM CONCEPT TO CABLE  
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Contact: David Lazar  
(212) 889-2507

**WHEN REPLYING TO ADVERTS PLEASE MENTION BILLBOARD MAGAZINE**

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**CASSETTE SENTRY FEATURES**  
Model CS-1000 Cassette Sentry allows the display of cassettes in your 8-track hand hole display.  
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1. Molded with tough durable ABS plastic. Re-useable many times.
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3. Simple to use. Economical and solves pre-recorded cassette display problems.
4. Customers have more freedom to shop. This generates additional sales.
5. All necessary information is exposed while cassette is secured in the Sentry. Graphics, album title and music program.

Manufactured by  
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Cherokee Trace Industrial Park  
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**BLANK AUDIO & VIDEO CASSETTE—8-TRACK**  
Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex bulk and reel master tape from 1/4" to 2".  
Cassette duplication available. Call for brochure  
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4212 14th Ave., Brooklyn, N.Y. 11216  
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N.Y. RES. (212) 435-7322

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Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.  
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12" Pillar Proof Heights & form fit. Beautiful Stock designs & custom printing.  
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We carry the most complete line of music related video in the world, because that's all we sell. The Doors, Stones, Beatles, Go-Go's, Duke Ellington, Supremes and countless others.  
**Don't delay!**  
For wholesale information write:  
**VHI VIDEO HEAVEN INC.**  
WHOLESALE SALES  
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EVERYTHING'S VIDEOCASSETTES! FEATURES, ROCKVIDEO, CLASSIC TELEVISION, RELIGIOUS, SPORTS; CATALOGUE \$3.00. AMATEUR, PROFESSIONAL XXX-VIDEO: \$2.00 (SIGN "OVER 21"). ALTERNATIVE VIDEO, 171 WEST ADAMS, STOCKTON, CALIFORNIA 95204.

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Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at 85¢.  
• 8-T & Cass Duplicators  
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Master Card & Visa Welcome

## TALENT

**WANTED: DANCE SONGS**  
ORIGINAL RECORDINGS FOR TV SOUND TRACK  
**MAIN STREET MEDIA**  
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(Returned with pre-paid envelopes only)

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Moultrie, Colquitt County  
GEORGIA  
Sited on a highly prosperous and sophisticated agricultural region is this remarkable 1853 Greek Revival manor, skillfully moved to its present 300-acre mini-plantation site and restored to its classic perfection in 1965 by renowned architect Edward Vason Jones. Privately situated in a setting of pine forests, the gracious estate provides a terraced pool and poolhouse, fenced tennis court and private 5 1/2 acre lake. 1 hour to Tallahassee.  
\$1,600,000 Brochure #BB27-03  
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Exclusive local representative broker:  
**MATCO REALTORS**  
514 S. Main Street, Moultrie, GA Tel. 912/985-1145  
(Continued on page 40)



**RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT**

**RECORD PRESSING**  
45's AND LP's  
COLORED VINYL  
SPECIAL PACKAGING  
QUALITY WORK  
FAST SERVICE  
Call Al Cohen for quotes  
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Quality work and good service;  
Limited time special: 500 LP albums pressed,  
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Cassettes or 8-tracks of your album, \$1.685.  
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**\$8.98 L.P.'s & TAPES**  
**FOR \$4.99**  
With SERVICE and SELECTION.  
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24-HOUR FREIGHT PAID SERVICE  
Best Selection—Best Service—Best Fill  
MAXELL • TDK • DISCWASHER • SONY  
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SOUND • BASF • DURACELL • SOUND  
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more!  
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Dept. A, 1035 Lane Dr., Warminster, PA 18974  
DEALERS ONLY (215) 441-8900  
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**RECORDS, CARTRIDGES, CASSETTES FOR EXPORT**  
ALL LABELS—REGULAR AND CLOSE  
OUTS. Nearly 30 years serving im-  
porters with consolidation and per-  
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Cables: Expodaro

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**SOUND ENGINEER/MUSIC PRODUCER**  
with five years of professional experience  
in business, technical and artistic aspects  
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Seeks to affiliate with major record com-  
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Willing to relocate for solid career oppor-  
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1982 J.D. GRADUATE  
with media experience seeks man-  
agement position in T.V. Radio.  
**Box 7478**  
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DEEJAY SPECIALS! MONTHLY GAGLET-  
ter! Individualized Service! We have it all. FREE  
information package. **PETER PATTER**, P.O.  
Box 402-B, Pinedale, CA 93650.  
FREE SAMPLE OF RADIO'S MOST POPU-  
lar humor service! Write on station letterhead:  
O'Liners, 1237 Armacost, #6-A, Los Angeles, CA.  
90025. (213) 479-1767.  
NOT COMEDY: CURRENT ARTIST BIOS,  
daily calendar, much more for weekly pros! Write  
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Serving the music industry  
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good service and good rates—  
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★ 100% custom pressings  
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It's PRC...  
The pressing plant of the 80's

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**RETAIL SUPERVISOR**

Very successful and inno-  
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seeks individual with busi-  
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should have a minimum of  
2 years retail management  
experience, 2 years super-  
visory experience, com-  
petent in staffing, problem  
solving and making sound  
financial decisions.

Send resume with salary his-  
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**BRUCE SHORTZ**  
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**WESTERN MERCHANDISERS**  
P.O. Box 32270  
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For established rack jobbers dis-  
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Must be experienced and knowl-  
edgable in all facets of rack job-  
bing operations.

Send resume with salary re-  
quirements to:

**BOX 7481**  
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AGENT NEEDED BY PROFESSIONAL  
versatile drummer with 10 years experience—  
promo package—all facets of music. Anthony  
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**GOLDEN OLDIES**

GOLDEN OLDIES FOR SALE—WORLD'S  
largest selection of popular 45 rpm oldies in our  
new 1982-83 catalog. \$3.00 postpaid from Con-  
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L6T 3S5.

**General News**

**RKO/Nederlander Has The Blues Videotapes Two All-Star Concert Revues In Chicago**

By MOIRA McCORMICK

CHICAGO — RKO/Nederlander Productions continues its foray into taped concerts with "The Blues: Living And Legend," a package of two in-concert revues shot at Chicago's Stages Music Hall Aug. 11 and 12.

RKO/Nederlander develops and produces programming for pay television and other video markets worldwide. Currently considered the country's largest packager of live talent for the stage, RKO's produc- tions have been mainly theatrical/variety until recently.

The company's musical produc- tions include "Bobby Vinton In Las Vegas," "Neil Sedaka In Concert," and "To Basie With Love," a tribute to Count Basie featuring Stevie Wonder, Lena Horne, and Dionne Warwick. "The Blues: Living And Legend" spotlights veteran blues artists Willie Dixon, Otis Blackwell, and Jimmy Witherspoon, as well as "legends-in-the-making" Albert Collins, Son Seals, and Koko Taylor.

"As music is getting more and more on tv, and tv is realizing the dollar value of music and how im-

portant it is to their target audience, they're looking to expose music in a meaningful manner," says Niles Siegel, RKO/Nederlander executive producer of the program. "We give them a dollar vehicle, which is a good, exciting, informative program."

RKO/Nederlander has "an ag- gressive commitment to the arts," says Siegel. "We're not like network television—we want to entertain but innovate, by capturing classic artists, by committing important things to tape."

"Blues" is considered to be one of RKO's more important projects.

"There is a resurgence in the de- mand for blues," says co-producer Ned Monell.

Adds Ron Tanet, executive vice president of Television Theatre Co., technical producers of this and other RKO programs. "No one's taken ad- vantage of current technology to put these legendary musicians on tape. This is an historical document."

The project was born last May when Monell and producer Michael Millius caught Koko Taylor live at Tramps in New York. Thrilled by the Chicago-based Alligator Rec- ords artist's performance, Millius and Monell passed on the excite- ment to Siegel, along with a proposal for an entire program dedicated to the blues.

Millius, director of creative affairs at MCA Music and a longtime blues fan, selected the talent. "We went for

(Continued on page 55)



Billboard photo by Alan Silfen  
**GROUP VETS**—Former Eagle Joe Walsh works with Lionel Richie on a track for Richie's first LP apart from the Commodores, set for release Oct. 1. The pair were cutting at A&M Studios in L.A.

**BUSINESS OPPORTUNITY**

**STAR POWER**  
BOOKING BANDS IS BIG BUSINESS—  
JOIN NATIONWIDE INDEPENDENT  
OFFICES. \$10,000 TO \$15,000 MINI-  
MUM INVESTMENT. FINANCING AVAIL-  
ABLE. \$1,500 DOWN PAYMENT  
SEND FOR FREE BROCHURE  
**Horizon Management, Inc.**  
106 Main St., #1  
Binghamton, N.Y. 13905

INTERESTED IN PURCHASING COMPANY  
in Entertainment Field. Must be Profitable.  
Will pay up to \$2 million, all cash. Box 7482,  
Billboard, 1515 Broadway, New York, NY 10036.

**ANNOUNCEMENTS**

**J. JASON HILL VOCALIST**

Managers, Agents, Producers, and Record  
Companies... Believe in me! And I'll pro-  
duce. Versatile, Dynamic Professional,  
Highly motivated young male vocalist.  
Unlimited range, seeks work as a Record-  
ing artist, preferably solo. Contact J. Jason  
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or write Box 7480, Billboard, 1515 Broad-  
way, New York, NY 10036.

AVAILABLE NOW—AMAZING NEW MAN-  
UAL HOW TO GET THAT RECORDING CON-  
TRACT write: STARMAKER, Suite 215, 9903  
Santa Monica Boulevard, Beverly Hills, CA  
90212.

**DEADLINES FOR FUTURE ISSUES**

- SEPT. 11th ISSUE—AUG. 30th
- SEPT. 18th ISSUE—SEPT. 3rd
- SEPT. 25th ISSUE—SEPT. 13th
- OCT. 2nd ISSUE—SEPT. 20th
- OCT. 9th ISSUE—SEPT. 27th
- OCT. 16th ISSUE—OCT. 4th
- OCT. 23rd ISSUE—OCT. 11th

**New LP/Tape Releases**

• Continued from page 19  
LP CBS Masterworks import  
M237864(2) No List  
CA M237864(2) No List

**YSAYE, EUGENE**  
Six Sonatas For Unaccompanied Violin  
Kremer  
LP Eurodisc 27 264 MK

**CLASSICAL COLLECTIONS**

**BAUMANN, HERMANN**  
The Romantic Horn Vol. II, Works By  
Schumann, Schoeck, Von Weber  
LP Arabesque 8092 \$7 98  
CA 9002 \$4 98

**CALLIOPE DANCES**  
A Renaissance Revel  
LP Nonesuch 1-79039 \$11 98  
CA 4-79039 \$11 98

**COLLEGIUM VOCALE OF COLOGNE**  
The Most Beautiful Madrigals  
LP CBS Masterworks import  
M337851(3) No List  
CA M3T 37851(3) No List

**LIMA, ARTHUR**, see Joao Carlos Martins

**MARTINS, JOAO CARLOS, & ARTHUR LIMA**  
Bach Meets Chopin:—Preludes  
LP Arabesque 8132-2(2) \$15 96  
CA 9132-2 \$9 96

**NEW YORK TRUMPET ENSEMBLE**  
Art Of The Trumpet  
LP Vox Cum Laude D-VOL 9015

**ODETTE, PAUL**  
Venetian Lute Music  
LP Arabesque 8131 \$7 98  
CA 9131 \$4 98

**PAVAROTTI, LUCIANO**  
Yes, Giorgio (Soundtrack)  
(See listing under Theatre/Films/TV)

**RAMPAL, JEAN PIERRE**  
Yamanakabushi (Japanese Melodies,  
Vol. III)  
LP CBS FM 37295 No List  
CA FMT 37295 No List

**SPOKEN WORD**

**ARTHUR CLARKE'S 2010: ODYSSEY TWO**  
Arthur C. Clarke  
LP Caedmon TC1709 \$8 98  
CA CP1709 \$8 98

**DAVID COPPERFIELD**  
Roger Rees  
LP Caedmon TC1706 \$8 98  
CA CDL51706 \$8 98

**DEATH IN VENICE**  
Jose Ferrer  
LP Caedmon TC2090(2) \$17 96  
CA CDL52090 \$17 96

**DEVIL & DANIEL WEBSTER**  
Pat Hingle  
LP Caedmon TC1591 \$8 98  
CA CDL51591 \$8 98

**FOUNDATION'S EDGE**  
Isaac Asimov  
LP Caedmon TC1710 \$8 98  
CA CP1710 \$8 98

**MEN OF IRON**  
Ian Richardson  
LP Caedmon TC1704 \$8 98  
CA CDL51704 \$8 98

**NO MAN'S LAND**  
Sir John Gielgud, Sir Ralph Richardson  
LP Caedmon TRS369(2) \$17 96  
CA CDL5369 \$17 96

**THREE MEN IN A BOAT**  
George Rose  
LP Caedmon TC1711 \$8 98  
CA CDL51711 \$8 98

**CHILDREN'S**

**INSIDE-OUT**  
Slim Goodbody  
LP Caedmon TC1712 \$8 98  
CA CP1712 \$8 98

**MI CASA ES SU CASA**  
Michele Valeri  
LP Caedmon TC1708 \$8 98  
CA CP1708 \$8 98

**THE PHANTOM TOLLBOOTH**  
Pat Carroll  
LP Caedmon TC1703 \$8 98  
CA CP1703 \$8 98

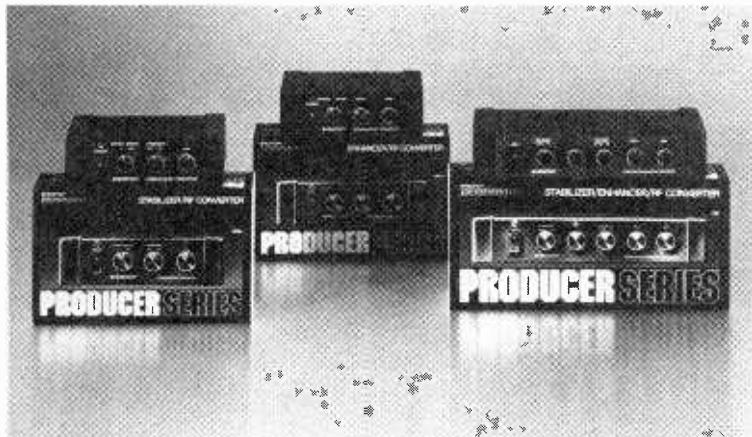
**SING CHILDREN SING: SONGS OF ITALY (Unifac series)**  
LP Caedmon TC1697 \$8 98  
CA CDL51697 \$8 98

**THE TALE OF THE SHINING PRINCESS**  
Lilliah Gish  
LP Caedmon TC1707 \$8 98  
CA CP1707 \$8 98

**WINNIE THE POOH & KANGA & ROO**  
Carol Channing  
LP Caedmon TC1685 \$8 98  
CA CP1685 \$8 98

To get your company's new album  
and tape (no EP's) releases listed, ei-  
ther send release sheets or else type  
the information in the above format  
on your letterhead. Send to Bob Hu-  
doba, Billboard, 2160 Patterson St.,  
Cincinnati, Ohio 45214.

## New Products



**PRODUCERS' COMPONENTS**—Recoton of Long Island City, N.Y. offers the "Producer Series" of video improvement accessories including stabilizers, enhancers, RF converters, stereo sound simulator and combination units.



**BETA TO BETA**—Video Take-Out of N. Hollywood, Calif. offers video cables for dubbing from either format VCR to VCR. Price is \$8.95.



**LIQUID CLEANER** — TEAC has added the VCL-20 VHS head cleaner, \$19.95. With a liquid cleaning system, it's designed to eliminate oxide deposits.

## Return Problems Minimal On MGM/UA Vid Rentals

NEW YORK—When studio-run rental-only plans went into effect, many expressed doubts that all cassettes would be returned to the studio at the end of the rental period. But according to Bill Gallagher, vice president marketing for MGM/UA, all product has been coming back.

"Our experience to date has been that we announce a title, take orders on it, and offer our dealers a 120-day window before the picture is shown anywhere else other than theatrical.

"Our first release under the 'First Run Home Video Theater' program was 'Tarzan The Ape Man.' That title has now been recalled to be released as a sale cassette, and 97% have come back to us," relates Gallagher. "Tarzan The Ape Man" is now being widely shown on cable television.

Where's the other 3% of the "First Run" rental-only red cassettes? "Video stores in Florida, Texas and California serve a big market of people who buy cassettes from the

South American market. We think that 3% is out of the country."

MGM/UA's experience with "S.O.B.," its second rental-only title, was a bit different. Just before the three-month rental period ended, MGM and CBS parted company, and the rights to "S.O.B." reverted to CBS.

"When we recalled the red versions of 'Tarzan,' we rewrote orders for sale copies. We couldn't do that with 'S.O.B.' because it wasn't ours any more," says Gallagher. The problem was compounded when CBS/Fox decided not to release "S.O.B." as a sale cassette and dealers refused to return their tapes.

"We had found that dealers who had been renting 'Tarzan' bought three sale copies when it went out of the rental mode," Gallagher says. "We took orders for 14,000 cassettes. When we told this to Fox, they decided to release 'S.O.B.' for sale and we got our red cassettes back."

### VIA LOCAL DEALERS

## Video Aid Offers Extended Service

NEW YORK—The same people who brought you extended service contracts for new and used cars are now applying the same concept to the home video market. Video Aid Corp. of Middletown, N.Y. sells video service contracts through authorized local video retailers who set their own prices.

Just as Fleet Aid provided service for automobiles, Video Aid allows purchasers of home video equipment to extend their labor and parts warranties two years after the manufacturer's coverage ends. So far, Video Aid has signed up between

300 and 400 dealers in 28 states, and expects to have all 50 states covered by September.

As an example of a typical contract, two-year labor and parts coverage for a VCR would have a list price of \$159.50. The typical manufacturer warranty, says Video Aid national sales manager Joel Jaye, covers only three months labor and one year parts; the company picks up after that.

Equipment covered includes VCRs, videodisk players, video cameras, television sets and projection tvs.

# Video

## Swiss Clubs Getting Music Clips CBS, EMI, PolyGram In Joint Marketing Venture

By PIERRE HAESLER

ZURICH—Video Promo, the combined marketing venture set up by CBS, EMI and PolyGram here, is now supplying its compilation music video films to Swiss video clubs seeking suitable material.

The formation of the combined venture followed queries from nightclubs that had invested up to \$50,000 in video systems, but had no access to appropriate music programs.

EMI's Teddy Meier, who originated the Video Promo idea, says, "The 'videotheques' suddenly realized that the local market was unable to supply video programs for disco entertainment and had to copy music shows off-air. This proved neither popular, nor strictly legal."

Setting up the new service took some time, as the record companies were unable to supply suitable videocassettes on the spot. But within weeks of launching the new service, the number of discos interested rose to 35, and with around 300 major nightclubs in the territory, the list of subscribers is steadily increasing.

Andy Knecht from CBS says the new service is proving an exciting promotional tool for dance music. "As our 60-minute programs concentrate specifically on the artist and the song—as opposed to, say, the record sleeve or record company itself—we believe a particularly strong impression is made on the viewer. The recent success of bands like Quick and Men At Work is at least partly due to the effectiveness of such disco video promotion."

Some 15 promo clips are included on every compilation cassette, each separated with an intermission to allow disk jockeys maximum flexibility for presentation.

The three companies involved receive a wide variety of excellent video material from their affiliate companies abroad. Says Meier, "The numerous video clips at our disposal allow for very inexpensive production costs on our disco programs.

## Music Is Their Main Message Jo Jones & King Make It Prime International Focus

NEW YORK—A number of companies in the field of video distribution include music programming in their catalogs. But three women here have made music a prime focus of their offerings for international distribution, and are also making a name for themselves in such other areas as documentaries, children's programming, feature films, and sports.

The three women are Jo Manuel, Judith Jones and Cynthia King of Jo Jones & King. Together they have been taking their message around the world—as well as their product.

Music titles available for U.S. and foreign markets include the 1982 Werchter Festival in Brussels, with appearances by the Steve Miller Band, Talking Heads, Mink De Ville, U2, the Members and Allez Allez; Mick Fleetwood's "The Visitor"; an hour-long special with Stevie Nicks; "The Roches"; the recent No Nukes Concert held in Holland and featuring the Stranglers, the Sound, Bad Manners, Dave Edmunds and others; this year's "Reggae Sunsplash"; and "Bob Marley Live At The Santa Barbara Bowl."

"We've also introduced a return system whereby discos receive a new tape on returning the old one. Eighty percent of the cassettes used are copied on U-matic, which is the most popular disco video system in Switzerland, and the average cost of production works out at just \$200 for each company per month—really peanuts.

"As ours is a free service, commercial music program productions are unlikely to gain any ground here," he continues. "Besides, the Swiss are not keen on having commercials in-

cluded in such programs."

As most Swiss discos do not stage live music, new use of video is not detrimental to live acts. The new service doesn't infringe copyright laws either, as discos using it make a monthly royalty payment to SUISA, the local copyright society.

It now seems likely that the success of the combined venture by the three majors will force their competitors to enter into similar projects, as many industry observers believe almost all Swiss discos will have video systems installed before long.

### WHOLESALE/MAIL ORDER FIRM

## Video Heaven Serves The Home Music Market

NEW YORK—Music on video is in a class by itself, and now there's a company set up to serve that specialized market.

Video Heaven Inc. (VHI) of Holland, Mich. is a wholesaler/mail order operation with about 100 video music titles: everything from "Hulabaloo" and "Shindig" to "The Timex All-Star Jazz Show," to concerts by James Taylor, Cream, Yvonne Elliman, James Brown, Harry Chapin and others. Movies offered include "Performance," "Woodstock," "Let It Be," "Union City," "One Trick Pony," "The Punk Rock Movie," "Times Square" and "Lisztomania." There are six Elvis Presley offerings, three Judy Garland specials and a tribute to Jim Morrison. All product comes from established video software companies or from record companies.

The company was founded two years ago when partners (and brothers) Larry and Al Wagenaar noticed "a lack of proper music video distribution." Larry Wagenaar, head of operations, says, "We've been growing considerably, and with the increasing use of stereo you'll see an even bigger boom in this genre."

He adds, "We've seen an increase

in the business as people become aware that there is music on video. A wide area of the market has not been exploited."

Video Heaven obtains its product from the studios directly, or from distributors. Videodisks have just been added to the catalog. "They seem to be catching on," Wagenaar says.

The business was predominantly mail order at first, but, says Wagenaar, "Retail is catching up as dealers realize these titles rent quite well." VHI is focusing much of its attention on record stores now, too, even though video activity there is mostly confined to sales.

"A lot of record stores haven't gotten into video because the manufacturers haven't been able to reach the small individual stores. But we can." And the emphasis on music means Video Heaven has done a lot of the searching for music titles that record stores are a natural to carry.

The company also offers select video accessories such as head cleaners, storage boxes and add-on "black boxes." Most appropriate is the stereo simulator that Vidicraft will offer beginning next month.

According to Judith Jones, "There's more opportunity in television for new programming. England has five rock magazine-type shows; Germany has four, for example. The home video market is not moving right now; there aren't a lot of new things going on." But Jo Manuel cautions, "You do have to watch how much programming you take on because you like it."

Cynthia King adds, "Being small gives us an advantage because we can operate on a personal level. We don't want to sell anything we don't like—and we can give more time to the things we do like than can a large company where it would get lost in the catalog. We never want to be a huge public company."

Jo Jones & King does a lot of "producer-coddling," according to King. "In many cases, we're dealing with their life's creation, which no other distributor will carry." This programming often meshes well with what Jones describes as "small television stations that are crying for programming that other distributors don't want to bother trying to reach."

Of course, music video distribution is not without its problems. "In many cases the emphasis at record companies is misplaced. If they charged a reasonable royalty rate things would be a lot better for everyone." Manuel adds, "If the record companies started charging for the use of their clips, they'd get paid for them. It's as simple as that. Yet they're charging too much for music clearances that they end up losing money."

"They don't understand the broadcast markets," she continues. "Record companies are charging more than their product is worth and they don't even realize it."

The company is currently developing three jazz projects, one with Fat Lady Productions of New York, one a historical look at jazz, and a series of one-hour specials looking at such artists as Carla Bley. Another pet project is bringing the recent "Amarcord Nino Rota" album to video. Jo Jones & King would like to intersperse the music (performed by Bley and others) with footage from the films of Federico Fellini.

# Video

## Video Reviews



**SWEENEY TODD**—The Entertainment Channel, premieres Sept. 12. Directed by Terry Hughes; produced by Bonnie Burns for RKO/Nederlander. 2½ hours.

Yes, theater can be translated to the small screen. It's a rare occurrence, but every now and then it happens; that special combination of talent, taste and professionalism. All of the above are found in "Sweeney Todd," produced for The Entertainment Channel.

Angela Lansbury recreates the role of Mrs. Lovett that she played on Broadway for a year, while George Hearn stars in the title role. The leads and entire supporting cast shine—both dramatically and vocally—in this production, a particularly noteworthy fact since the camera

closeups naturally lend a different feel to the proceedings. Subtle nuances of the musical are more apparent; the intensity of the stage performance is captured and perhaps even surpassed.

Of course, much of that intensity is due to the play itself. Stephen Sondheim's music and lyrics and Hugh Wheeler's book are classics in every way, and are shown to their best advantage in this well-staged, brilliantly directed performance (actually shot over four days).

As in the original Broadway production, sets are moved about by the company, costumes are

period (19th century London) and make-up is gruesome. All details contribute beautifully to the tension so necessary to this long-lived myth.

"Sweeney Todd" is truly a horror show, but, unlike most of today's fare, not a shallow, sensationalistic story. The picture painted is of a doomed mankind, able to face the awful truth with humor. Says Sweeney, "The history of the world, my sweet/Is who gets eaten and who gets to eat."

This production is poetry for all the senses, and goes a long way toward promoting the recently maligned "promise of cable tv."

## New On The Charts



**"TAXI DRIVER"**

Columbia Pictures Home Entertainment—27

Robert De Niro stars as Travis Bickle, the psychotic New York cab driver who attempts to assassinate a presidential candidate and win the affection of a teenage prostitute, played by Jodie Foster. Cybill Shepard also stars in the picture. The film attracted much attention in 1981 because of its parallels to the case of attempted presidential assassin John Hinckley Jr.

"Taxi Driver" retails for \$84.95. For more information concerning the film, contact Columbia Pictures Home Entertainment in Los Angeles at (213) 954-4950.

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

### LACK OF TV FARE CITED

## Video Sales Soar In Danish Market

COPENHAGEN — Danish video sales are now 60% as much as record sales, and will soon outpace them, according to Stafan Fryland, managing director of PolyGram Records and Video.

Rental trade alone will bring in

about \$23 million this year, with more than 800 outlets supplying software to 100,000 VCR owners. One reason for the health of the industry is the lack of light entertainment programming and feature films on government-owned Danish television. Most major movies available for video rental are too expensive for the broadcast network to acquire.

Chief software distributors are Metronome-Warner Video and AB-Collection, followed by Esselte with its CIC catalog. Select Video has Walt Disney and other family viewing titles, while Irish handles locally produced feature films.

Besides specialist outlets, Exxon, Shell and BP gas stations also stock rental videocassettes, as do coop stores and a number of supermarkets.

PolyGram claims a 6% market share with its selection of Chaplin movies, feature films and programs from Swedish radio-tv.

Says Fryland, "We are looking to improve on that share in the future, and concentrating on the small independent dealers with a good, comprehensive stock selection. We feel it is most important that the record industry should benefit from an involvement in this rapidly growing market."

On the hardware side, 95% of all video recorder sales are still made through the traditional radio shops. Danes have a great loyalty to these outlets, particularly the larger retail chains, and almost invariably go there to buy their entertainment hardware.

## 'OBSCENE' VID IN U.K. TRIAL

LONDON—The first prosecutions over video software available on general rental terms in Britain, test cases under the Obscene Publications Act, are to be brought within a few weeks by the Director of Public Prosecutions.

The videocassettes, initially seized by police investigators, include "The Driller Killer," "S.S. Experiment 'Camp'" and "I Spit On Your Grave." Prosecutions can come under one of two acts, one which provides a penalty of forfeiture of product and the other a full jury trial under criminal law.

The second course is favored by the National Viewers and Listeners Assn., headed up by Mary Whitehouse, who says prosecutions would bring home to the government the "urgent need for legislation to control video material which can be seen by children at home."

## THE LOST GENERATIONS.



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

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Billboard®

Survey For Week Ending 9/4/82

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

TITLE  
Copyright Owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	14	<b>ON GOLDEN POND</b> CBS-Fox Video 9037	12
2	2	16	<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042	
3	3	8	<b>GOLDFINGER</b> CBS-Fox, Video 4595	
4	7	3	<b>DIAMONDS ARE FOREVER</b> CBS-Fox Video 4605	
5	16	2	<b>CAT PEOPLE</b> Universal City Studios, Inc., MCA Distributing Corp. 77008	
6	5	15	<b>ROCKY II</b> CBS-Fox Video 4565	
7	13	4	<b>TRUE CONFESSIONS</b> MGM/UA Home Video 800145	
8	9	3	<b>DR. NO</b> CBS-Fox Video 4525	
9	4	8	<b>RAGTIME</b> Paramount Pictures, Paramount Home Video 1486	
10	6	10	<b>ABSENCE OF MALICE</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005	
11	8	11	<b>PRIVATE LESSONS</b> Universal City Studios, Inc., MCA Distributing Corp. 71008	
12	10	7	<b>MAKING LOVE</b> CBS-Fox Video 1146	
13	14	17	<b>STRIPES</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
14	11	4	<b>SOME KIND OF HERO</b> Paramount Pictures, Paramount Home Video 1118	
15	19	13	<b>DRAGONSLAYER</b> Paramount Pictures, Paramount Home Video 1367	
16	21	2	<b>ABBOTT AND COSTELLO MEET FRANKENSTEIN</b> Universal City Studios, Inc., MCA Distributing Corp. 55074	
17	18	3	<b>CANNERY ROW</b> MGM/UA Home Video 800143	
18	30	4	<b>OUTLAND</b> Warner Brothers Pictures, Warner Home Video 20002	
19	24	20	<b>HALLOWEEN II</b> Universal City Studios, Inc., MCA Distributing Corporation 77005	
20	12	17	<b>TIME BANDITS</b> Paramount Pictures, Paramount Home Video 2310	
21	15	21	<b>THE FRENCH LIEUTENANT'S WOMAN</b> Juniper Films, CBS-Fox Video 4586	
22	17	34	<b>CLASH OF THE TITANS</b> MGM/UA Home Video 700074	
23	20	6	<b>THE BORDER</b> Universal City Studios Inc., MCA Distributing Corp. 71007	
24	NEW ENTRY		<b>ARTHUR</b> Orion Pictures, Warner Home Video 22020	
25	25	2	<b>RETURN OF THE PINK PANTHER</b> CBS-Fox Video 9031	
26	39	26	<b>RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000	
27	NEW ENTRY		<b>TAXI DRIVER</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542	
28	35	15	<b>CAMELOT</b> Warner Brothers Pictures, Warner Home Video 11084	
29	29	38	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77004	
30	22	13	<b>NEIGHBORS</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445	
31	23	4	<b>TARZAN THE APE MAN</b> MGM/UA Home Video 800109	
32	26	6	<b>MAGIC</b> Embassy Home Entertainment 1501	
33	NEW ENTRY		<b>BODY HEAT</b> The Ladd Co., Warner Home Video 20005	
34	34	3	<b>BODDY, BUDDY</b> MGM/UA Home Video 800142	
35	NEW ENTRY		<b>THE MANY ADVENTURES OF WINNIE THE POOH</b> Walt Disney Home Video 25	
36	NEW ENTRY		<b>CASABLANCA</b> CBS-Fox Video 4514	
37	27	8	<b>STAR TREK: SPACE SEED</b> Paramount Pictures, Paramount Home Video 60040	
38	31	23	<b>AEROBICISE</b> Paramount Pictures, Paramount Home Video	
39	28	6	<b>THE LAST DETAIL</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357	
40	33	5	<b>A NIGHT AT THE MOVIES—DIAL M FOR MURDER</b> Warner Brothers Pictures, Warner Home Video 11156	

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

## Video

## New Video Releases

• Continued from page 19

**PENNIES FROM HEAVEN**  
Steve Martin, Bernadette Peters, Christopher Walken  
Beta MGM/UA Home Video MBR00147... Rental  
VHS MVR00147... Rental

**PETE'S DRAGON**  
LV Walt Disney 42010AS ..... \$44.95

**THE PHANTOM TOLLBOOTH**  
Beta MGM/UA Home Video  
MB500155 ..... \$49.95  
VHS MV500155 ..... \$49.95

**THE PIRATE**  
Gene Kelly, Judy Garland  
CED MGM/UA Home Video  
MD100101 ..... \$24.95  
Beta MB700101 ..... \$69.95  
VHS MV700101 ..... \$69.95

**PLAY IT AGAIN, SAM**  
Woody Allen, Diane Keaton, Tony Roberts  
LV Paramount Home Video LVB112 ..... \$29.95

**PLAY MISTY FOR ME**  
Clint Eastwood, Jessica Walter, Donna Mills  
LV MCA Videodisc ..... \$29.95

**PRETTY BABY**  
CED RCA SelectaVision ..... \$27.98

**RACE FOR YOUR LIFE CHARLIE BROWN**  
Charlie Brown, Lucy, Linus, Snoopy  
LV Paramount Home Video LV8850 ..... \$29.95

**RAGGEDY MAN**  
Sissy Spacek, Eric Roberts, Sam Shepard  
LV MCA Videodisc 10-032 ..... \$29.95

**RAGTIME**  
LV Paramount Home Video LV1486 ..... \$35.95

**REVENGE OF THE PINK PANTHER**  
CED RCA SelectaVision ..... \$24.98

**RICH & FAMOUS**  
Jacqueline Bisset, Candice Bergen  
CED MGM/UA Home Video  
MD100111 ..... \$24.95  
Beta MB800111 ..... \$79.95  
VHS MV800111 ..... \$79.95

**ROCKY**  
Beta & VHS CBS-Fox Video ..... \$69.98

**ROMEO & JULIET**  
Laurence Harvey, Susan Shantall  
Beta & VHS Blay Video ..... \$49.95

**ROSEMARY'S BABY**  
LV Paramount Home Video LV6831 ..... \$35.95

**ROUGH CUT**  
LV Paramount Home Video LV1213 ..... \$29.95

**S O B**  
Julie Andrews, William Holden, Shelley Winters, Richard Mulligan, Larry Hagman, Loretta Swit, Robert Vaughn, Marisa Berenson, David Young  
Beta & VHS CBS-Fox Video ..... \$59.98

**THE SEARCHERS**  
CED RCA SelectaVision ..... \$24.98

**THE SEDUCTION**  
Morgan Fairchild, Andrew Stevens, Michael Sarrazin, Vince Edwards  
Beta & VHS Media Home Entertainment  
M196 ..... \$59.95

**THE SEDUCTION OF JOE TYNAN**  
Alan Alda, Meryl Streep, Barbara Harris  
LV MCA Videodisc 10-024 ..... \$29.95

**SEMI-TOUGH**  
CED RCA SelectaVision ..... \$21.98

**SERIAL**  
LV Paramount Home Video LV1191 ..... \$29.95

**SEVEN BRIDES FOR SEVEN BROTHERS**  
CED MGM/UA Home Video  
MD10091 ..... \$24.95  
Beta MB700091 ..... \$69.95  
VHS MV700091 ..... \$69.95

**THE SEX MACHINE**  
Agostina Belli  
Beta & VHS Media Home Entertainment  
M214 ..... \$49.95

**SHANE**  
LV Paramount Home Video LV6522 ..... \$29.95

**SHERLOCK HOLMES DOUBLE FEATURE II: THE WOMAN IN GREEN**  
Henry Danielle, Hilliary Brooke  
Beta & VHS Electric Video

**THE SOUND OF MUSIC**  
Julie Andrews, Christopher Plummer  
LV 20th Century-Fox 1051 ..... \$49.95

**SPACED OUT**  
Barry Stokes, Glory Annen, Lynne Ross  
Beta & VHS Thorn EMI Video 614 ..... \$34.95

**STAR WARS**  
Beta & VHS CBS-Fox Video ..... \$79.98  
CED & LV ..... \$34.98

**THE STING**  
Paul Newman, Robert Redford, Robert Shaw  
LV MCA Videodisc 11-001 ..... \$29.95

**A STRANGER IS WATCHING**  
Rip Torn  
CED MGM/UA Home Video  
MD100144 ..... \$24.95  
Beta MB800144 ..... \$79.95  
VHS MV800144 ..... \$79.95

**THE STUD**  
Joan Collins, Oliver Tobias  
Beta & VHS Thorn EMI Video 618 ..... \$69.95

**SWAN LAKE**  
The Royal Ballet  
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\*Among those offering stereo VHS recorder models with Dolby NR are Akai, Curtis-Mathes, G.E., Jensen, JVC, Magnavox, Panasonic, J.C. Penney, Quasar, RCA, and Sylvania. Most distributors of pre-recorded VHS video cassettes are now regularly releasing stereo titles encoded with Dolby NR, including feature films from 20th Century-Fox, MGM, Paramount, United Artists, and Universal.

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# Video

## MGM/UA, Cannon In License Deal

NEW YORK—In a new twist to home video acquisition, MGM/UA has agreed to acquire rights to 23 feature films, most not even yet completed. The licensing agreement, with Cannon Films, is, for the most part, for films currently in production.

MGM/UA will have exclusive U.S. and Canadian home video rights (videocassette and disk) to such films as "Lady Chatterley's Lover," now in national theatrical distribution; "That Championship Season" with Bruce Dern, Stacy Keach, Robert Mitchum, Martin Sheen and Paul Sorvino; "The Wicked Lady" with Faye Dunaway, Alan Bates and John Gielgud; and "Sahara" with Brooke Shields.

Titles in pre-production to be released by MGM/UA for home video include "Sword Of The Valiant" with Sean Connery and Miles O'Keefe; "10 To Midnight" with Charles Bronson; and "Mata Hari" with Sylvia Kristel.

Negotiations for the acquisition were handled by Ronna Wallace, MGM/UA's vice president of programming, west coast; Benton Levy, MGM/UA's director of business affairs; and Yoram Globus, president of the Cannon Group, parent company of Cannon Films.



TONI TAPING—Toni Basil has videotaped her first Chrysalis single, "Mickey," with Video Transitions. She directed the piece; Simon Lait produced.

### IN FRENCH MARKET

## Porn Dominates Vid Sales

PARIS—Pornographic videotapes still account for over 50% of all software sales in France. Average retail cost per unit is \$70. With more than 70,000 sold last year, straight sale revenue alone stands at around the \$5 million mark.

Porn's market share is declining steadily, though, from its peak of 80%. Major distributors like RCA and Warner will not touch it, nor will reputable magazines accept porn advertising. Cassettes have to be sold in plain cartons, and in a bid to prevent foreign porn from cashing in on the public exhibition mar-

ket, authorities have slapped on a duty of no less than \$42,000 per title.

Even so, turnover is still increasing by 10% annually, and very discreetly retail outlets other than sex shops are stepping in, particularly in the Montmartre district of Paris. Some department stores even stock porn on video alongside other cassettes in their disk departments, and mail-order trade is growing.

In the long term some kind of restrictive legislation seems probable, but in the meantime porn is proving a profitable field for small businesses. **HENRY KAHN**



LIVE SURPRISE—Ted Nugent held a surprise party for listeners of Detroit's WRIF-FM, who were invited to a video shoot for an unnamed artist. Winners of the promotion got to see Nugent perform songs from his latest Atlantic album, "Nugent." Clips are being produced on the "Bound And Gagged" and "No No No" from the album.

# Pro Equipment & Services

## Asia Luring Australian Artists Cheaper Studios, Creative Climate Attract Top Bands

By GLENN A. BAKER

SYDNEY—As Australian recording studios increase prices to match their facilities, more and more Australian acts are looking towards Asian studios both to cut expenses and to provide a stimulating creative climate.

Two major Australian rock bands, Paul Kelly and the Dots (Mushroom) and the Eurogliders (PolyGram), have recently recorded albums at Cinema Audio Studio in Manila, adding to the pop emigration.

This 24-track studio features an Eastlake room built under the supervision of Tom Hindley. It's owned by 1950s Filipino movie star Jose Mari C. Gonzales, who converted the garage he once used to house his collection of 13 cars.

Its rates are around a third of comparable Australian studios and roughly a quarter of fees charged in similar U.S. recording centers.

Paul Kelly and the Dots spent two months in the Philippines, of which five weeks was spent in actual recording chores. Says Kelly: "I guess it is rather like a poor man's Monserrat. It has a computerized desk and is not all that different from Richmond Recorders in Melbourne, where we usually record. We had to take out a few outboard pieces, but that was about it."

"However, the economics of the exercise were rather attractive. The total cost of studio time, air fares, accommodation and general expenses added up to what it would have cost us to do the album in Australia. Because in Manila we couldn't call up some guy from around the corner to come in and add an instrument, we had to do everything ourselves. That's made the album very much a band statement."

Eurogliders' manager Brian Peacock flew to Manila on the suggestion of Dots' manager Barry Earl, after he'd been unable to book any

studio time in Australia during a local recording boom period from December, 1981 to the early new year. His act was then based in the city of Perth, a western center so isolated from the rest of Australia by virtue of ludicrously expensive air fares that travel to Asian cities is cheaper than travel to, say, Sydney or Melbourne.

Peacock's previous act the Dugites had imported U.K. producer Bob Andrews (ex-Graham Parker's Rumor) into Perth to work on an album at the new Plant Studio there in 1980. However, they weren't all that pleased with the facility and Peacock wanted to record the Eurogliders elsewhere.

He says: "We found, like the Dots, that we could save money by recording overseas. We got the album in on a \$40,000 budget and that included six weeks in Manila and an Australian remix. We had no problems recording there at all. There are good equipment hire places where you can get pretty well everything you need."

The Dots' album, "Manila," was produced by Kelly himself, with Australian engineer Chris Thompson. The Eurogliders used Filipino engineer Dindo T. Aldecoa and British producer Lem Lubin, who'd previously worked with Judie Tzuke, the Clash and the Vibrators.

Says Peacock, himself a veteran Australian rock musician and songwriter: "PolyGram wasn't exactly wild about the idea of going to Manila, certainly not in the beginning, because they could see too many things going wrong."

"I had to watch costs all the way. I even used advance-purchase excursion air fares. But in the end PolyGram was very pleased with the way it all came out."

But Peacock warns: "Though in our case it worked out well, it may not be the same for all other bands. Signs are, though, that the practice is spreading."

"After all, if international bands can record in Jamaica or Switzerland, why can't Australian acts do the same thing in Asia?"

## Nimbus Nine Offers 'Flexible' Environment

NEW YORK—This city's newest recording facility, Nimbus Nine, has been opened here by Geoff Daking, a commercial and pop music recording engineer and producer.

According to Daking, who claims to have built at least six New York City recording studios in the past 10 years, Nimbus Nine was designed and built on the premise that a compact, flexible recording environment geared toward eight to 10 piece sessions, would be welcomed by artists, record labels and advertising agencies.

The unit features a 24 track Trident Series 80 console, MCI tape machines, JBL model 4430 studio speakers, a wide range of SMPTE code hardware for film and video mixing, Bryston amplifiers and API limiters. Also included are AKG and EMT reverbs, and a full complement of esoteric components, including the new Publison unit from France.

The firm's clients include Rod Stewart, Meat Loaf, Herbie Mann and Buddy Rich as well as Coke, Pepsi, Exxon, Chevrolet automobiles and Sasson designer sportswear.

### INDEPENDENT THRUST

## Creative Workshop Grows Via New Studio Addition

By KIP KIRBY

NASHVILLE—Seven years after Creative Workshop opened its doors as one of Nashville's first "pop-oriented" recording facilities, owner Buzz Cason has added a second studio adjacent to the original building.

Designed by George Augspurger of L.A.'s Perceptions Inc., Creative II features a 32-track Sphere Eclipse C automated console, Studer 24-track and 2-track tape machines, Studer half-inch mastering units and A80s, custom two-way JBL/TAD monitors, and extensive digital and electronic outboard effects.

The addition of Creative II to the original Westlake room now provides both Dolby and dbx noise reduction system capabilities for clients.

Both Creative rooms will be catering more directly to independent engineers, notes studio vice president

Brent Maher, though there are three in-house engineers available as well: Maher, Lee Peterzell and Todd Cerney.

Maher views the increased emphasis on independents as reflective of the ongoing trend among major recording capitals. "Clients are now developing allegiance to individual engineers rather than to studios themselves in many cases," he says. "With today's technology, they can demand more."

Creative Workshop II offers a natural wood decor, parquet floors, a large isolation room and two smaller booths, and a "reasonably live" sound. Its logo is an acoustically functional mural made of seven kinds of woods, and a combination of woods are blended throughout the studio, which also contains Southern Writers Group and Buzz Cason Enterprises.



CREATIVE II—Nashville sheriff Fate Thomas cuts the ribbon to open Creative Workshop's second studio facility. Looking on at the celebration festivities are Creative Workshop president Buzz Cason, left; studio vice president Brent Maher, center; and Montez Nugent, studio manager, right.

# Studio Track

In New York, at Unique Recording Studio, Jurgen Korduletsch producing Claudia Barry's new album for Mirage. Engineering is Michael Finlayson.

At Soundworks, Novo Combo completing recording of PolyGram album with Elliot Scheiner producing and engineering, assisted by Michael Morongell. . . . Ed Watson mixing his upcoming album for Charlies with Ralph Moss engineering and Eddie Osorio assisting.

Robert Fripp producing the Roches for Warner Bros. at Blue Rock Studio with engineer Craig Leon. . . . Rupert Holmes and Eddie Koryn producing Tyler Von Jeebes for The Holmes Line with Michael Ewasko behind the board.

At Park South Studios, Public Image Ltd. are self-producing their latest album with Chris Terzogen as engineer and assistant Bob Miller.

Paul Simon overdubbing for his forthcoming digital LP at Soundmixers. Producing are Lenny Waronker and Russ Titelman. . . . Canadian rock group Saga working on album project with engineer Darroll Gustamachio. . . . Tony Outeda has Nick Jameson in to cut some singles with engineer Neal Ceppos, while Sandy Linzer and Dr. Buzzard's Savannah Band continue working with engineer Tim Bomba.

Marking its 22nd year of providing soundtracks and original scoring, Servisound Inc. recently installed new consoles and signal processing equipment to serve its video, film, radio and multi-media clients. The new equipment includes a 24-track Syncon II, two additional Allen & Heath multi-track consoles and a Harmonizer. Servisound's capabilities now include high speed duplication of quad recording for multi-language and multi-media production.

At Pyramid Sound in Ithaca, New York, Felix Pappalardi producing Bibleblack (ex-members of Black Sabbath, Rainbow and "Jesus Christ Superstar"). The project is being engineered by Buddy Pollack.

In Philadelphia at Queen Village Recording Studios, producer Walter Kahn finishing up project with Karen Young for Atlantic with engineer Lorenzo Wright. . . . David Morris and Roger Meltzer working on single for Archie Bell and also completing a project on Garfield Fleming.

In Chicago, at the Chicago Recording Company, Capitol recording artists Duran Duran are working on forthcoming single with Hank Neuberger as engineer. . . . Steve Camp working on new LP for Word with engineer Neuberger. . . . Grey-Star, a Midwest band fronted by former Black Oak Arkansas vocalist Ruby Starr, completed tracks produced by Phil Bonanno.

In Ann Arbor, Mich., the Stingrays currently working on album project with producer Tom Connor at Solid Sound.

At Studio A in Dearborn Heights, Mich., producer Don Shaw cutting tracks with High Blood Pressure. . . . Eric Morgeson producing and engineering a single on Shelly Lyons. . . . Dave Atkins mixing tracks on Evelyn for Country In The City Records. . . . The Caruso's self-producing their latest project. . . . Janet Van Gordon finishing up her first album which was produced by Lenore Paxton and engineered by Morgeson.

At Reel Sound in Bloomfield Hills, Mich., Tom

Burns self-producing his debut release with engineer Jamie Ascenzo and assistant Brian Ascenzo.

In Los Angeles, at Jennifudy Studio, John Parker and Brian Potter producing Alphie for RCA.

In San Rafael, Marty Balin mixing new material at Tres Virgos Studios with Bob Hodas engineering and Gordon Lyon as assistant engineer.

. . . The Pirates mixing tracks for the Haiku label. Engineering is John Cuniberti with Lyon assisting. . . . Dana Albert just finished up tracks for Done By Mirrors Music with John Paul Hoppe producing and David Blossom and Karin Kirsh engineering.

At Different Fur Recording in San Francisco, Bill Summers finishing his latest LP on MCA with Stacy Baird as engineer and Howard John-

ston assisting. . . . Stu Cook, former bassist for Creedence Clearwater, produced an album for The Explosives. Baird and Johnston are engineering. . . . David Cohen, formerly with Country Joe and the Fish, just completed an album of original material with Mark Needham engineering and Don Mack and Johnston assisting.

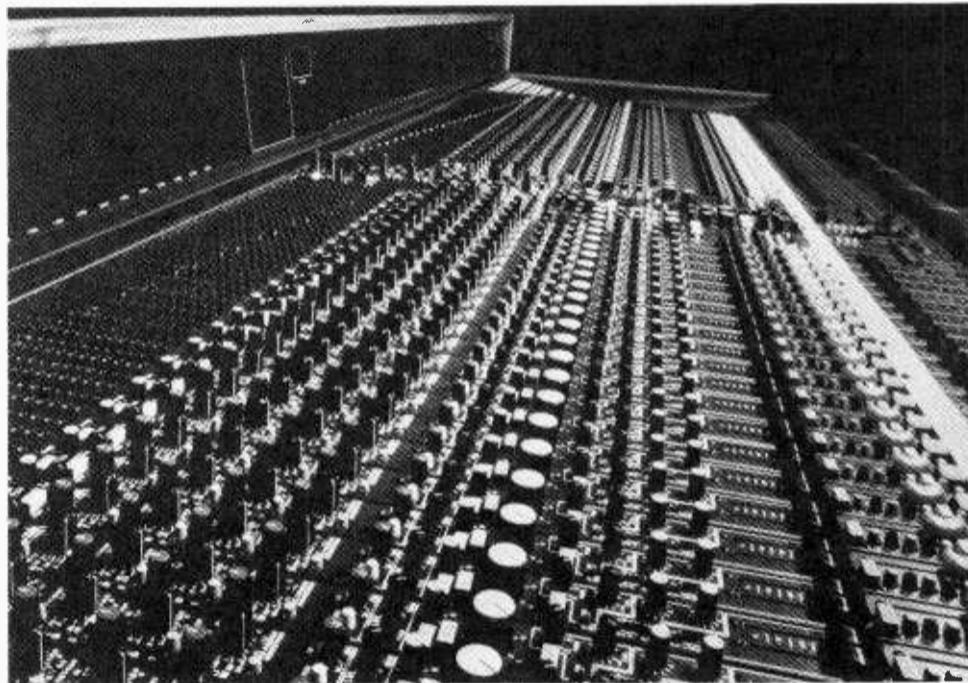
At Commercial Sound Studio in Las Vegas, Tony Orlando completing production on his al-

bum, being produced by himself and Brooks Arthur. The project is engineered by Robin Freedman and Bob Garretson. . . . Timi Yuro is overdubbing vocals on tracks with Willie Nelson for album to be released in Europe.

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

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Billboard photo by Chuck Pulin  
**WHO FANS**—Fans line up in front of the Ticketron office in Grand Central Station in New York to purchase tickets for the Who, set to play Oct. 12 at Shea Stadium. 70,000 tickets were sold in two days and a second show was added.

## Who 'Farewell' Tour Will Include Stadium Concerts

NEW YORK—The Who, one of the most popular attractions in popular music, is making its "farewell" tour of the U.S. this fall. The tour, which will include some stadium dates, is being sponsored by Schlitz beer.

Altogether, the Who is expected to play 34 cities in the U.S. including two shows at Shea Stadium in New York, Oct. 12 and 13, and a date in Philadelphia's 100,000 capacity JFK Stadium. Shea Stadium will have a capacity of 70,000 for the shows, since tickets were also sold for the floor of the stadium. The first Shea concert sold out within two days, and the second show, which was added later, was expected to sell out within the week.

After a couple of warmup dates in Britain, the U.S. tour will begin at the Capitol Centre in Largo, Md. on Sept. 22, and the first leg will end at the Los Angeles Coliseum, Oct. 29. The group will then take a month off before returning Nov. 26 at Atlanta's Omni. The tour is booked by Premier Talent and there are apparently still a few open dates.

No details have yet been announced about Schlitz's participation in the Who tour. The band actively sought a corporate sponsor for its tour, even putting an advertisement in an advertising industry trade paper announcing its availability.

The tour is billed as a "farewell tour," with the band concentrating

in the future on recording and individual projects. But at a press conference announcing the tour, singer Roger Daltrey indicated that it may not be the last time the Who play together live. "This is the first farewell tour," he joked.

## Disappointing Crowd At Atlantic City Rock Show

By MAURIE ORODENKER

ATLANTIC CITY—For the first time since 1976, when an Atlantic City Pop 'N Rock Festival was staged at the Atlantic City Racetrack in suburban Hamilton Township, a major outdoor rock event was held here Aug. 8.

Everything went smoothly—except for the boxoffice, which was hit by the "Atlantic City mentality" of the resort's rock fans and overcast skies in nearby Philadelphia. Only 7,100 persons showed up at 2 p.m. for the concert featuring Blue Oyster Cult, Aldo Nova and the Dregs.

Billed as The Dr Pepper Rock Bowl, with the soft-drink sponsor kicking in with radio spot advertising in the Philadelphia-South Jersey market, the outdoor concert was staged in Bader Field, a resort air field some five blocks from the beach and boardwalk. The concert was promoted by East Coast Con-

JOHANNESBURG—The signing of America's George Benson to play a seven-date season at the Sun City Superbowl in Bophuthatswana, 100 miles outside this city, is being projected here as a contemporary music coup bordering on the sensational. First concert is Aug. 28.

Benson's acceptance of the deal (he's managed by Ken Fritz Productions) makes it virtually certain that he'll be the first major black star to play the 7,000-seat venue. It comes in the context of ongoing sensitivity, particularly in the U.S., to performances by black artists in South Africa. The O'Jays recently announced that they would no longer appear there (Billboard, Aug. 21).

Gladys Knight and the Pips and Ben Vereen, though advertised by Sun City as "coming attractions," didn't appear, reportedly because of political considerations.

But according to Benjy Mudie, marketing executive of WEA South Africa, the South African market ranks in the world top five for sales of Benson albums. All his releases here have gone gold or double gold, though it should be added that in this territory, gold is 20,000 LP units and 25,000 singles.

certs of Philadelphia, headed by Steven Starr and Greg Benedetti. They looked for a crowd of at least 7,500 for the airport stadium, which has a capacity of 10,000.

With tickets going at \$10.50 each and the city getting 6% of gross ticket sales, there was a short \$71,000 in the till. Benedetti says the gross fell short of the break-even point and the promoters lost a bit of money. Only 3,500 tickets were sold in advance, and the promoters looked for nice weather to bring down the fans from Philadelphia. While the sun was shining brightly here, it was overcast in Philadelphia with rain forecast—enough to discourage fans from taking the hour's drive from the city.

Benedetti also blamed the "Atlantic City mentality": at this time of the year, he said, young people among the natives prefer to entertain themselves with radios on the beach. And instead of putting out \$10 for a live concert with top quality names, they prefer to spend a few dollars for a few beers at some relatively inexpensive bar, where they can hear the same top names from a jukebox.

However, industry attention has focused on Benson and his eventual crowd-pulling success, for his appeal is to a large extent in the local black market of South Africa. The artists who have previously visited the Superbowl have essentially drawn white audiences.

Following fast on confirmation of the Benson trek, it was revealed that Liza Minnelli would celebrate her return to the stage after more than a

year's absence with nine concert appearances at the same venue. Sol Kerzner, head of the Southern Sun group which runs Superbowl, says that's the biggest number of concerts booked for one artist since Frank Sinatra was there a year ago.

With the boxoffice for Minnelli opening this week (1), a rush for tickets, top price \$50, is anticipated. Tickets for Benson range from \$15.50 to \$30.50.

## Tokyo Amphitheater Set For Complete Refurbishing

By SHIG FUJITA

TOKYO — The operators of Tokyo's Hibiya Tagain Tagai Ongakudo, an amphitheater located in the Hibiya public park next to the Imperial Palace, are completely refurbishing it to make it into an internationally recognized entertainment center.

The reconstruction and installation of the latest electrical and sound equipment should be completed by April, 1983. The existing concrete seats are being removed, replaced by comfortable wooden seats, and a much wider stage is being built.

The hall, mostly used for music and dance performances, had a seating capacity of 6,000 when it was opened in 1923. Margot Fonteyn danced there prior to World War II; Frank Sinatra sang there on his first visit to Japan many years ago.

Rock concerts have been staged here in recent years, but have attracted complaints from local residents, and guests in the Imperial Hotel, about the volume level.

Similar complaints from residents about loud music from rock and jazz concerts resulted in the Denen Coliseum, originally a tennis stadium,

banning such events earlier this year. As a result the 1982 "Live Under The Sky" concert, part of an annual series given by leading U.S. jazzmen for the past five years, was called off.

The restructuring of the Hibiya Ongakudo means there will be no outdoor stage for concerts in Japan until the spring of next year.

It seems likely that, because of the rash of complaints about pop and rock concerts, the new Hibiya Ongakudo will also shut out rock bands, though Japanese promoters are ready to argue the point.

The reconstruction work is expected to cost an estimated \$1.15 million.

## Talent Forum Rescheduled

The Billboard Talent Forum, originally slated to take place Sept. 8-10 in Newport Beach, Calif., has been rescheduled for March, 1983. For further details, see Billboard's Aug. 28 issue, page. 4.

## Blondie Cancels U.K. Concert Tour

LONDON—American rock act Blondie has cancelled its U.K. tour, scheduled to start in Scotland on September 1, due to poor ticket sales.

Mick Cater, promoter for the tour, says: "The group had a great show planned, but although we sold more tickets than most bands could hope for in the current economic climate, it just wasn't enough to cover the costs involved.

"The Stones' tour earlier this year took so much money out of the market that now everyone is suffering because fans just don't have the cash to buy concert tickets."

Meanwhile, Blondie's guitarist

Chris Stein has launched his Animal Records label here via Chrysalis. First three single releases are by Iggy Pop, Gun Club and Walter Steding—the first recording artist managed by Andy Warhol since the Velvet Underground.

Stein says the label aims to present a mixture of styles without compromising artists and "plans to reintroduce an element of wildness to radio—particularly in the U.S."

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# Venues

## Talent In Action

### THE POLICE THE ENGLISH BEAT

Municipal Auditorium, Nashville  
Tickets: \$12.50, \$10.50,  
general admission

"Ee-O-oh, Ee-O-oh" may not have the impact of "Give Peace A Chance" as a youth culture slogan, but the chant must have been repeated 100 times in unison Aug. 17 by the 7,577 who saw the Police in their two-hour, 18-song show. It was the only Southern stop in their current tour, but may not have sold out because of a Memphis date in June.

The concert ran the gamut, from the somewhat trite power-pop of "De Do Do Do, De Da Da Da," "Roxanne" and "Don't Stand So Close To Me" to the mood-setting pieces such as "Invisible Sun." And while the pop tunes aroused the Nashville audience to the most visible excitement levels, the mind-rockers were where the Police delivered their most convincing performances, often reproducing studio effects faithfully with a minimum of instrumentation and vocals. Smoke and lighting tricks sometimes helped, but music made the show.

Ironically, the echo in the cavernous arena (with 7,000 permanent seats, the main floor festival) helped the band create domes of sound on a few pieces. On "Shadows In The Rain," for instance, lead singer Sting played an upright bass (which glowed on stage) and hit some literally show-stopping licks that were amplified and allowed to reverberate up to a full minute. The trick blasted everyone in the house—with both awe and pain—and got repeated on other numbers.

The vocal chants on "Invisible Sun" circled the arena's steel-and-concrete walls in what one studio engineer in the crowd called a "jacuzzi of sound." A three-piece brass section added a much-needed lightness to about half the songs, matching vocal tones on "Spirits In The Material World" and "Roxanne," creating with saxophone a type of "sax-anne/Roxanne" refrain on the latter. Andy Summers had numerous brassy and orchestral effects built into his guitar, fed through a synthesizer.

Trouble is, the sonic boom frequency of

Sting's bass tricks combined with the 3.5 second reverb time of the arena to force some people out—or to put in ear plugs. At one point, a building staffer crawled out on a beam high above the audience, carrying a flashlight. Was he checking for stress cracks? And the sound engineers, positioned toward the back of the main floor, may have been unaware of sound problems. They wore headphones—or, were they ear muffs?

And what a shame that poor sound mangled the intricate ska/reggae/punk rhythms and melodies of the English Beat, a seven-member "two-tone" group from Birmingham, England. Even if their intense songs about daily, worldly copes and hopes were delivered well, all but a few tunes fell into the neophyte audience like foreign casseroles.

Except to lucky listeners on the front floor, the loud biracial vocals of Ranking Roger and David Wakeling were crushed by an even louder mix of Everett Morton's drums (or, to those seated near the rafters, screeching treble tones). Lean rhythm guitar slashes were lost, but Saxa's saxophone blasts were a saving grace.

The group unfortunately left out melodic and accessible tunes such as "Walk Away" and "Drowning" from their "Wh'ppen" LP and instead played 40 minutes of heated, frantic tunes—not a good approach to a new Southern audience. The mix and material came together only on "Get A Job" and "Save It For Later," and even then the lighting crew had trouble finding the lead singers.

CARTER MOODY

### KENNY ROGERS LARRY GATLIN & THE GATLIN BROTHERS BAND

Brendan Byrne Arena  
Meadowlands, N.J.

Tickets: \$17.50, \$15 & \$12.50

Not many artists with country followings can open a show with a spray of lasers and smoke effects set to "Chariots Of Fire." But now that Kenny Rogers is firmly entrenched in the mass appeal realm, he can afford to cater to the varying tastes of his audience without offending any of them.

Performing in the round, with his band Bloodline playing in a floor level pit in the center of the stage, Rogers put no distance between himself and the crowd. For the first two songs, he circled the stage, continuously collecting reams of flowers and cards. Then he launched into a well-polished hit parade which reflected his various influences, from Lionel Richie Jr.'s "Lady" to the First Edition's "Ruby, Don't Take Your Love To Town" to straight country story songs like "The Gambler" and "Lucille."

Twice during the show, four screens were lowered for video presentations. The first was of Rogers' current feature film, "Six Pack," set to "Love Will Turn You Around"; the second was of "Coward Of The County," with Rogers singing the title tune. But for the most part, Rogers was the show, completely at ease as he tossed autographed tambourines and frisbees into the crowd and urged the audience to sing along.

Opening act Larry Gatlin and the Gatlin Brothers Band also seemed to adapt well to playing in the round. The three slowly rotated

about the stage, using eight standing mikes. Their impeccable harmonies highlighted tunes like "Broken Lady," "Take Me To Your Loving Place" and "All The Gold In California." Although Gatlin used to have a reputation for occasionally being temperamental while performing, he was extremely congenial during this show.

ROBYN WELLS

### TALKING HEADS

Forest Hills Stadium, New York  
Admission: \$15

It's hard to believe that a short time ago Talking Heads was playing the scruffy venues of the punk era. Today they seem to the arena born, so smooth—slick, even—is their showmanship. At Forest Hills the Heads, in their enlarged two-tone format, treated the near-capacity crowd to a performance of studied and impeccable elegance.

Burning Spear opened the show with a pleasant, rich set that somehow failed to move the audience. There was nothing audibly or visibly wrong with their performance, but one suspects that the concertgoers were not in the mood to succumb to Burning Spear's hypnotic rhythms.

Talking Heads, on the other hand, electrified their audience. Utilizing their musical resources, as well as lighting and choreography, with the greatest restraint imaginable, they took the stadium on a well planned tour of their best known songs—with a new untitled tune thrown in—pitching high and low but always on the mark. David Byrne's athletic antics were all the more breathtaking for being subdued and his voice, in the trademark demented style that is the band's sole souvenir from the punk era, was smoothly encased in Dolette McDonald's, and occasionally Nona Hendryx's, backup vocals.

Talking Heads' recent flirtation with funk has flowered into a full-blown affair, perhaps a marriage. Black music has enriched them and they, in turn, have treated it with craftsmanship and respect. The concert at Forest Hills showed that good taste is the best, perhaps the only, ground where all musical traditions can meet as peers and even dare embrace.

ENRIQUE FERNANDEZ



Billboard photo by Chuck Pulin  
PIER DATE—Rickie Lee Jones plays the Dr Pepper Music Festival in New York.

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NEW JERSEY

Survey For Week Ending 9/4/82

# 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).

- GENESIS, ELVIS COSTELLO & THE ATTRACTIONS, BLONDIE, A FLOCK OF SEAGULLS, ROBERT HAZARD & THE HEROES—\$918,776, 58,335 (90,000 capacity), \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia, Aug. 21.
- POLICE, TALKING HEADS, JOAN JETT & THE BLACKHEARTS, THE ENGLISH BEAT, A FLOCK OF SEAGULLS, SPOONS—\$776,480 (Canadian), 38,824 (50,000), \$26 & \$22, Tridecca, CNE Exhibition Stadium, Toronto, Aug. 13.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$613,691, 42,538, \$17.50, \$15 & \$12.50, C. K. Spurlock/Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., two sellouts, Aug. 19-20.
- POLICE, CORBEAU, THE ENGLISH BEAT, A FLOCK OF SEAGULLS—\$367,133 (Can.), 23,686 (25,000), \$15.50, Savase/Fosel/Sabourin Prods., McGill Stadium, Montreal, Aug. 11.
- QUEEN, BILLY SQUIER—\$324,663, 24,824 (30,000), \$13.50 & \$12.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, two shows, Aug. 2-3
- REO SPEEDWAGON, JOHN COUGAR—\$285,765, 26,730, \$11 & \$10, Contemporary Presentations, Myriad Convention Center Arena, Oklahoma City, two sellouts, house attendance record, Aug. 18-19.
- ASHFORD & SIMPSON, MAZE W/FRANKIE BEVERLY, LAKESIDE, PEABO BRYSON, PATRICE RUSHEN—\$217,045, 15,900, \$15 & \$12.50, Michael A. Rosenberg Presents/Ricky Walker, Omni, Atlanta, sellout, Aug. 21.
- CROSBY, STILLS & NASH—\$212,062, 16,732, \$13.50 & \$10.50, Ron Delseiner/Tony Ruffino-Larry Vaughn Prods., Nassau Coliseum, Uniondale, N.Y., sellout, Aug. 14.
- POLICE, ENGLISH BEAT, THEATRE—\$187,761, 13,880 (15,000), \$15 & \$13.50, in house promotion, Castle Farms Music Theatre, Charlevoit, Mich., Aug. 15.
- CROSBY, STILLS & NASH, KANSAS—\$170,198, 14,750 (20,000), \$13.50 & \$11.50, Electric Factory Concerts, Hersheypark Stadium, Hershey, Pa., Aug. 10.
- OAK RIDGE BOYS, JANIE FRICKE—\$160,000, 23,564, \$8 & \$6, in-house promotion, Iowa State Fair Grandstand, Des Moines, two sellouts, Aug. 20.
- QUEEN, BILLY SQUIER—\$157,075, 13,453 (17,048), \$12.75 & \$10.75, Pace Concerts, Summit, Houston, Aug. 20.
- QUEEN, BILLY SQUIER—\$149,100, 11,760 (19,012), \$13.25 & \$11.25, Coast-to-Coast Prods., Reunion Arena, Dallas, Aug. 21.
- ALABAMA, JANIE FRICKE—\$144,600, 11,908, (16,000), \$12.50, Fowler Prods., Met Center, Minneapolis, Aug. 13.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$142,487, 9,786 (11,543), \$15 & \$12.50, C.K. Spurlock, New Haven (Conn.) Coliseum, Aug. 15.
- STRAY CATS, RIPPTIDES—\$129,567, 13,200, \$10.75 & \$9.75, Avalon Attractions, Hollywood (Calif.) Paladium, three sellouts, Aug. 21-23.
- BARBARA MANDRELL, STEVE WARINER—\$125,000, 14,000, \$10 & \$8, in-house promotion, Illinois State Fair Grandstand, Springfield, two sellouts, Aug. 7.
- JAMES TAYLOR, KARLA BONOFF—\$124,340, 9,000, \$13.50 & \$12.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, Aug. 20.
- OAK RIDGE BOYS, T.G. SHEPPARD—\$119,340, 14,000 (22,672), \$8.50, in-house promotion, Kentucky State Fair Grandstand, Louisville, two shows, Aug. 17.
- OAK RIDGE BOYS, RONNIE MILSAP—\$115,106, 17,261, \$7 & \$6, in-house promotion, Wisconsin State Fair Grandstand, W. Allis, sellout, Aug. 13.
- BLACK SABBATH—\$111,760, 9,634 (14,675), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., Aug. 22.
- BARBARA MANDRELL, RICKY SKAGGS—\$110,000, 10,110 (11,400), \$12 & \$10, in-house promotion, Charlotte (N.C.) Coliseum, Aug. 13.
- GAP BAND, ZAPP W/ROGER, AFRIKA & BAMBAATAA & SOUL SONIC SOURCE, GOODIE—\$105,762, 10,484, \$10.50 & \$9.50, Contemporary Prods./W.G. Enterprises, Kiel Auditorium, St. Louis, sellout, Aug. 13.
- DOOBIE BROTHERS—\$105,660, 8,791 (12,000), \$12.50 & \$10, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Aug. 10.
- BARBARA MANDRELL—\$105,000, 10,500, \$12 & \$8, in-house promotion, Irvine Meadow Amphitheatre, Irvine, Calif., sellout, Aug. 5.
- GO GOS, ALLY—\$103,941, 9,000, \$11.50 & \$10.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, Aug. 16.
- BARBARA MANDRELL, RAY STEVENS—\$102,032, 9,000, \$12.50 & \$10, Varnell Enterprises, Arizona Coliseum Theater, Phoenix, sellout, Aug. 4.
- BARBARA MANDRELL—\$100,100, 10,500, \$12 & \$10, in-house promotion, Pondersoa Park, Salem, Ohio, sellout, Aug. 15.
- OAK RIDGE BOYS, T.G. SHEPPARD—\$97,763, 16,005 (20,148), \$7 & \$6 & \$5, in-house promotion, Missouri State Fair Grandstand, Sedalia, Aug. 22.
- GO GOS, THE BLASTERS—\$97,750, 8,500, \$13 & \$11.50, Bill Graham Presents, Univ. of Calif. Greek Theatre, Berkeley, Calif., sellout, Aug. 14.
- LOVERBOY, POINT BLANK—\$97,100, 9,710, \$10, Paradise Island Prods./Rebound Promotions, Timberwolf Amphitheatre, Cincinnati, sellout, Aug. 22.
- GENESIS—\$94,290, 9,109, \$10.50, Contemporary Presentations, Myriad Convention Center Arena, Oklahoma City, sellout, Aug. 15.
- OAK RIDGE BOYS, T.G. SHEPPARD—\$93,696, 6,802 (9,532), \$15 & \$13, Western Prods., Sioux City (Iowa) Auditorium, house gross record, Aug. 21.
- OAK RIDGE BOYS, JANIE FRICKE—\$92,734, 7,780 (9,200), \$12.50 & \$11.50, in-house promotion, Metro Centre, Rockford, Ill., Aug. 19.
- AL JARREAU, DAVID SANBORN—\$92,673, 7,238 (9,000), \$12.50 & \$11.50, Feyline Presents, Red Rock Amphitheatre, Denver, Aug. 22.
- OAK RIDGE BOYS, T.G. SHEPPARD—\$91,298, 7,802 (9,532), \$15 & \$13, West Central Prods., Sioux City (Iowa) Auditorium, Aug. 21.
- POLICE, THE ENGLISH BEAT—\$90,291, 7,577 (9,900), \$12.50 & \$10.50, Cumberland Concert Co., Nashville Municipal Auditorium, Aug. 17.
- SCORPIONS, GIRLSCHOOL—\$90,134, 10,604, \$8.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., sellout, Aug. 20.
- DOOBIE BROTHERS—\$89,187, 7,736 (7,500), \$12.50 & \$11.50, Contemporary Presentations, Metro Centre, Rockford, Ill., Aug. 21.

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SEPTEMBER 4, 1982, BILLBOARD

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# Dance Trax

By BRIAN CHIN

It's been a week ruled by the unexpected and offbeat, a good sign amid late summer doldrums. ABC will undoubtedly be lumped with Human League in the writeups of critics and minds of programmers hearing the album "The Lexicon of Love" (Mercury) for the first time. Despite their common part-schoolish, part-theatrical lead voices (do all British men sing like that?), and equally incisive pop-song talent, ABC is a much more human creation than the League, and it's as obvious as the popped bass strings and the acoustic orchestral sections on almost every cut.

"Tears Are Not Enough" and "Poison Arrow" have already circulated as imports; other worthwhile cuts include "Show Me" and "Date Stamp," along with "The Look Of Love," which is also available in a de-mixed, I-feel-the-funk long version on Neutron/U.K. import. If there is a theoretical least-possible-distance between white and black music, I think ABC has achieved it.

Similarly, if Shakatak were an American group, their excellent "Night Birds" album (Polydor) would probably shoot right onto the jazz chart. Meatier and less AC-oriented than what's called jazz-funk in America, most of the second side provides entertaining off-peak material, especially "Easier Said Than Done."

★ ★ ★

These are the breaks: unusual rap and rhythm material appears from all over this week. Wham's "Enjoy What You Do (Wham Rap)" (Columbia 12-inch) became unobtainable on import just as it was breaking; luckily, it's been released in typically artful vocal and instrumental mixes by Francois Kevorkian. Bob Carter (of Linx and Junior's recent hits) provides a hectic rock production, and the rapper shouts, "I don't have a job, but I have a good time"—entirely appropriate.

Other dialect raps: Ronnie Jones, newly signed by L.A.-based Chalet Records, has recorded a cover of the German hit, "Don't Turn Around (The Kommisar)," which is a weirdly effective fusion of funky glide and militaristic hip-two hip-hop. Prelude has signed the original version, by Falco, for the U.S.

Captain Sensible's "Wot!," currently available on A&M/U.K. import, and due to be released domestically in the next couple of weeks, also catches the ear with a seemingly random but indisputably well-put-together combination of Cockney MC-ing and funk bottom: it's gathered some marginal radio play and a street-jock following pretty quickly.

Krisma's "Miami" (Atlantic 12-inch), produced in Italy and edited for America by John Luongo, also has its fans, though it's a rather forbidding, extremely turbulent electronic piece with little melody that keeps breaking and rebreaking. Very rhythmic; it may fit best in less groove-oriented rock clubs.

★ ★ ★

Notes on mainstream music: Loleatta Holloway's featured performance on the Salsoul Orchestra's "Seconds" shines far more brightly in a new 12-inch version remixed by Shep Pettibone. Much harder than the LP cut, the remix also features a stinging telling-it rap. . . . Sharon Redd's "Beat The Street" also hits much harder in a just-released Francois K. remix in vocal and instrumental versions that make the most of the production's references to Human League and 'D' Train.

Prelude will release a commercial 12-inch disk and special "12-inch cassette" of these cuts, separately, and of 'D' Train's "Walk On By" and "D Train Theme." Collectors will be interested in a new Columbia compilation, "Chocolate Cream," which collates some of CBS' biggest black hits of the 1970s, including Labelle's "Lady Marmalade," Joe Tex's "Ain't Gonna Bump No More," Wild Cherry's "Play That Funky Music" and Johnnie Taylor's "Disco Lady," all in the longest available versions. Jackie Moore's "This Time Baby" also makes an appearance, though in a single-length version.

# Venues

## New Rock Club In Brooklyn Will Feature Name Acts

NEW YORK—Brooklyn is getting its own large-capacity rock dance/concert club with the opening Friday (27) of Brooklyn Zoo in Sheepshead Bay.

The 1,500 capacity club, which was converted from a bowling alley,

opens with a concert by Franke & the Knockouts and the Good Rats. Among the artists expected to play the venue in the future are the Jim Carroll Band, the Shirts, Rick Derringer, and Leslie West. Booking is done through Monarch Entertain-

ment, promoter John Scher's New Jersey based company, which is becoming more active in the New York City market.

It will also have video. Owner of the Brooklyn Zoo is Yuri Orlikov.

## Billboard Dance/Disco Top 80

Survey For Week Ending 9/4/82

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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	1	13	SITUATION—Yaz—Sire (12 inch) BSK 0.29950	42	44	5	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 098
2	2	12	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	43	49	4	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718
3	3	9	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	44	20	13	109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196
4	4	8	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	45	47	3	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978
5	7	7	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203	46	56	2	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803
6	6	12	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	47	50	3	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309
7	5	16	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	48	45	11	ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import
8	9	7	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	49	57	2	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017
9	8	15	COMBAT ROCK—The Clash—Epic (LP) FE 37689	50	NEW ENTRY	→	UNDER THE BOARDWALK—The Tom Tom Club—Sire (12 inch) 0-29930
10	21	4	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	51	NEW ENTRY	→	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200
11	12	9	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	52	58	2	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001
12	15	8	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	53	48	16	FEELS GOOD—Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527
13	10	12	SO FINE—Howard Johnson—A&M (12 INCH) SP-12048	54	NEW ENTRY	→	RESPECT—Zinga Washington—My Disc (12 inch) 429-03139
14	14	10	DIRTY TALK—Klein & MBO—25 West (12 inch)	55	NEW ENTRY	→	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059
15	11	17	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823	56	59	2	RADIO—Members—Arista (12 inch) CP-720
16	39	5	REDD HOTT—Sharon Redd—Prelude (LP all cuts) PRL 14106	57	61	5	CHECKING YOU OUT—Aurra—Salsoul (12 inch) SG 369
17	17	11	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065	58	60	5	DON'T TURN YOUR BACK ON LOVE—Freddie James—Arista (12 inch) CP 716
18	19	6	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	59	62	5	EYE OF THE TIGER—Survivor—Scotti Bros. (LP) FZ 38062
19	22	6	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	60	NEW ENTRY	→	DANCE OR DIE—Sweet Pea Atkinson—Island (12 inch) 0-99997
20	20	12	YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629	61	64	2	LET ME FEEL YOUR HEARTBEAT—Glass—West End (12 inch) 22145
21	18	14	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681	62	63	5	DANCE FLOOR—Zapp—Warner Bros. (LP) WBL-23583
22	24	7	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989	63	NEW ENTRY	→	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
23	16	14	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101	64	65	2	MOVE ON/STREET PLAYER/MECHANIC—Fashion—Arista (12 inch) MINI CP-719
24	27	5	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	65	66	4	EYE OF THE TIGER—Nighthawk—RFC Quality (12 inch) QRFC 020
25	23	17	DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969	66	70	2	SHY BOY—Bananarama—London (12 inch)
26	28	6	IT'S PASSION—The System—Mirage (12 inch) DM-4837	67	67	5	X-RAY VISION—Moon Martin—Capitol (LP) ST-12200
27	33	5	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	68	68	4	TEMPTATION—New Order—Factory (12 inch) Import
28	32	6	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	69	69	3	IMAGINATION—B.B. & Q-Band—Capitol (LP cut) 12212
29	31	11	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	70	NEW ENTRY	→	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
30	29	21	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	71	71	9	HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY—Deodato—Warner Bros. (LP) Bsk 3649
31	38	3	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	72	51	13	OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV-55
32	25	38	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105	73	52	17	THANKS TO YOU—Sinnamon—Becket (12 inch) BKD 508
33	35	9	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) 1-23694	74	26	16	DISC CHARGE—Boystown Gang—Moby Dick (LP all cuts) 241
34	37	6	BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961	75	54	15	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314
35	34	11	INSIDE OUT—Odyssey—RCA (12 inch) PD-13218	76	46	17	LIVE IT UP—Time Bandits—Columbia (12 inch) 44-022829
36	36	12	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WB1-23683	77	77	5	WORD UP—Legacy—Brunswick (12 inch) D22
37	43	4	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574	78	78	6	LOVE NEVER LOOKED BETTER—Trilark—Handshake (12 inch) 4W9-2981
38	30	15	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2	79	53	13	DEETOUR—Karen Young—Atlantic (12 inch) DMD-4829
39	41	7	SHE CAN'T LOVE YOU—Chemise—Emergency (12 inch) EMDS-6528	80	55	16	DANCE WIT' ME—Rick James—Motown (12 inch*)
40	40	13	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021				
41	42	3	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211				

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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NEW 12"—Sharon Brown, Lime (Remix), Overdrive, Susie Q, Kryptonite, Funk Machine, Popsicle, Carol Jiani, Race, Tolo Coelo, Eddie Grant, Talk Talk, Duran Duran (Remix), Haircut 100, Tears for Fears, I Level, Kool & Gang, Congress, Captain Sensible, Thomas Dolby, Sylvain, New Order, Bobby O, Tatty, Tortuga, T.O.P., Patrick Hernandez, Fatback Band, Village People, Vera, Punkin Machine, Hot Plate 6, Zinc, Tom Tom Club, Jan Miles, Blanc Mange, Don't

Go-Yazoo, Jump Shout Lisa (Remix), Gazuzu, Revelation, Sylvester, Freddie James, Judy B., Imagination (Medley), Tanya, Voyage, Rational Youth, Passion (Remix), Nancy Martinez, Don Ray, Junior (Remix), Sweet Brandy, Blue Feather, Capricorn, Desert Place (Remix), Larry Graham, Klein & M.B.O., E.S.G., Laura Branigan, Marsha Raven, Johnny Chingas.

ALBUMS—Carol Jiani, Rational Youth, Mother F (Matra Remixes), Human League Orch. (Remixes), Jive Rhythm Tracks.

# Country

## Three Acts Lead CMA Nominees Nelson, Skaggs, Alabama Named In Five Categories

NASHVILLE—Ricky Skaggs and Alabama, two acts virtually unknown only three years ago, have emerged in a dead heat with veteran Willie Nelson by scoring the most nominations in the 1982 Country Music Assn. Awards balloting.

Skaggs, Alabama and Nelson have each racked up positions in five different categories—and all three are up against each other for top honors in the prestigious CMA entertainer of the year category.

The second-round balloting by CMA's nearly 7,000 industry members also produced the finalists for this year's annual Hall of Fame performer/non-performer divisions.

Winners will be announced Monday, Oct. 11 during the CMA's 16th annual Awards Show telecast live via CBS-TV from the Grand Ole Opry House in Nashville.

Here is a complete list of all CMA

finalists by category:

**Entertainer:** Alabama, Barbara Mandrell, Willie Nelson, Oak Ridge Boys and Ricky Skaggs.

**Male vocalist:** Merle Haggard, George Jones, Ronnie Milsap, Willie Nelson, Ricky Skaggs.

**Female vocalist:** Rosanne Cash, Janie Fricke, Emmylou Harris, Barbara Mandrell, Juice Newton.

**Single:** "Always On My Mind," recorded by Willie Nelson on Columbia; "Crying My Heart Out Over You" by Ricky Skaggs on Epic; "I'm Gonna Hire A Wino To Decorate Our Home" by David Frizzell on Warner/Viva; "It Turns Me Inside Out" by Lee Greenwood on MCA; and "Love In The First Degree" by Alabama on RCA.

**Album:** "Always On My Mind," Willie Nelson (Columbia); "Big City," Merle Haggard (Epic); "Bobbie Sue," Oak Ridge Boys (MCA); "Mountain Music," Alabama (RCA); and "Still The Same Ole Me," George Jones (Epic).

**Song:** "Always On My Mind," written by Johnny Christopher, Wayne Thompson & Mark James, published by Screen Gems-EMI/Rose Bridge; "Elvira," by Dallas Frazier, Acuff-Rose Publications; "I'm Gonna Hire A Wino To Deco-

rate Our Home," Dewayne Blackwell, Peso Music/Wallet Music; "It turns Me Inside Out," Jan Crutchfield, Duchess/Red Angus; "You're The Reason God Made Oklahoma," Larry Collins & Sandy Pinkard, Peso/Wallet/Senor/Cibie.

**Vocal group:** Alabama; Larry Gatlin and the Gatlin Brothers Band; Oak Ridge Boys; Statler Brothers; Tompall and the Glaser Brothers.

**Vocal duo:** David Frizzell and Shelly West; Merle Haggard and George Jones; Waylon Jennings and Willie Nelson; Conway Twitty and Loretta Lynn; Don Williams and Emmylou Harris.

**Instrumental group:** Alabama; Charlie Daniels Band; Grand Ole Opry Staff Band; Oak Ridge Boys Band; Ricky Skaggs Band.

**Instrumentalist:** Chet Atkins; Floyd Cramer; Johnny Gimble; Charlie McCoy; Hargus "Pig" Robbins.

In the Horizon Award category, introduced for the first time last year to recognize substantial career growth and development, finalists are John Anderson, Rosanne Cash, David Frizzell, Lee Greenwood and Ricky Skaggs.

Hall of Fame finalists in the inactive performer/non-performer group include Rod Brasfield, Flatt & Scruggs, Lefty Frizzell, George Morgan and Ernest "Pop" Stoneman. In the Hall of Fame non-performer (active or inactive) category, nominees are Roy Horton, John Lair, Don Law, Wesley Rose and Cindy Walker. And in the active performer/non-performer Hall of Fame division are finalists Jimmy Dickens, Benny "Whitey" Ford, Bradley Kincaid, Marty Robbins and Floyd Tillman.

## Nashville Scene

By KIP KIRBY

You would have to have been on an underground archeological digging expedition for the past year or so not to have heard about the unpredictable exploits of country's favorite prodigal son, **George Jones**. For as many performances as he shows up to do, there are an equal number that he doesn't. But ol' George may be getting the last laugh. He's written a song on his newest album entitled "No Show Jones." It's an hilarious account by the entertainer himself about his mysterious comings and goings, and indicates he's not overly perturbed by the reputation his antics have earned him.

Says the chorus: "They called me No Show Jones/I'm very seldom on the stage singing my songs/My whereabouts are unknown..." It's one of the funniest cuts on the new Jones-Merle Haggard album—although probably not as funny to those unfortunate enough to be caught sitting in the audience when the Possum neglects to show.

On a recent Friday the 13th, **Alabama** found itself up in Minneapolis headlining an 18,000-seat auditorium on the same evening that rock supergroup the **Doobie Brothers** were also appearing in town. We haven't heard how the Doobies fared (they are on their farewell tour before the group officially disbands), but Alabama managed to sell out every one of its tickets.

The **Statler Brothers** have fans in the N.Y. Mets. That's why baseball buffs lining up in the Shea Stadium stands are seeing the Statlers' video of "Whatever" airing over the park's diamond-vision scoreboard telescreen. The Statlers are also guesting on **Conway Twitty's** upcoming syndicated tv special, being produced by Jim Owens Entertainment of Nashville. One of their sequences features the Stats out at the Nashville Sounds' Greer Stadium, doing batting practice with Twitty.

By the way, we didn't intend to miff the residents of Norfolk, Va. when we raised a question last week about their recent Tricentennial cele-

(Continued on page 51)



**SKAGGS CELEBRATION**—Epic artist Ricky Skaggs, center, ended his 13-date West Coast tour with a headlining date and post-performance party at Los Angeles' Country Club. The party was thrown not only to celebrate his tour conclusion, but his 28th birthday and his second number one single, "I Don't Care." Joining Skaggs in the celebration are, from left, artist Billy Burnette and actor Gary Busey.

## Talent Buyers Seminar Expanded To Five Days

NASHVILLE—For the first time in its 11-year history, the Country Music Assn.'s annual Talent Buyers Seminar will be expanded this year to five days. Keynoter for the seminar, which runs Oct. 8-12 at the Hyatt Regency Hotel, will be Gerold R. Rubin, president of Needham, Harper & Steers, L.A. Rubin will address the 1982 Talent Buyers Seminar theme, "Adapting To The New Reality."

In its new extended five-day format, the seminar will feature evening roundtable discussions with 10 registrants per table in a one-on-one situation. Topics for roundtables are slated to run from dealing with contract rider demands and casino talent buying to ensuring proper sound and lights and presenting country acts via tv and cable.

Among the roundtable leaders confirmed for the seminar are Rick Blackburn, CBS Nashville; Holmes Hendrickson, Harrah's Reno; Stan Moress, Scotti Brothers; Bill Luther, Von Braun Center, Huntsville, Ala.; Dave Douds, William Morris Agency, L.A.; Bill Lackey, Lackey Sound & Lights, Seattle; Jimmy Jay, United Talent; and Ray Pilzak, Amusement Business.

Registrants attending the 1982 Talent Buyers Seminar will be treated to two three-hour talent showcases held at the Tennessee Performing Arts Center. The first, slated for Saturday, Oct. 9, will be emceed by comedian George "Goober" Lindsey and Ronnie Prophet and will feature Charly McClain, Razyzy Bailey, Calamity Jane, John Anderson, Tammy Cline and Jim Stafford. The second showcase on Sunday, Oct. 10, will headline the Burrito Brothers, B.J. Thomas, George Strait, Sami Jo Cole, Gary Morris and Stella Parton, with emcees Brenda Lee and Danny Davis. Two more acts are scheduled to be announced.

Additionally, for the first time this year, the seminar will include a "mini-seminar" hosted by Bob Cole of WPKX-FM Alexandria, Va. and Irving Waugh entitled "The Exploding Cable and Satellite Market."

Although attendees at this year's Talent Buyers Seminar will not receive a ticket to the annual CMA Awards Show and party in their registration fee, they will receive invitations to attend the Grand Ole Opry Spectacular Tuesday, Oct. 12, a concert featuring the 62 regular Opry members.



**ALABAMA AT BAR**—Randy Owen of RCA group Alabama takes time out to sign an autograph for Record Bar manager Gary Lewis, left, during Record Bar's Vendor Day at the Summer Summit in Hilton Head, S.C.

## EDITORIAL

### New Talent, New Horizons

In a time when any ray of optimism in the record industry is welcome, there comes a bright spot from balloting by the Country Music Assn.

The organization's nearly 7,000 members, apparently influenced less by self-serving political considerations and more by sheer talent and substantiated record/concert sales, have put two new acts, Ricky Skaggs and Alabama, up in the big leagues with nominations in no fewer than five separate categories.

This accomplishment (which finds them tying superstar Willie Nelson for the highest number of individual nominations this year) is impressive. It is made all the more remarkable by the fact that three years ago, few in the industry even knew who Ricky Skaggs and Alabama were.

Alabama was just beginning its breakthrough on the strength of its first RCA single, "Tennessee River," after years as a regional band with moderate chart success on MDJ Records. Skaggs was a respected bluegrass musician who had joined Emmylou Harris' Hot Band, replacing Rodney Crowell.

It's doubtful whether, three years ago, either of these acts expected to score No. 1 singles within their first year on a major label. Alabama could not have foreseen that all of its three RCA albums would receive consecutive platinum certification. And when Skaggs delivered "Waitin' For The Sun To Shine" to Epic, neither he nor the record company could have forecast that his debut LP would log (to date) 44 weeks on the country album charts, spawn four successful singles, and rack up more than 350,000 sales units.

It's sad that fewer deserving new acts are being signed today. Everyone realizes the strength of country's star system rests with talent we have yet to recognize. And it's true that prevailing economic winds have clamped a viselike grip on record companies' money flow. Labels frankly admit there is no longer room for the luxury of discovering, signing, developing, building and launching several new artists a year. The risks are too costly today.

But the good news is, it does still happen. Despite the negative headlines, the closed-door signing policies, the cutbacks and winnowing of rosters, good music is as irresistible as ever. Thus, unknowns like Ricky Skaggs and Alabama still manage to flout the odds and emerge to claim our attention, our air time, and what economists refer to as our "discretionary dollars."

Such a breakthrough requires a concentrated effort on the part of labels, radio and retail. It means recognizing that all three elements are working toward compatible goals, and that neither can function well independently of the others.

If record companies take the chance on a new artist with what they hope is hit potential, then radio program directors must be willing to take the same chance and play new product. If radio is willing to devote airtime to new records by less-than-household-word acts, retailers must be willing to give their records exposure through space in the bins.

Perhaps the success of Ricky Skaggs and Alabama in this year's CMA Awards nominations will translate into a more conducive atmosphere for other new artists. Certainly the example is there. Country's strong suit, after all, has always been the loyalty of its fans and its appreciation of new talent.

Many in the industry believe that it's time for a unified effort by record companies, radio and retail to help maintain country's solid image. During the flattest period of the current recession, country music continues to sell, and sell well. But without creating a new echelon of future stars, country stands to lose its edge.

KIP KIRBY

## Foster To Host Country TV Series

NASHVILLE—Nashville songwriter Jerry Foster will host a 26-segment series of half-hour syndicated tv shows entitled "Night Life," to be produced by Videoworld in Hendersonville, Tenn.

The talk/interview shows will feature country music guests and high-

lights from their careers, as well as a live performance. Talent already slated for "Night Life" includes Hoyt Axton, the Burrito Brothers, Gail Davies, Con Hunley, Lee Greenwood, Terri Gibbs, Rex Allen Jr., Gene Cotton, Leon Everette, Stella Parton, Jerry Reed, George Strait, and Marty Robbins.

# Billboard® Hot Country Singles

Survey For Week Ending 9/4/82

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SEPTEMBER 4, 1982, BILLBOARD

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	5	9	<b>LOVE WILL TURN YOU AROUND</b> —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	35	17	11	<b>YOU TURN ME ON, I'M A RADIO</b> —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	69	76	3	<b>SOME NEVER STAND A CHANCE</b> —The Family Brown (J. Feeny) B. Brown; Terrace, ASCAP; RCA 13285
2	7	9	<b>SHE GOT THE GOLDMINE (I Got The Shaft)</b> —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	36	45	3	<b>MISTAKES</b> —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	70	NEW ENTRY		<b>OPERATOR, LONG DISTANCE PLEASE</b> —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111
3	3	14	<b>I'M NOT THAT LONELY YET</b> —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	37	20	15	<b>AIN'T NO MONEY</b> —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	71	79	3	<b>COULD IT BE I DON'T BELONG HERE ANYMORE</b> —Margo Smith (B. Fisher) M. Phillips, D. Zepp; Cameron Foster, BMI; AMI 1309 (MSD)
4	4	11	<b>WOMEN DO KNOW HOW TO CARRY ON</b> —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	38	31	10	<b>NOTHING BEHIND YOU, NOTHING IN SIGHT</b> —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	72	78	3	<b>IF YOU COULD SEE YOU THROUGH MY EYES</b> —Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDJ 68178
5	6	12	<b>SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)</b> —Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	39	42	7	<b>I'M DRINKIN' CANADA DRY</b> —Burrito Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS)	73	51	14	<b>OLD FRIENDS</b> —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhond, BMI; Columbia 18-02681
6	9	11	<b>DANCING YOUR MEMORY AWAY</b> —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	40	43	8	<b>BACK IN DEBBIE'S ARMS</b> —Tom Carlile (G. Kennedy) T. Carlile, Opa-looka, ASCAP, Door Knob 82-180	74	NEW ENTRY		<b>MADE IN THE U.S.A.</b> —The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926
7	1	12	<b>FOOL HEARTED MEMORY</b> —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	41	47	6	<b>NEW WAY OUT</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	75	81	3	<b>WOMEN IN LOVE</b> —Kin Vassy (L. Rogers) B. McMill; Hall-Clement (Welk Music Group), BMI; Liberty 1469
8	2	14	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	42	48	4	<b>YOU STILL GET TO ME IN MY DREAMS</b> —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tagape, BMI/ASCAP; Epic 14-03064	76	46	15	<b>TAKE ME DOWN</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N' Dixie, BMI; RCA 13210
9	12	12	<b>WHAT'S FOREVER FOR</b> —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	43	50	3	<b>LOVE'S GONNA FALL HERE TONIGHT</b> —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	77	NEW ENTRY		<b>DON'T IT BREAK YOUR HEART</b> —Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Welk Music Group), ASCAP; RCA 13308
10	13	10	<b>BIG OLE BREW</b> —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	44	49	4	<b>MAKIN' LOVE FROM MEMORY</b> —Loretta Lynn (D. Bradley) Hilda Daniel, S. Linnard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	78	71	5	<b>(So This Is) HAPPY HOUR</b> —Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/Augie, ASCAP; Elektra/Curb 7-69996
11	14	10	<b>WHATEVER</b> —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	45	54	2	<b>YOU'RE SO GOOD WHEN YOU'RE BAD</b> —Charley Pride (M. Wilson) B. Peters; Royalhond, BMI; RCA 13293	79	89	2	<b>ALICE IN DALLAS (SWEET TEXAS)</b> —Wyron Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)
12	15	10	<b>THIS DREAM'S ON ME</b> —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	46	77	2	<b>CLOSE ENOUGH TO PERFECT</b> —Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294	80	NEW ENTRY		<b>IT'S LIKE FALLING IN LOVE (OVER AND OVER)</b> —The Osmond Brothers (R. Hall) R. Murray, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969
13	16	6	<b>PUT YOUR DREAMS AWAY</b> —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	47	52	4	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> —Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088	81	84	2	<b>FOOL'S GOLD</b> —Jimmi Cannon (S. Dorff) D. Stalker, S. Berg; Peco, BMI; Warner Bros. 7-29949
14	11	15	<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peco/Wallet, BMI; Viva 50063 (Warner Bros.)	48	33	15	<b>BORN TO RUN</b> —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-39993	82	59	9	<b>COWBOY IN A THREE PIECE BUSINESS SUIT</b> —Rex Allen Jr. (S. Garrett) D. Blackwell; Peco/Wallet, BMI; Warner Bros. 7-29968
15	18	8	<b>I JUST CAME HERE TO DANCE</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Welk), BMI; Warner/Viva 7-29980	49	51	6	<b>IF MY HEART HAD WINDOWS</b> —Amy Wooley (R. Chancey) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084	83	NEW ENTRY		<b>PYRAMID OF CANS</b> —Mundo Earwood (B. Cannon, J. Colliery, J. Darrell) B. Cannon, B. Corbin, J. Darrell; Sawgrass, BMI/Saball, ASCAP; Primero 1009
16	8	13	<b>HEAVENLY BODIES</b> —Earl Thomas Conley (M. Larkin, E. T. Conley) L. Litton, G. Nissenon; Blue Moon/Merilark/April, ASCAP; RCA 13246	50	55	3	<b>THE KILLING KIND</b> —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	84	63	8	<b>LOVE NEVER DIES</b> —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02986
17	19	9	<b>DREAMS DIE HARD</b> —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967	51	53	6	<b>ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	85	57	12	<b>BLUE RENDEZVOUS</b> —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061
18	21	6	<b>I WISH YOU COULD HAVE TURNED MY HEAD</b> —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	52	40	15	<b>I DON'T CARE</b> —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	86	67	15	<b>HEARTBREAK EXPRESS</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234
19	22	5	<b>YESTERDAY'S WINE</b> —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	53	56	6	<b>IF I EVER NEED A LADY</b> —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (MSD)	87	60	18	<b>I JUST CUT MYSELF</b> —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884
20	25	6	<b>HEY BABY</b> —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	54	36	14	<b>HONKY TONKIN'</b> —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightson, BMI, Elektra/Curb 47462	88	90	2	<b>HERE COMES THAT FEELIN' AGAIN</b> —Ralph May (R. Ruff) C. Rains; Jem Song/Chuskee Bottom, ASCAP; Primero 1006
21	23	10	<b>NOTHING BUT THE RADIO ON</b> —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	55	58	5	<b>GEORGIA ON A FAST TRAIN</b> —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058	89	NEW ENTRY		<b>SHE ONLY MEANT TO USE HIM</b> —Wayne Kemp (D. Walls, W. Kemp) C. Quillen, D. Cody; Jack and Bill/Hall-Clement, ASCAP; Mercury 76165 (Polygram)
22	24	8	<b>GET INTO REGGAE COWBOY</b> —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Amous, ASCAP Elektra/Curb 7-69999	56	41	16	<b>SOME MEMORIES JUST WON'T DIE</b> —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	90	NEW ENTRY		<b>LIVING MY LIFE WITHOUT YOU</b> —Lobo (Lobo) J. Raymond, Lobo; Tree, BMI/Boo, ASCAP; Lobo-X
23	30	6	<b>I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	57	44	17	<b>ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	91	82	18	<b>DON'T WORRY ABOUT ME BABY</b> —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859
24	28	5	<b>LIVIN' IN THESE TROUBLED TIMES</b> —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	58	65	4	<b>BACK TO BELIEVING AGAIN</b> —Marie Osmond (T. Collins) R. Bourke, B. McMill; Chappell, ASCAP/Hall-Clement (Welk), BMI; Elektra/Curb 769995	92	64	9	<b>IT'S HARD TO BE THE DREAMER</b> —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Gallion, ASCAP/Algee, BMI; RCA 13264
25	27	9	<b>YOUR BEDROOM EYES</b> —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD)	59	66	3	<b>IN THE DRIVER'S SEAT</b> —John Schneider (T. Scotti, J. D'Andrea) J. Harrington, J. Pennig; Flowering Stone/Lisa Dann, ASCAP; Scotti Bros. 03062 (CBS)	93	88	4	<b>D.O.A. (Drunk on Arrival)</b> —Johnny Paycheck (B. Sherrill) M.P. Heene, L. Lee, E. Hudson; Cedarwood/Algee, BMI; Epic 14-03052
26	26	9	<b>I'LL BE YOUR MAN AROUND THE HOUSE</b> —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	60	70	3	<b>(I'M NOT) A CANDLE IN THE WIND</b> —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	94	61	9	<b>SHE IS THE WOMAN</b> —Super Grit Cowboy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005
27	34	5	<b>HE GOT YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/MurfeeZongs, ASCAP; RCA 13286	61	80	2	<b>EVER, NEVER LOVIN'</b> YOU—Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	95	86	3	<b>(WHAT A DAY FOR A) DAYDREAM</b> —Jon & Lynn (E. Kilroy) J. Sebastian; Hudson Bay, BMI; Soundwaves 4677 (MSD)
28	29	8	<b>LOVE BUSTED</b> —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	62	62	5	<b>WAIT TILL THOSE BRIDGES ARE GONE</b> —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035	96	87	4	<b>WASTED ON THE WAY</b> —Crosby, Stills & Nash (Crosby, Stills & Nash, S. Johnston, S. Gursky) G. Nash; Putsy, Putsy, ASCAP; Atlantic 4058
29	37	4	<b>LET IT BE ME</b> —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becauid; MCA, BMI; Columbia 18-03073	63	69	3	<b>SOUTHERN FRIED</b> —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	97	85	3	<b>THERE I GO DREAMIN' AGAIN</b> —Jan Gray (J. Florez) J. Wilson, J. MacRae, B. Morrison; Combine/Southern Nights, BMI; Jaxem 45-006
30	32	8	<b>I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART</b> —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	64	68	4	<b>WALK ME 'ROSS THE RIVER</b> —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)	98	92	19	<b>TIL YOU'RE GONE</b> —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038
31	10	12	<b>SHE'S PLAYING HARD TO FORGET</b> —Eddy Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	65	74	2	<b>YOU PUT THE BLUE IN ME</b> —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	99	98	15	<b>JUST HOOKED ON COUNTRY PART I &amp; II</b> —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
32	35	7	<b>SOME OF MY BEST FRIENDS ARE OLD SONGS</b> —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	66	72	4	<b>I WISH I HAD A JOB TO SHOVE</b> —Rodney Lay (J.B. Barnhill) R. Rogers, B.R. Reynolds; Sister John/Antebellum, BMI; Churchill 94005 (MCA)	100	83	7	<b>COUNTRY BOY'S SONG</b> —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (NSD)
33	38	5	<b>SOUL SEARCHIN'</b> —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	67	73	4	<b>I AIN'T GIVING UP ON HER YET</b> —Jack Grayson (B. Vaughn, J. Grayson) Jack Grayson; Temar, ASCAP; Joe-Wes 81006 (MCA)				
34	39	5	<b>SHE'S LYING</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unchappell/Jan Crutchfield/MCA, BMI; MCA 52087	68							

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

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• Continued from page 49

bration! We certainly didn't realize that the town of Norfolk was chartered by King Charles II in 1682, thus making it most definitely three centuries old.

Sportscaster-turned-actress **Jayne Kennedy** was in Nashville two weeks ago at Audio Media Studio overdubbing her first album, which she calls an exercise album with aerobics. This album—and its title single, "Love Your Body"—will be the first releases for Charlie Fach's new PolyGram-distributed label, Compleat Records. To get into the proper mood during her vocals, Jayne was clad in leotard and leg warmers and performed all the exercises right along with the music.

Now that the late **Lefty Frizzell** has made it into the top five finalists for induction into the 1982 Country Music Hall of Fame (due in large part, no doubt, to the tireless efforts of **John Beland** and **Gib Guilbeau** of the **Burrito Brothers**), Warner Bros. is approaching the CMA with an original idea. The label thinks it would be interesting to have **John Anderson**, **David Frizzell** and **Merle Haggard** perform a special medley of Lefty's hits during the CMA's annual October tv awards show. All three singers readily admit his vocal influences on their own styles, and Frizzell, of course, is also Lefty's brother. Anderson has recorded Lefty's classic "Long Black Veil" for inclusion on his soon-to-be-released new WB album.

**Anderson** headlined a concert recently with **Gail Davies** and **Lee Greenwood** at the Michigan State Fair. No problem with sagging concert impetus here—the triple billing drew 20,000 fans. The show was co-sponsored by WCXI-AM-FM and Stroh's Beer.

**Quote of the Week:** "I don't have sex appeal so I guess I'll have to rely on my talent," from **Marty Robbins** after he got five standing ovations from two performances at Jamboree U.S.A.

Knoll Records' **Gene Cotton** and his band American Ace recently did a two-night benefit for the Manna food fund at Nashville's new Bluebird Cafe. Both shows were sellouts, so Cotton added a third performance and played a complete set for 17 people.

**Lee Greenwood's** wife **Melanie** (who's a trained choreographer) will be a dance instructor on "Dancin' USA," one of the programs now slated for airing on Nashville's new cable network bowing in early 1983. **Jacky Ward** will host the show, and **Melanie** will demonstrate steps and routines to current hit country songs.

**A Sheppard By Any Other Name:** **T.G. Sheppard** will talk about his past careers (including stints as pop artist **Brian Stacy** and as RCA promotion man **Bill Browder**) and aliases for an upcoming *People* magazine profile.

Us magazine readers responded to that publication's first annual Readers' Poll by naming **Barbara Mandrell** their favorite variety star of the year. She edged out such luminaries as **Kenny Rogers**, **Diana Ross**, **Barbra Streisand**, **Cher** and **Dolly Parton** to accomplish this feat, making her the most decorated across-the-board awards favorite in country music's higher echelon.

Nashville's Hall of Fame Motor Inn on Music Row is staging its own top female vocalist com-

petition to run every Tuesday-Wednesday night until the first week in October. Prizes for the grand prize winner include a studio session at Stargem, promotion on a single, and a spot with Jim Vest and the Nashville Cats on a showcase held during the annual DJ Convention week.

Estes Park, Colo. has been chosen as the site for the **Colorado Country Music Hall of Fame**, although we have not yet learned exactly who or what this projected museum will feature or promote. Are there that many country graduates from Colorado ???

And for those industry diehards who insisted on dancing in the streets, there was plenty of music from Epic artist **John Scott Sherrill** and his band, **Wolves In Cheap Clothing**.

Okay, we promised no more mechanical bull references for a while... but here's a concept that goes ol' metal El Toro one better: a Dunking Machine. It's the latest innovation at the ever-enterprising **Bobby Mackey's Club** up in Kentucky. On a sweltering summer night, customers

are invited to climb into the dunking machine while friends (?) try to dump them into 480 gallons of ice cold water below. What we say is, with friends like this, who needs enemies?!

Scene's country candor award goes to Paid Records' **Jebry Lee Briley**, who explained to a Knoxville reporter her reason for turning from jazz to country: "I can't say it's not for commercial reasons. I still do some jazz in my act, but right now country is where the money is." Briley was quick to add, though, that she does "love country."

Cowboy's, in nearby Tullahoma, is an up-and-coming watering hole that's recently showcased such pop and country acts as **Wayne Newton**, **Dr. Hooks**, **T.G. Sheppard**, **Jerry Lee Lewis**, **Rick Skaggs** and **Mel Tillis**. But it's drying up temporarily Sept. 19 for a "family show" that features **Lawrence Welk** alumni **Myron Floren** and **Ava Barber**. Wait a minute! Didn't Welk do "champagne music"?

## Chart Fax

### Rogers Takes Topper Turnabout With 'Love'

By ROBYN WELLS

After three consecutive misses at the top spot, **Kenny Rogers** bounds back to the No. 1 position with "Love Will Turn You Around." The single is his 10th country chart-topper as a solo artist. He has scored an additional two No. 1 tunes with duet partner **Dottie West**, plus supplying background vocals on a third West topper, "What Are We Doin' In Love."

"Love Will Turn You Around" is Rogers' first No. 1 single since "I Don't Need You" held the top spot for two weeks in August, 1981. Rogers' followup releases—"Share Your Love With Me," "Blaze Of Glory" and "Through The Years"—peaked at five, nine and five, respectively.

It only took nine weeks for "Love Will Turn You Around" to reach the country summit, making it one of the fastest charting singles of the year. Both of **Alabama's** 1982 toppers—"Mountain Music" and "Take Me Down"—hit the premier position in nine weeks, as did **Conway Twitty's** "Slow Hand."

The ascent of "Love Will Turn You Around" matches the pace set by Rogers' most recent topper, "I Don't Need You." But Rogers' fastest charting No. 1 single to date is

"Lady," his debut 1980 release with producer **Lionel Richie Jr.**, which shot to the top in a sizzling six weeks. Rogers' previous fastest charting single was "Coward Of The County," which nailed down the country summit in seven weeks.

Finally, "Love Will Turn You Around" marks Rogers' first chart-topper with producer **David Malloy**. The tune becomes Malloy's second No. 1 single this year, following **Eddie Rabbitt's** "Someone Could Lose A Heart Tonight."

★ ★ ★

**Reba McEntire** appears to have stalled at three this week with "I'm Not That Lonely Yet." Nonetheless, it's McEntire's best showing to date, eclipsing "Today All Over Again," which peaked at five in 1981.

★ ★ ★

**Willie Nelson's** "Always On My Mind" is No. 1 on the album chart for the 12th week, making it his longest running chart-topping LP. "Stardust" was his previous top solo album, holding down the premier position for 11 weeks in 1978. That same year, his duet album with **Waylon Jennings**, "Waylon & Willie," also scored 11 weeks in the top spot.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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# Billboard Hot Country LPs

Survey For Week Ending 9/4/82

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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	1	24	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia FC 37951	40	40	6	<b>STICKIN' TOGETHER</b> The Kendalls, Mercury SRM-1-4046 (Polygram)
2	2	25	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL1-4229	41	41	40	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106
3	3	44	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	42	37	11	<b>LOVE TO BURN</b> Ronnie McDowell, Epic FE-38017
4	5	11	<b>INSIDE</b> Ronnie Milsap, RCA AHL1-4311	43	43	22	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol)
5	6	7	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty LO-51124	44	45	54	<b>STEP BY STEP</b> Eddie Rabbitt, Elektra SE 532
6	4	43	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	45	47	96	<b>GREATEST HITS</b> The Oak Ridge Boys, MCA 5150
7	7	12	<b>JUST SYLVIA</b> Sylvia, RCA AHL-1-4263	46	50	65	<b>FANCY FREE</b> The Oak Ridge Boys, MCA 5209
8	8	7	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688	47	48	17	<b>AMAZING GRACE</b> Cristy Lane, Liberty L1117
9	9	20	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	48	51	67	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555
10	10	10	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC-37570	49	52	44	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra SE 545
11	16	16	<b>THE MAN WITH THE GOLDEN THUMB</b> Jerry Reed, RCA AHL1-4315	50	49	12	<b>PISTOL PACKIN' MAMA</b> Hoyt Axton, Jeremiah JH-5003
12	13	14	<b>QUIET LIES</b> Juice Newton, Capitol ST 12210	51	42	23	<b>WINDOWS</b> The Charlie Daniels Band, Epic FE 37694
13	11	30	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005	52	56	99	<b>GREATEST HITS</b> Ronnie Milsap, RCA AAL1 3772
14	12	15	<b>IN BLACK &amp; WHITE</b> Barbara Mandrell, MCA 5295	53	53	76	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965
15	15	18	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305	54	57	9	<b>FAMILY AND FRIENDS</b> Ricky Skaggs, Rounder 0151
16	17	77	<b>FEELS SO RIGHT</b> Alabama, RCA AHL1 3930	55	46	12	<b>SOFT TOUCH</b> Tammy Wynette, Epic 37980
17	18	50	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	56	61	76	<b>JUICE</b> Juice Newton, Capitol ST 12136
18	14	26	<b>BLACK ON BLACK</b> Waylon Jennings, RCA AHL1 4247	57	58	3	<b>OH GIRL</b> Con Hunley, Warner Brothers L-23693
19	21	53	<b>THE PRESSURE IS ON</b> Hank Williams Jr., Elektra/Curb SE 535	58	59	8	<b>THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS</b> Roy Clark, Churchill CR 9421
20	36	2	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Motion Picture Soundtrack, MCA 6112	59	65	2	<b>GREATEST HITS</b> The Bellamy Brothers, Warner Brothers 26397-1
21	22	7	<b>THE LEGEND GOES ON</b> The Statler Brothers, Mercury SRM-1-4048 (Polygram)	60	62	147	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120
22	23	12	<b>SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)</b> Moe Bandy, Columbia FC 38009	61	62	147	<b>THE BEST OF EDDIE RABBITT</b> Elektra 6E 235
23	26	7	<b>TOO GOOD TO HURRY</b> Charly McClain, Epic FE 38064	62	63	83	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330
24	20	8	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320	63	60	175	<b>GREATEST HITS</b> Waylon Jennings, RCA AAL1-3378
25	19	19	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306	64	54	46	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum SE 541
26	27	15	<b>NUMBER ONES</b> Conway Twitty, MCA 5318	65	68	226	<b>STARDUST</b> Willie Nelson, Columbia JC 35305
27	28	6	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975	66	67	24	<b>SEASONS OF THE HEART</b> John Denver, PCA AHL1 4256
28	31	7	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047	67	55	21	<b>CHARLEY SINGS EVERYBODY'S CHOICE</b> Pride, RCA AHL1-4287
29	30	98	<b>GREATEST HITS</b> Kenny Rogers, Liberty LOO 1072	68	69	101	<b>GREATEST HITS</b> Anne Murray, Capitol SOO 12110
30	29	117	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1-3644	69	64	5	<b>JACK GRAYSON SINGS</b> Jack Grayson, Joe-Wes JW 8100
31	24	20	<b>HEART BREAK EXPRESS</b> Dolly Parton, RCA AHL 1-4289	70	70	8	<b>SUGAR FREE</b> Dave Rowland, Elektra E1 60011
32	25	19	<b>WHEN WE WERE BOYS</b> The Bellamy Brothers, Elektra/Curb E1-60099	71	71	4	<b>TALK TO ME</b> Cindy Hurt, Churchill CR-9422
33	32	28	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294	72	75	14	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> Terri Gibbs, MCA 5315
34	33	18	<b>BUSTED</b> John Conlee, MCA 5310	73	74	61	<b>SHARE YOUR LOVE</b> Kenny Rogers, Liberty LOO 1108
35	34	30	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643	74	73	31	<b>FINALLY</b> T.G. Sheppard, Warner/Curb BSK 3600
36	38	49	<b>STRAIT COUNTRY</b> George Strait, MCA 5248	75	66	20	<b>AIN'T GOT NOTHIN' TO LOSE</b> Bobby Bare, Columbia FC 37719
37	35	38	<b>CIMARRON</b> Emmylou Harris, Warner Bros. BSK 3603				
38	39	101	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586				
39	44	4	<b>THIS DREAM'S ON ME</b> Gene Watson, MCA-5302				

SEPTEMBER 4, 1982, BILLBOARD

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# New Assn. Seeks Own TV Awards Show

By IS HOROWITZ

NEW YORK—The Assn. for Classical Music has set as its top priority the establishment of a classical awards television show separate from the annual Grammy TVer.

The group, now possessor of a charter as a non-profit corporation, holds its first general membership meeting early this month, some two years after its initial call to action. Implementation of the organization was delayed pending clearance and approval of the charter.

The National Academy of Recording Arts & Sciences has always given short shrift to classical awards on its national television show, charges Gerald Widoff, artist manager and former retail record retailer and producer.

A member of the ad hoc committee involved in getting the ACM off the ground, Widoff maintains that the Academy treats classics on its show as an "embarrassment." It is always "on and off in a hurry," he says.

While the ACM would prefer tying in with the Grammy concept

in a distinct classical show, talks to this end with the Academy have not been productive, according to Widoff. He says the ACM awards show may go its own way entirely, seeking exposure at first via public television or a cable channel.

Other members of the ad hoc committee are Ira Moss and Marvin Saines of the Moss Music Group. In a letter to persons in the classical community they say the ACM general membership meeting will be held at 5:30 p.m., Sept. 9, at Merkin Hall, a concert facility here at 129 West 67th Street.

Modeled largely after the Country Music Assn., the ACM hopes eventually to be as forceful and successful a promoter for its music. Increased radio airplay for classics will be sought, and the association hopes to make its presence felt in the areas of education, publishing, recording, concerts and composing.

"We will be active as a concerted voice and ardent advocate," the letter states.

ACM membership is open to all individuals and businesses inter-

(Continued on page 65)

## Wine & Cheese Win Sales At Laury's Stores

NEW YORK—Combining live music with wine and cheese parties drew some 2,500 people to Laury's three suburban record stores in the Chicago area last Sunday (22) and boosted sales volume three-fold over normal Sunday expectations.

The events, jointly mounted by Laury's and Chicago's classical music station WFMT, kicked off the final leg of a month-long promotion pushing the various product lines of PolyGram Classics.

London product was offered at reduced prices the first week of August, followed by a week devoted to Deutsche Grammophon and another to Philips. From the 22d to the end of August the entire catalog of PolyGram is on sale.

Sales price for a \$10.98 suggested list album, normally sold in the stores for \$9.98, fell to \$8.89 for the duration of the sale. Midlines carrying a \$6.98 tag were offered at \$5.39.

Spots on WFMT kept consumer interest high, says Laury's principal Art Shulman, and the station contributed further by working out barter deals with a caterer for the Sunday splurge of cheese and dips, and with a wine supplier for the beverages.

Musically, a woodwind trio provided the entertainment at Laury's Deerfield store, a string quartet at Evanston, and a brass quintet at Niles.

While Shulman is happy over the bumper sales generated by the promotion at a time when turnover generally is not too impressive, he claims equal pleasure at goodwill points won. "We made a lot of friends," he says.

On the label level Shulman worked with John Harper, PolyGram vice president, and regional rep Richard Schweer. Coordinator for WFMT was station sales manager Rich Marschner.

## Classical Notes

The second release of Sefel Records will be moving out to dealers shortly, promises Bob Herrington, label rep. Four digital albums of standard repertory performed by Arpad Joo and the London Symphony make up the release, held back until pressing quality standards were met, says Herrington. . . . Anna Moffo is recipient of the Philadelphia Art Alliance's 1982 Medal of Achievement.

Musicmasters has scheduled a series of fall sessions to record a second volume of works composed or arranged by Fritz Kreisler, again with violinist Oscar Shumsky as soloist. Administrative assistant Anne Gilman corrects a statement in a recent Billboard review. The first album in the series was not released earlier on Musical Heritage Society, she points out. . . . Nonesuch will be paying special promotional attention to its complete recording of the Virgil Thomson opera, "Four Saints In Three Acts," just released.

Composers Recordings Inc., until now an LP-only label, is mapping a belated entry into the cassette market. It is currently testing a cassette sampler containing 12 excerpts from its vast catalog of contemporary works. Introductions on the cassette, which lists at \$5, are by composer William Schuman. Two LPs of Elliott Carter material are highlights of the CRI product list this fall, says label head Carter Harman.

# Deutsche Grammophon celebrates the 100th Birthday of The Berlin Philharmonic HERBERT VON KARAJAN



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2532 032



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## The Rhythm & The Blues

• Continued from page 9

an interview in early 1979, displays Ashburn's determination to overcome such roadblocks and his justifiable pride in the Commodores' achievements. "One thing that is needed in this business is for black artists and managers to have true integrity in dealing with each other," he said. "You don't need to con or lie to your artists. You don't have to cheat them. If you play it straight and win, as the Commodores have won, the results are astronomical for everybody involved. There is no other business in the world that gives you the monetary benefits and prestige. I walk through a club and people want to shake my hand. I'm just the manager. But it sure feels good."

\*\*\*

In his prime, Joe Tex was a wry, amusing entertainer with a sly vocal delivery and an effervescent personality. Tex's humor was so pervasive it often seeped into live versions of his straight ballad, "Hold What You've Got." More characteristic were the comedy-soul songs such as "Skinny Legs And All," "Men Are Gettin' Scarce," and "I Gotcha,"

lecherous tunes that were as funny as they were funky. Tex wasn't the greatest of the 1960s soul singers, but through his personality, he carved a special niche for himself in pop history.

\*\*\*

According to Jermaine Jackson, there will be a Jackson Five reunion tour starting in June, 1983. "It'll be a national tour and I'll be working with my brothers regularly for the first time since they signed with Epic," he says. There probably won't be a reunion album a la the latest Temptations release; instead, Jermaine will do some solo hits during the set, including material from his fine new album "Let Me Tickle Your Fancy."

Berry Gordy's name has been listed as producer or co-producer on a number of recent Motown releases. On "Tickle," Gordy is cited as executive producer and co-producer with Jermaine. "I give him cassettes of all my songs and he criticizes and helps improve them," says Jackson. "He doesn't necessarily come down to the studio, but follows the album through every stage. He still has a great sense of song structure, of how things should build and flow. He

protects me from losing songs in the mix by maintaining a perspective on the entire project."

Two members of Devo sing background vocals on "Tickle," the result of a friendship started backstage at a New York television show. "We're definitely gonna work together in the future," Jackson says. "Sometime next year I hope to produce them. They have a different kind of sound and I like it."

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**Short Stuff: Maze featuring Frankie Beverly** has had an underground hit with "Before I Let Go" in the New York area since last spring. While this single from "Live In New Orleans" has long since faded from the national charts, it remains a favorite of local black clubs and portable cassette carriers. Sugar Hill Records, never slow to pick up a trend, has released a rap version of the tune called "Do You Want To Rock" by the **Funky Four**. That New Jersey label also has a rap version of the Dazz Band's "Let It Whip" by the **Treacherous Three** (featuring Philippe Wynne). ... It'll be interesting to see how well the debut **Vanity 6** album on Warner Bros. does. This interracial female trio, Brenda, Susan, and Vanity 6 herself (she says that's her family name), have written, often with members of the **Time**, eight sexually explicit songs in styles that range from funk ("If A Girl Answers (Don't Hang Up)") to new wave ("Bite The Beat"). The album doesn't fit in any particular musical slot, which is a problem. And are radio programmers as ready to play music this sexually upfront by women? They haven't been crazy about **Prince's** more outrageous songs. Vanity 6 will be opening for Prince and the Time this fall, which should make for quite a hot tour. ... A lengthy interview with **Quincy Jones** by this writer is featured in the September issue of **Musician** magazine. ... Any fan of the girl group sound of the early 1960s (Ronettes, Shirelles, etc.) should pick up a copy of **Alan Betrock's** "Girl Groups: The Story Of A Sound" (Delilah Press, \$8.85, 176 pages), a comprehensive history of a short-lived but lively musical genre.

For the record: In last week's column I wrote about comedy in black music, but somehow left out one of the funniest entertainers around, the irrepressible **Millie Jackson**. Her two live albums are as funny as most straight comedy albums and just as wicked.

## RKO/Nederlander Tapes Blues Shows In Chicago

• Continued from page 40

the legends behind the scenes," he says. "Someone like Muddy Waters is already exposed enough."

The chosen veterans were Willie Dixon, author of innumerable blues and rock'n'roll classics, such as "Back Door Man" and "I Just Want To Make Love To You"; Otis Blackwell, composer of "Don't Be Cruel," "All Shook Up," and other Elvis Presley smashes; and Jimmy Witherspoon, a 28-year veteran who hit with "Ain't Nobody's Business" in 1952.

Alligator Records artists Albert Collins, Son Seals, and Koko Taylor, all popular blues artists, filled out the non-veteran portion of the roster.

Appropriately, "the home of the blues" was chosen as shooting site. "We were going to do it in New York," says Television Theatre Co.'s Jonathan Stathakis. "Blues" producer, "but then we realized it made all the sense in the world to do it in Chicago."

The program was taped over two nights at Stages Music Hall, which was filled to capacity with invited guests. Collins, Taylor, and Seals taped the first night and Dixon, Blackwell, and Witherspoon the second. Brief interviews with the artists, conducted by John Driver, were also taped on the scene, to be interspersed later with the concert footage.

The show was shot with five cameras, utilizing some eight hours of videotape, monitored by the Chicago-based video truck Telemation. Sound was recorded separately on the 24-track Canadian mobile unit Le Mobile.

"The Blues: Living And Legend" was originally set as a package of two 60-minute shows, which could also stand separately. Due to the volume of videotape, however, Stathakis says the possibility of making three 75-minute shows is being discussed. "There's so much good footage," he enthuses.

# Billboard Black LPs

Survey For Week Ending 9/4/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	IND	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	6	4	<b>JUMP TO IT</b> Aetha Franklin, Arista AL 9602	1	IND	39	39	18	<b>JJ</b> Junior, Mercury SRM-1-4043 (Polygram)
2	2	14	<b>THROWIN' DOWN</b> Rick James, Gordy 6005GL (Motown)		IND	40	43	4	<b>HOT FUN</b> Dayton, Liberty LT-51126
3	1	12	<b>GAP band IV</b> The Gap Band, Total Experience TE-1-3001 (Polygram)		POL	41	41	9	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
4	5	5	<b>ZAPP II</b> Zapp, Warner Bros. 23583-1		WEA	42	42	11	<b>WINDSONG</b> Randy Crawford, Warner Bros. 1-23687
5	3	12	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP- 4896		RCA	44	44	9	<b>IF THAT'S WHAT IT TAKES</b> Michael McDonald, Warner Bros. 23703-1
6	10	4	<b>DONNA SUMMER</b> Donna Summer, Geffen GHS 2005 (Warner Bros.)		WEA	44	44	9	<b>ON THE FLOOR</b> Fatback Band, Spring SP-1- 6736 (Polygram)
7	7	24	<b>KEEP IT LIVE</b> Dazz Band, Motown 6004ML		IND	45	53	3	<b>NOW IS THE TIME</b> Lou Rawls, Epic FE 37488
8	8	18	<b>THE OTHER WOMAN</b> Ray Parker, Jr., Arista AL 9590		IND	46	49	3	<b>FIRST TAKE</b> The Valentine Brothers, Bridge BR-101936
9	9	8	<b>INSTANT LOVE</b> Cheryl Lynn, Columbia FC 38057		CBS	48	60	2	<b>ALL NIGHT LONG</b> B.B.&Q. Band, Capitol ST- 12212
10	13	6	<b>KEEPIN' LOVE NEW</b> Howard Johnson, A&M SP- 4895		RCA	48	48	19	<b>LOVE ME TENDER</b> B.B. King, MCA MCA 5307
11	4	16	<b>DREAMGIRLS</b> Original Cast, Geffen GHSP 2007 (Warner Bros.)		WEA	49	50	4	<b>CUPID'S IN FASHION</b> Average White Band, Arista AL 9594
12	21	3	<b>THE REAL DEAL</b> The Isley Brothers, T-Neck FZ 38047 (Epic)		CBS	49	55	3	<b>CAMERON ALL THE WAY</b> Rafael Cameron, Salsoul SA-8553 (RCA)
13	15	4	<b>LET ME TICKLE YOUR FANCY</b> Jermaine Jackson, Motown 6017ML		IND	51	46	15	<b>LITE ME UP</b> Herbie Hancock, Columbia FC 37928
14	14	14	<b>STREET OPERA</b> Ashford & Simpson, Capitol ST-12207		CAP	52	52	3	<b>FANDANGO</b> Herb Alpert, A&M SP-3731
15	25	3	<b>THIS ONE'S FOR YOU</b> Teddy Pendergrass, P.I.R. FZ 38118 (Epic)		CBS	53	33	7	<b>STILL IN LOVE</b> Carrie Lucas, Solar E1- 60008 (Elektra)
16	16	15	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> Stevie Wonder, Tama 60021L2 (Motown)		IND	54	35	10	<b>CURRENT</b> Heatwave, Epic FE 38065
17	19	4	<b>TANTALIZINGLY HOT</b> Stephanie Mills, Casablanca NBLP 7265 (Polygram)		POL	55	55	55	<b>EDDIE MURPHY</b> Eddie Murphy, Columbia FC 38180
18	11	9	<b>WE GO A LONG WAY BACK</b> Bloodstone, T-Neck FZ 38115 (Epic)		CBS	56	56	55	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576
19	12	17	<b>MY FAVORITE PERSON</b> The O'Jays, P.I.R. FZ 37999 (Epic)		CBS	57	59	71	<b>STREET SONGS</b> Rick James, Gordy GB-1002M1 (Motown)
20	17	12	<b>I'M THE ONE</b> Roberta Flack, Atlantic SD 19354		WEA	58	47	32	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S-27 (Elektra)
21	18	24	<b>BRILLIANCE</b> Atlantic Starr, A&M SP- 4883		RCA	59	62	19	<b>LIT'L SUZY</b> Ozone, Motown 6011ML
22	20	25	<b>OUTLAW</b> War, RCA AFL-4208		RCA	60	62	19	<b>ATTITUDES</b> Brass Construction, Liberty LT-51121
23	40	2	<b>SNEAKIN' OUT</b> Stacy Lattisaw, Cotillion 90002-1 (Atlantic)		WEA	61	57	17	<b>TUG OF WAR</b> Paul McCartney, Columbia TC 37462
24	23	10	<b>HAPPY TOGETHER</b> Odyssey, RCA AFL-4240		RCA	62	51	5	<b>THE SEQUENCE</b> The Sequence, Sugar Hill SH 267
25	26	8	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1		WEA	63	63	6	<b>GREATEST HITS</b> Shalamar, Solar BXL-4262 (RCA)
26	22	9	<b>HERE WE GO AGAIN</b> Bobby Bland, MCA MCA 5297		MCA	64	54	14	<b>STEAMIN' HOT</b> The Reddings, Believe In A Dream FZ 37974 (Epic)
27	24	7	<b>SO EXCITED</b> Pointer Sisters, Planet BXL-4355 (RCA)		RCA	65	65	75	<b>THE DUDE</b> Quincy Jones, A&M SP 3721
28	27	11	<b>SOONER OR LATER</b> Larry Graham, Warner Bros. BSK 3668		WEA	66	66	14	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
29	29	20	<b>ALLIGATOR WOMAN</b> Cameo, Chocolate City CCLP 2021 (Polygram)		POL	67	67	46	<b>SOMETHING SPECIAL</b> Kool & The Gang, De-Lite DSR 8502 (Polygram)
30	30	20	<b>STRAIGHT FROM THE HEART</b> Patrice Rushen, Elektra E1- 60015		WEA	68	70	10	<b>WISE GUY</b> Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
31	31	20	<b>D TRAIN</b> D Train, Prelude PRL 14105		IND	69	69	51	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451
32	32	21	<b>NI-CY</b> Deniece Williams, ARC/Columbia FC 37952		CBS	70	61	13	<b>I'LL DO MY BEST</b> Ritchie Family RCA AFL-4323
33	28	19	<b>REUNION</b> The Temptations, Gordy 6008GL (Motown)		IND	71	58	16	<b>THE ONE GIVETH THE COUNT TAKETH AWAY</b> William "Bootsy" Collins, Warner Bros. BSK 3667
34	34	30	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406		IND	72	72	13	<b>NEW DIMENSIONS</b> The Dramatics, Capitol ST-12205
35	45	2	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38086		CBS	73	64	12	<b>TRUST ME</b> Jean Carn, Motown 6010ML
36	37	24	<b>WHO'S FOOLIN' WHO</b> One Way, MCA MCA 5279		MCA	74	68	42	<b>SKYYLINE</b> Skyy, Salsoul SA-8548 (RCA)
37	36	29	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra)		WEA	75	71	7	<b>FACE TO FACE</b> Gino Soccio, RFC Atlantic SD 19358
38	38	8	<b>AS WE SPEAK</b> David Sanborn, Warner Bros. 1-23650		WEA				

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

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71 WILLIAM "BOOTS" COLLINS—THE ONE GIVETH,  
THE COUNT TAKETH AWAY

Thanks for recording with us.

## WBNX Utilizing 'Salsa-Rengue' Format Is A Blend Of Salsa, Dominican Merengue

By TONY SABOURNIN

NEW YORK—Hoping to cater to New York Latin tastes, WBNX has recently changed its programming from a mix of salsa and ballad to a Latin dance music format they call "Salsa-Rengue" (salsa and Dominican merengue). According to the AM station's programming director, Jimmy Jimenez, "this move fills in the void created by WJIT's move into the ballad market (Billboard, July 24) and gives some overdue recognition to the ever-growing Dominican population of the metropolitan area."

The new format, initiated in mid July, comprises a mix of alternating salsa and merengue cuts with a two new songs-one oldie rotation. Ballads, which make up approximately 4% of the total programming, are represented mostly by boleros, interpreted by salsa singers like Hector Lavoe and Ismael Miranda.

Jimenez also explained that this is

the final phase of a process which started a couple of years ago when DJ Polito Vega's afternoon (2-6 p.m.) slot was dubbed "Salsa-Rengue." "The response was such," stated Jimenez, "that people on the street refer to Polito as Salsa-Rengue."

"This is a hot, exciting city," added Jimenez, "and even ballad listeners go out and spend their money in nightclubs where salsa and merengue are played. Therefore, we feel BNX is unique in format, as well as more in agreement with the taste of the community." According to Jimenez, his market is composed of

young, recently-arrived Dominicans and Puerto Ricans who don't have full control over the English language and want to preserve their culture, especially their music. Although the latest Arbitron ratings don't yet reflect the results of its new programming, Jimenez claims that "word of mouth is very positive."

In addition to Vega and Jimenez himself, who hosts a half-hour call-in program at 9 a.m. called "Ayuda" ("Help") in which topics of general interest are discussed, other DJs are Fermin Luna (9:30 a.m. to 2 p.m.) and Jose Elias Pena (7:30 to 10 p.m.). WBNX broadcasts from 9 a.m. to 6 p.m., and from 7:30 p.m. to 10 p.m.

In addition, Jimenez boasts that the station has the most complete news coverage team of any New York Latin radio station, with correspondents in the Dominican Republic, Puerto Rico and Miami, as well as the two New York anchorpersons, Maria Luisa Martinez and Hector Pablo Roa.

### Ariola Meet Cancelled

MEXICO CITY—Ariola has cancelled its sales convention planned for the end of the month in Acapulco. The cancellation is seen as a sign of the austerity mood dominating the Mexican industry since the most recent peso devaluation.

## Notas

Dancers versus listeners may be one way of characterizing New York's Latin radio audience. The dancers are not always dancing, of course; they may be lounging at the beach, but somewhere in their heads, if nowhere else, there's a dance going on. Their listening pleasure: r&b and Latin dance music. The listeners sometimes go dancing, but what they want most is to hear a melody, an arrangement, and some lyrics that will speak of that which concerns them most, love. The ballad is their pleasure.

Most, though not all, of the listeners are women; most of the balladeers they listen to are strikingly handsome young men. The dancers are men and women (they dance in pairs), but the whole Latin dance music scene has a definite macho air about it. The young urban male, tough from his boxer shoes to his lightweight stereophones, is tuned in to something that will make the city around him dance.

This polarization is influencing programming. WJIT's move from its heavy salsa format into softer Latin pop sounds has been countered by WBNX's recent decision to concentrate on salsa and merengue (see story this page). And the city's r&b stations are segueing into Latin cuts more often these days.

The music itself is being shaped

by the public, though perhaps less noticeably. We can expect the more musically oriented dance bands to increase their instrumental recordings, cuts like Ray Barretto's "La Cuna" which can fluidly cross over into r&b formats. On the other hand, we will hear more thoughtfully written, clearly articulated romantic lyrics coming from tropical singers—it goes without saying that they must be good looking males—who can cross over into Julio/El Puma/Emmanuel territory. In this respect, it will be interesting to watch the radio fortunes of a long awaited all-bolero LP from Ruben Blades.

★ ★ ★

Musica Latina is a magazine devoted to (what else?) Latin music. Heavily into salsa, it includes pieces on major artists and industry figures and there are even classifieds where struggling artists can advertise their chops. The inside back cover has ads for the promoters of local Latin bands like *Sonora Ritmica* and *Sonora Paramera*, and if you've never heard of them, it's because you're not Dutch. Musica Latina is published in Holland. *Juega*, Hans!

★ ★ ★

The Italians are coming! Prompted by the success in the U.S. Latin market of Italy's Baby Rec-

(Continued on opposite page)



ONE PLUS ONE—Songwriters Ruben Amado, left, and Javier Santos, right, receive awards from Beechwood Music executive Jorge G. Cruz, for the sales of 750,000 copies of "1 + 1 = 2 Enamorados," recorded by Luis Miguel on Mexico's Capitol label.

### PESO DEVALUED AGAIN

## Mexican Labels Plan \$ Hike

MEXICO CITY—Following the second 1982 major devaluation August 5, the Mexican record and tape industry has set general plans for another price hike of around 30% across the board to adjust to the rapidly changing economics of the country. There was a similar price increase earlier this year shortly after the initial devaluation in February.

Barring any government price control, most labels are now poised to make the upward adjustment effective this month. Some have even moved in a swifter fashion by jumping wholesale prices as of late last month. The cost of a wholesale LP changes from between 170 to 180 pesos to approximately 236 pesos. In terms of retail pricing the cost to the public goes from around 260 pesos to 350 pesos.

Translating into dollars is impossible since the parity of the peso to the dollar fluctuates too rapidly. Peso parity in August ranged from

69.50 to 130 to the dollar, even more in the black market.

Retail buyers here are accepting the new price changes with reservations. Some feel that there will be a drop in sales. Other just shrug and are reconciled to the abrupt change. The general consensus of the industry, though, is that when things do stabilize there will be an upward trend in public buying of musical software. "It is too early to say," remarked one anonymous top exec, "but we must get on track before the year end's traditional surge of purchasing."

One objection to the price hike is the fear that the sale of catalog items will diminish substantially, with a resulting loss of store traffic. "It's not a matter of greed," explains one label executive, "but merely trying to stay alive within the galloping inflation."

Besides the major labels in AM-PROFON, all labels within the PROFONEX fold are going up in their price structuring.

### VIA CABLE TV SERVICE

## Mexico Gets Video Music Outlet

By ANNE GEYER

MEXICO CITY—Inspired by MTV in the U.S., Cablevision, the cable television service owned by Televisa, has launched Musicable, a six-hour daily, all-music program on channel 16 here, which previously only programmed recent films. The bulk of the programming is English-language music, primarily rock, and some music in Spanish.

According to Musicable program director Eugenio Dubenard, the move from films to music during daytime and prime early evening hours was prompted by censorship pressures that prevented most films from being aired before 10 p.m. during the week and 9 p.m. on Friday and Saturday.

Musicable's programming is composed entirely of promotional videos provided at no charge by record companies. "It's a perfect relationship," comments Dubenard. "We receive the tapes free of charge and their artists are being promoted free of charge."

Musicable currently receives videotapes from RCA, Ariola, EMI-

Capitol, PolyGram, Gamma and WEA. However, the supply is insufficient and tapes are often repeated several times in an evening, though never more than once in a single hour.

The repetition doesn't bother Dubenard, who claims that Musicable, which is being promoted as "radio with images," works much like radio programming. "Like radio, you don't listen all day, and the more popular songs are repeated more frequently."

A typical evening's program will include clips of Donna Summer, the Rolling Stones, Sheena Easton, Journey, Foreigner, Dr. Hook, the Eagles, Who, Ambrosia and Fleetwood Mac—with a little Kenny Rogers and Anne Murray sandwiched in for good measure.

The lack of Spanish music is due to a scarcity of tapes of Spanish-language artists. "We're trying to convince the record companies here to do video tapes when they release new albums, just as they do in the States with English-language artists," explains Dubenard.

Dubenard believes the music program will help lure the 12 to 34 age group, a market which he feels has been ignored by cable television in Mexico. He claims they are already receiving hundreds of phone calls a week from youngsters who ask for their favorite artists.

By December, Musicable, currently staffed by only four people, is slated to have an on-air, on-screen jock who will take telephone requests during the broadcast. Other plans include Musicable's own productions, including interviews with recording artists, stereo broadcast, a musical news segment, daily or weekly announcement of the Billboard top 10, and the transmission of full-length televised concerts. (Musicable has bought the rights to NBC's "Midnight Special," but no decision has been reached on whether to use the show in segments or as whole concerts.) And once the quantity of tapes by Spanish-language artists has increased, Musicable may branch into two entities—one for music in English, the other in Spanish.

Though Musicable required no

original investment, and currently spends only \$2,500 a month on its production staff, future expenditures, like everything else in Mexico these days, depend on the effect of the peso devaluations.

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## Puerto Rico Top LP's

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This Week Report	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	—	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301
2	—	ISMAEL MIRANDA Exitos de los 50, Fania 0798
3	—	MENUDO Por amor, Padosa 1012
4	—	EL GRAN COMBO Nuestro aniversario, Combo 2026
5	—	ROBERTO CARLOS Cama y mesa, CBS 12315
6	—	FELIPE RODRIGUEZ 16 exitos, TTH 1830
7	—	SOLEDAD BRAVO TH 1214
8	—	WILLIE COLON Los 14 exitos, Profono Int'l 1402
9	—	LUIS PERICO ORTIZ Sabroso, Perico 320
10	—	TITO RODRIGUEZ 15 inolvidables exitos, Latino 4152
11	—	EDNITA NAZARIO Ednita, Padosa 1015
12	—	LOS CONDES Los grandes exitos de Los Condes, The Music Stamp 007
13	—	LUIS MIGUEL Un sol, Odeon 73189
14	—	WILLIE COLON Y RUBEN BLADES The Last Fight (Banda Sonora), Fania 616
15	—	DANNY RIVERA Los 15 grandes exitos, Velvet 6015

## OAS Music Division Sets Live Pedro Vargas Album

NEW YORK—As part of its prestigious Inter-American Musical Editions series, the Technical Unit on Music of the Organization of American States has produced what many feel could be the last recordings by the Mexican singer Pedro Vargas.

The double album, in which Vargas sings 18 of the tunes he made famous, was recorded live during the homage paid to the singer on September of last year, at Washington's Kennedy Center. At that time, the performance, which included a ceremony attended by the diplomatic corps and celebrities from Latin America and the United States, was telecast to Mexico and the U.S.

The record was presented last month in Washington by the Secretary General of the organization, Alejandro Orfila. Arrangements were made to transmit the presentation ceremony directly from Vargas' home in Mexico, where the singer, who is seriously ill, is confined.

So far, 13 albums have been released by the OAS. The most recent, besides the Vargas album, are "Homage To Alberto Williams," an Argentine composer, by pianist Lia Cimaglia Espinosa; and "Homage To Alberto Ginastera," probably the most important and best known Argentine classical composer, performed by the Washington Quartet,

with Leon Fleisher as conductor.

According to Efrain Paesky, coordinator and director of the series and director of the Inter-American Council of Music, the first 10 recordings have received critical praise all over Latin America and the U.S. for their high musical and technical quality. Paesky intends to produce around 25 recordings a year to capture the great musical wealth of the continent.

## CBS Mexico Tops AMPRYT Awards

MEXICO CITY—CBS Mexico has taken the lion's share of the awards presented by the Mexican show business journalists' association AMPRYT at its annual awards banquet. CBS artists like Manoella Torres, Vikki Carr, Vicente Fernandez and others took a total of seven awards, with the executive director of the year award going to CBS head Armando de Llano.

Other artists winning AMPRYT's awards included Jose Jose, Oscar Athie, Los Joao, Amanda Miguel, Rigo Tovar, Diego Verdaguier, Beatriz Adriana, Los Babys, Prisma and Menudo. Venus Rey, who heads Mexico's musicians union, received a special award.

Continued from opposite page

ords artists Ricchi e Poveri, on Mexico's Musart label for their Spanish language records, Musart's U.S. distributor, Musical Records and Tapes, is releasing an LP by **Al Bano and Romina Power** (Tyrone Power's daughter). According to Musical Records promotion manager Alba Eagan, the Miami-based company, whose Mexican-oriented product seldom gets airplay in that city, is enjoying top listings with the Italians. The Italian boom is only six weeks old, but Musical Records is already planning a promotional tour for Ricchi e Poveri sometime in October, and possibly a concert in the Miami area.

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The LAMAS (Latin American Music in Alternative Spaces) Summer Music Festival has been on again this year in New York. The festival's four concerts, held at different public sights through the city, have featured **Tania Maria, Mario Rivera, Jorge Dalto, Alfredo de la Fe, Paquito D'Rivera** and **Bobby Sababria**.

The William Morris Agency confirms its agreements to represent CBS artists **Julio Iglesias** and **José Luis Rodríguez**. American tours are planned for both artists, Jose Luis in October of this year and Julio in March of 1983. Vice president of in-

## Immigration Woes Hit Cubans

### Officials Won't Issue Documents For Overseas Travel

By TONY SABOURNIN

NEW YORK—The refusal of the Dept. of Immigration and Naturalization to change the existing immigration status of those Cuban musicians who came to the United States in the Mariel boatlift is preventing the Latin jazz venue Soundscape from representing the Latin New York sounds in the Berlin Festival, according to Soundscape manager Verna Gillis.

Gillis, who was asked to participate in the festival by George Gruntz, musical director and producer of the Berlin Festival, hoped to bring Cuban percussionist Daniel Ponce and his group New York Now plus two other bands. However, she was met by the constant refusal of the Dept. of Immigration and Naturalization which claims that Ponce, as part of the group of Cubans who came to the United States in the Mariel boatlift, was given a "Cuban entrant" status. "This means," says Gillis, "Daniel can't be issued a passport or traveling papers, an unfair situation for an artist of his caliber who is in international demand and which prevents him from developing his craft."

This edict has forced both Gillis and Gruntz to seek a solution to their problem through other means, so far unsuccessful. According to Gillis, George Gruntz wrote to Robert Blucker, consul general of the American Consulate of West Germany, requesting help in this matter. "Mr. Blucker answered that his office could do nothing to remedy this situation since this was a matter under the jurisdiction of the Department of Immigration and Naturalization," relates Gillis. Gillis herself wrote to President Reagan explaining the situation, still to no avail.

Congressman Ted Weiss' office, on the other hand, has been lending his support to Ponce's cause. Ellen

Wallich, district assistant to Congressman Weiss, said that her offices' efforts to help the percussionist started in September, 1981, when a request to obtain refugee travel documents for Ponce was made to the Immigration and Naturalization Services regional office of Burlington, Vermont. This request was subsequently denied. Another request to the refugee parole division of immigration in Washington in October was also refused, citing that Ponce's reason "did not constitute an emergency, such as a grave illness—the only case in which exceptions are made for refugees," says Wallich, "We have just sent another letter to John Rebsamen, director of the refugee parole division, outlining the limitations in career opportunity that Ponce and other Cuban refugee musicians are being subjected to."

Another musician whose case is similar to Ponce's is Ignacio Berroa, drummer for the Dizzy Gillespie

and Paquito D'Rivera jazz groups, who recently had to forsake tours with both bands to the Far East for the same reason. Berroa can't understand the authorities' refusal to let him travel. "It's incredible, considering that during my travels with Dizzy and Paquito, more than Cuban folklore I'm representing the United States. Furthermore," he adds, "the irony is that Immigration sees fit to issue travel papers to Cuban artists, like Noel Nicola and Sara Gonzalez, for touring in the U.S."

On his behalf, Daniel Ponce stated "since we came to this country, we have strived to develop ourselves economically and artistically—without recurring to federal aid programs—by recording and performing with top artists. To prevent me from traveling abroad in the pursuit of the artistic goals I came seeking to this country, it's simply not fair."



**BIRTHDAY PARTY**—Cuban percussionist Daniel Ponce receives birthday greetings from saxophonist Mario Rivera at a party organized by Daniel's manager, Verna Gillis, center, at the Village Gate in New York. Fellow Cuban musician Paquito D'Rivera, right, cheers them on.

## Notas

ternational operations Dick Allen will represent both singers.

The lonely bull is charging at the Latin market these days with both horns. One is A&M's new Latin wing, A y M (Billboard, Aug. 12). The other is Herb Alpert's own "Fandango" LP, which A&M claims is número uno in current Venezuelan charts. . . . Spanish saxophonist **Pedro Iturralde**, known for his special brand of flamenco jazz, is being introduced to the U.S. via the "A

Collection Of Jazz" songfolio published by Song of Songs Music. . . . Phonogram is releasing Mexican singer **Fernando Riba's** latest LP in Spain, England, Ireland, Holland, Belgium and Luxembourg, with probable expansion into Germany, Austria, Switzerland, Sweden, Norway, Finland and Denmark. . . . Argentine singer **Valeria Lynch**, the Mexican stage's Evita, is visiting Puerto Rico, Miami and Los Angeles this month.

Survey For Week Ending 9/4/82					
CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	<b>JUAN GABRIEL</b> Cosas de enamorados, Pronto 0702	1	1	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301
2	2	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301	2	—	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018
3	3	<b>LOS YONICS</b> Rosas Blancas, Profono 3074	3	3	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro 4013
4	—	<b>VICENTE FERNANDEZ</b> Es la diferencia, CBS 20628	4	13	<b>ROBERTO CARLOS</b> Cama y mesa, CBS 12315
5	5	<b>ALBERTO VAZQUEZ</b> 15 éxitos, Telediscos 1024	5	14	<b>ROCIO JURADO</b> Come una ola, RCA 401
6	9	<b>RICCHIE E POVERI</b> Sera porque te amo, Musart 14525	6	8	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026
7	—	<b>LUIS MIGUEL</b> Un sol, Odeon 73189	7	2	<b>LUPITA D'ALESSIO</b> Ni loca, Orfeon 5298
8	—	<b>LOS HUMILDES</b> Quinto aniversario, Fama 617	8	7	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702
9	—	<b>JOSE JOSE</b> 15 éxitos de ayer, Telediscos 1027	9	—	<b>RICCHIE E POVERI</b> Sera porque te amo, Musart 14525
10	4	<b>FESTIVAL JUGUEMOS A CANTAR</b> 15 éxitos infantiles, Musart 1823	10	—	<b>PLACIDO DOMINGO</b> Canciones mexicanas, CBS 10326
11	6	<b>LOS BUKIS</b> Profono 3050	11	—	<b>SERGIO BACHELLI</b> Dulce companera, Belter 330120
12	—	<b>EL MILAGRO</b> Mar 132	12	—	<b>VIKKI CARR</b> Retrato del amor, CBS 20560
13	—	<b>RIGO TOVAR</b> Rigo en serenata, Profono 3077	13	—	<b>CHRISTIAN</b> Por tu amor, Peerless 2252
14	—	<b>MARIACHI VARGAS DE TECATITLAN</b> Viva la independencia, Telediscos 1504	14	—	<b>PAPAITO</b> SAR 1030
15	7	<b>JOSE JOSE</b> Gracias, Pronto 0701	15	—	<b>MADE IN SPAIN</b> Disco Hits, Belter 330118
NEW YORK			TEXAS		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	2	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	1	6	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301
2	1	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301	2	2	<b>JUAN GABRIEL</b> Ya no me vuelvo a enamorar, Pronto 0702
3	4	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro	3	—	<b>LOS CANDETES DE LINARES</b> Un viejo amor, Ramex 1071
4	3	<b>MENUDO</b> Quiero ser, Raff 9085	4	9	<b>RIGO TOVAR</b> 15 éxitos, Profono 1504
5	—	<b>CONJUNTO CLASICO</b> Si no bailan con ellos no bailan con nadie, Lo mejor 805	5	1	<b>LOS TIGRES DEL NORTE</b> Carrera contra la muerte, Fama 615
6	—	<b>WILLIE ROSARIO</b> El fogon, TH 2182	6	—	<b>RIGO TOVAR</b> En serenata, Profono 3077
7	—	<b>ROCIO JURADO</b> Como una ola, RCA 401	7	5	<b>ROBERTO PULIDO</b> Envidias, Profono 3081
8	6	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702	8	—	<b>GRUPO ROMANCE</b> Enamorado de ti, Amistad Rec. 1001
9	—	<b>LIZANDRO MESA</b> Cancion para una muerte anunciada, Toboga 600	9	—	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240
10	—	<b>MIGUEL PROVENTUD</b> Eres todo en mi, West Side 4151	10	—	<b>RENACIMIENTO 74</b> Quisiera ser, Ramex 1070
11	7	<b>LUPITA D'ALESSIO</b> Borrare tu nombre, 5298	11	—	<b>TOBY TORRES</b> Ojitos negros, BLD 1081
12	—	<b>FELIPE RODRIGUEZ</b> Los 16 grandes éxitos, TH 1830	12	4	<b>MAZZ</b> Command Performance, Cara 031
13	—	<b>RALPHY LEAVITT</b> Sembrando semillas en el alma del pueblo, TH 2178	13	—	<b>LOS AGUILARES</b> Dina 1031
14	5	<b>CAMILO SESTO</b> Mas y mas, Pronto 0700	14	—	<b>JIMMY EDWARDS</b> Tu prieto, TH 2165
15	12	<b>JULIO IGLESIAS</b> De niña a mujer, CBS 50317	15	7	<b>LITTLE JOE</b> 15 éxitos rancheros, Freddie 1234

SEPTEMBER 4, 1982, BILLBOARD

## Sony U.K. Unveils CD Player Pan-European Launch Is Delayed Until Spring '83

By NICK ROBERTSHAW

LONDON—Sony U.K. has previewed its first production model Compact Disc player, the CDP-101. Originally set for this fall, the pan-European launch will now take place in spring of 1983.

Introducing the model, consumer products head Tim Steel said the delay was to enable Sony and CD originators Philips—partners since the 1979 agreement on patent exchange—to come to market at the same time.

Rumors of a rift between the two electronics giants have been denied by Sony. Newspaper reports that no Philips representatives were invited to the preview are untrue, it says, and collaboration remains as close as ever. Nor has Sony criticized Philips' marketing expertise.

Nevertheless, there are problems over the level of European import duties. Philips is said to have approached the European Commission and a number of individual governments about the possibility of a 25% levy on CD players, rather than the usual 9.5% for Japanese electronics imports, and in the cur-

rent world climate of recession there is a strong protectionist feeling in European industry.

Sony in turn has hinted that, should the duty be raised, some of the Japanese manufacturers among the 30 or so firms planning to make hardware under license might pull out.

Steel said at the preview that machine prices would be set "as high as the market will stand"—possibly as much as \$1,000—but one consequence of the wrangling between the two partners may well be a modest price war, with Philips undercutting the Japanese company's figure.

Another factor in the delayed launch is software. So far the list of record companies set to press CD disks is confined to PolyGram and Sonopress, Ariola and the small U.K. audiophile label Nimbus, and a number of Japanese companies including CBS/Sony, Nippon Columbia, Pioneer, Toshiba-EMI and Matsushita. CBS/Sony and PolyGram will initially operate the two main pressing facilities, with custom pressing available to other labels. Capacity at PolyGram's new Hanover plant is around 40,000 disks a

day, each taking around five seconds longer to press than a normal audio album.

Since hardware availability will be limited in the early stages of the launch, an over-large catalog would be counter-productive, reducing unit volume on individual titles to unacceptably low levels. PolyGram companies alone will be providing around 200 titles for the launch.

But Sony and Philips would like to see at least 250 titles in the shops from day one, and for this reason are anxious to break down the solid resistance of U.S. record companies to the new medium.

"We shall have to work hard to motivate the record industry," says Steel. Sony believes pressure from major artists keen to explore CD recording and make their work available in the CD format will soon force a change of attitude, but accepts that a combination of circumstances—Philips' demand for a three cent royalty, absence of any anti-copying device, wariness induced by the experience of SelectaVision, fear of traditional methods and pressing plants being made obsolete—is contributing to the U.S. attitude.

INDIE U.K. PUBLISHER

## Campbell Connelly Put Up For Sale

By PETER JONES

LONDON—Campbell Connelly, the last of the major British music publishing companies to survive as a fully independent outfit, is up for sale, with an asking price of around \$10.3 million.

The company was set up in 1925 by songwriting duo Jimmy Campbell and Reg Connelly to handle revenue from their first big international hit, "Show Me The Way To Go Home," which was much performed in the golden days of British vaudeville.

Since the death of Connelly in 1963, the firm has been managed by two trustee owners: Reginald Munns, who joined in 1936 and specializes in finance and administration, and Leon Morgan, a lawyer, plus Roy Berry, long-serving managing director, who joined Campbell Connelly 34 years ago.

There are 15 subsidiary companies involved in the Campbell Connelly operation, which controls a massive catalog of standards, including "Pennies From Heaven," "Goodnight Sweetheart," "Take The 'A' Train," "We'll Meet Again," and on through "Big Spender" to "Summertime Blues." Included on its long roster of big name writers are Ray Noble, Duke Ellington, Johnny Mercer, Vincent Youmans and De Sylva, Brown and Henderson.

There are wholly-owned Campbell Connelly subsidiaries in the U.S., Australia and France, and part-owned affiliates in many other territories.

The overseas assets will be included in the sale, and the asking price includes freehold premises in 18th-century Soho Square, a build-

ing covered by an official architectural protection order. The office block is reckoned to be worth around a third of the total asking price.

It's believed there have been more than 30 initial inquiries from prospective purchasers from various areas of the music industry. Though it seems certain the company will go to the highest bidder, Campbell Connelly hopes that it will end up with a British buyer. The company will be sold as a complete business, not piecemeal. The deal is expected to be completed by Christmas.

Campbell Connelly has a staff of 20, but only Roy Berry has a service contract.

Among the subsidiary companies involved are Cinephonic, Dash Music, Glendale, Ivy and Planetary Nom.

## Capitol Group Names Two In Int'l Division

LOS ANGELES — Capitol/EMI America/Liberty Records Group president Don Zimmermann has announced two appointments in the group's international division.

Mike Edwards, who had been sales director of EMI Records, has been named director, international, European operations, Capitol/EMIA/Liberty Records Group. Lothar Meinerzhagen, who had been head of promotion for EMI Electrola in Germany, has been named international promotion manager, European operations, Capitol/EMIA/Liberty Records Group.

## SALES OFF 1%

## German First Half 'Acceptable'

By WOLFGANG SPAHR

HAMBURG—With a total turnover of 73.8 million records and prerecorded cassettes, unit sales for companies associated with the German Phonographic Industry during the first half of 1982 are just 1% down on the January to June figures for last year.

That is seen here as being a reasonably acceptable outcome, considering the "near-scare" returns of the first quarter.

In the January to March period this year, unit sales were down 7%, representing some two million records and tapes, compared with the first quarter of 1981. An upturn of around 6% in the second quarter this year meant that the half-year figures were virtually the same as last year.

While the figures don't show monetary results, the fact is that unit sales of singles during the first half of 1982 are up by around 10% at 22.2 million units, which shows a two million upturn on the previous year.

However, this is due to a strong upturn in the second quarter, the first three months being flat.

The increase April to June was 24% up on the same period of 1981.

There's also a slight increase in the second quarter of this year compared with 1981 for sales of albums and cassettes. These units sales were down 9% on the first quarter figures compared with 1981, but a second quarter build-up shows a dip of only 5% compared with last year.

Album sales for the second quarter increased only in the low-price lines, increases which compensate for drops in normal price cassettes, but not for standard price albums.

Basically, the figures, covering some 90% of the record company action here show records down compared with the first half of 1981, by around 10%, but prerecorded cassettes up by 4%.

At standard price, the second quarter figures show a dip, at 24.2 million units, of 7% compared with 1981, and 5.5 million cassettes in this

range indicate a unit drop of 11% compared with last year.

Classical product market share, at 8.5% for records and cassettes, stays pretty much the same as in the first six months of 1981. But though second quarter figures were up 13% on the same period of 1981, the poor statistics for the first quarter were not compensated for.

## MECHANICAL ROYALTY DISPUTE

## IFPI, GEMA To Arbitration?

• Continued from page 3

lic at 25 different prices, and there were at least seven different dealer prices for the same product.

"This emphasizes the tremendous problem we have to find an average price level on which to base the 8% royalty," he says.

Sikorski adds that if a fixed fee were adopted, the agreement would have to incorporate provision for a regular review of the amount every 12 or 15 months.

IFPI, however, is extremely unenthusiastic about the fixed fee solution. The Federation would prefer a system based on that established earlier this year in the U.K. (Billboard, Feb. 27) which provides for various percentage mark-ups to be added to the wholesale prices of product before the royalty percentage is calculated.

However, whereas Britain's Mechanical Right Society accepted the somewhat smaller royalty income that the new agreement generated, some European mechanical right societies—GEMA and Austro-Mechana, among them—are insisting that they will not accept any agreement that results in a diminution of their mechanical royalty receipts.

This response thus rules out any possibility of a rebate on mechanicals when the new IFPI/BIEM agreement, retroactive to Jan. 1 this year, is eventually concluded.

Recently the German IFPI group

made a proposal to GEMA that its member companies should withhold 10% of the due mechanical royalty payments and consign this portion to escrow pending conclusion of a new IFPI/BIEM agreement, but GEMA rejected the plan. Under German copyright law, GEMA is required to publish its tariffs and, in the absence of an agreement with the record companies, it may well do this in a matter of weeks. If it does, music users will have to accept the GEMA rates or appeal to the arbitration tribunal.

Assistance with this story was provided by Wolfgang Spahr and Manfred Schreiber.

GEMA's determination not to see any erosion of its mechanical royalty income is based on its constantly reiterated claim that while most incomes over the last two or three decades have shown some semblance of keeping pace with inflation, the income of its members over the same period has, in real terms, gone down.

Says Sikorski: "If the mechanical royalty income of societies in the BIEM countries has increased from year to year, it is only because more units have been sold. The fact is that the royalty per record has declined at a time when it should have been augmented to cope with inflation."

Dr. Norbert Thurrow, director of the German national IFPI group,

agrees that prices have decreased over the last five years but argues that the rise in unit sales up until three or four years ago has been "huge." "Certainly there has been a decline since then, but this is a factor we can do nothing about," he says.

He points out that the IFPI/BIEM negotiations have been further complicated by the fact that the old agreement is currently under investigation by the Common Market Commission in Brussels to see if it violates any of the provisions of the Treaty of Rome.

There are no plans at present for a resumption of negotiations between the IFPI and BIEM although IFPI has made it known that it is anxious to renew contact in an attempt to overcome a problem which has so far been stubbornly resistant to resolution.

The BIEM board is due to meet in Rome on Oct. 2 when, no doubt, the mechanical royalty problem will be a priority item on the agenda.

Meanwhile, both parties await the outcome of the talks between the German IFPI group and GEMA on Sept. 7. If they are unproductive, then the matter will go to the arbitration tribunal. The last time this happened was in 1974 in almost identical circumstances; but the tribunal, in the end, was not required to arbitrate because, in the meantime the German record industry and GEMA reached an understanding.

## SYNTHESIZED MUSIC SHOWCASE

## Ars Electronica Festival Set

VIENNA — Latest developments in computerized and synthesized music will be showcased in this year's Ars Electronica Festival, Sept. 24-Oct. 1, organized by Austrian radio (ORF) in conjunction with the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (MIT).

Key features of the 1982 event will include: the premiere of "Erdenklang," claimed to be the first computer-acoustic symphony; the "Linzer Klangwolke," a symphonic open air concert featuring Gustav Mahler's Fifth Symphony, with the Vienna Philharmonic Orchestra, conducted by Lorin Maazel; and "Electronic Jazz Concert," by Joe Zawinul, featuring the Electronic Jazz Workshop Ensemble.

Also lined up is "Icarus," described as "a laser opera for multi-

media and electronics," by Paul Earls, Otto Piene and Ron Hays, plus a Sun Ra electronic jazz showcase and "Galaxis M 31," programmed as "a musical-visual event," by Michael Weisser and Robert Schroeder.

The importance of the event is underlined by the artistic and commercial successes of development unveiled in earlier Ars Electronica festivals. One was the Australian music computer of Hubert Bognermayr and Harald Suschrader, whose computer symphony "Erdenklang" was released in LP form here by Gig Records and has subsequently created international interest.

A pupil of the Bognermayr and Suschrader team, Klaus Pruenster, used the computer to record an LP and a single, the latter currently in the Austrian top 10.

## Digital Disk To Highlight Tokyo Audio Fair '82

TOKYO—The digital audio disk (DAD), both hardware and software, is set to be a key feature of the Audio Fair '82 in Harumi Tokyo, Oct. 28-Nov. 1.

This event is now rated the world's biggest audio fair, according to Saburo Yamaguchi, chairman of the Japanese Audio Society (JAS), which co-sponsors the event with the Electronic Industries Assn. of Japan (EIAJ).

Yamaguchi calls DAD "the fifth program source," coming after records, tapes, AM-FM radio and television, and he says many firms will exhibit new product and prototypes at this year's Audio Fair.

It's expected there will be more than 300,000 visitors to the event, compared with the 256,660 of 1981. Some 81 firms, including all major Japanese audio makers and record companies, are taking part.

While admitting that the audio and music industries generally are going through hard times right now, Yamaguchi points out: "Music will never disappear, and in fact it will

continue to prosper. But what eventually happens to the two industries will depend on worldwide security conditions, because our business depends on peace to prosper."

Audio '82 is using three halls, compared with two in previous events. The additional center will house what is claimed to be the world's smallest FM station, where special events will be staged each day, the broadcasts transmitted on headphone stereos but only within the hall itself.

Seminars on analog and digital recording will also be held here.

A special commemorative record with a limited issue of 6,000 copies will be sold, at roughly \$6.90, at the fair. The title of the disk, which provides the opportunity to compare differences between analog and digital recordings, is "f(x)."

Firms exhibiting DAD players at Audio '82 are: Sony, Toshiba, Columbia, Nihon Gakki, Onkyo, Sharp, Pioneer, Hitachi, Matsushita and Mitsubishi.

## All-Star Lineup Set For Italian Fest

MILAN—The Italian Song World Festival reaches its climax Dec. 31 this year with international finals to take place in Mantova, Italy involving four acts from each of eight European countries, and an all-star gala featuring Abba, Charles Aznavour, Gilbert Becaud, Village People and others plus classical giants Herbert von Karajan, Claudio Abbado, and Placido Domingo.

The whole of the final evening will be broadcast live on Eurovision from the ancient Ducal Palace, and all proceeds from the event will go to UNICEF.

After a year-long talent search throughout Italy, the winners of the

national Cantaitalia contest organized by Mario Moccia-Montey have just been announced. They are Luisa Colombo, Hemp, Antonio Papale and Claudio Giordani, who will now go on to represent their country as guests in the second stage, the festival proper, which begins in Portorose, Yugoslavia on September 30 and continues throughout the fall with national heats in France, Spain, Switzerland, West Germany, Belgium and Greece.

Accompanying them will be a number of well-known Italian recording artists, including B.B. & Band (Baby Records), Pupo (Baby), Bobby Solo (EMI) and Milk & Coffee (Lovers Records).

## Raids Signal New Crackdown On Piracy In Singapore

• Continued from page 1

dustry, the raids represent what IFPI regional director James Wolsey calls "a possible change of attitude" on the part of Singapore authorities, who in the past have effectively ignored Singapore's role as the world leader in cassette piracy.

Pirates here are responsible for the annual export of more than \$100 million worth of illegal recordings, according to conservative estimates.

These raids were made possible by the agreement of the Singapore Director of Public Prosecutions (DPP) to the implementation of two legal provisions not previously used against cassette pirates.

The first of these, a sub-section of the Criminal Procedure Code, allows for the seizure of property believed by police to have been used in the commission of an offense. The second, a sub-section of the anti-piracy statute, allows for arrest without warrant.

The two police actions came soon after the granting of these new powers of prosecution. The first raid involved the confiscation of 15,400 allegedly pirate tapes and the arrest of four men said to be "van runners"—the men who buy direct from the manufacturer, then hawk the product at the small retail outlets which operate in virtually every marketplace and shopping center in Singapore.

The second raid saw police and IFPI representatives swoop on

Audico Private Limited, a small-size custom duplicating operation. One Audioteck master recorder was seized, plus three Audioteck high speed slaves, 71 pancakes and 175 master tapes.

These clear-cut changes in the approach of the Singapore authorities come just 14 months after the opening of the IFPI office in this territory.

But during those months, prior to obtaining the new agreement with the DPP, IFPI's anti-piracy campaign proved something of an uphill struggle.

Those raids IFPI was able to initiate, and there were 24 in all, had to be conducted under cover of private summonses, and the industry organization also had to bear the burden of prosecution. Those basic factors, combined with the minimal penalties for piracy allowed under Singapore's copyright legislation, effectively meant that Singapore pirates had little to worry about in terms of being caught or punished.

Indeed, in the four years from 1977 to 1980, only two raids took place, and in the year immediately preceding IFPI's establishment in Singapore, only four new prosecutions were initiated.

As a result of this inactivity, Singapore's cassette pirates were able to double and redouble the output of the illegal recording business here. Today Singapore is generally recognized as the world's most prolific ex-

## A YEAR AFTER 'ON MY OWN'

# Costa's Success Continues

By VITTORIO CASTELLI

MILAN—It was a year ago that "On My Own," sung by Nikka Costa, nine-year-old daughter of Don Costa, long-established U.S. musical director, arranger and all-around musician, topped the Italian singles chart.

The little girl's impact was immediate and the result of an intensive marketing and sales campaign by Italian record company CGD-Messaggerie Musicali. Even as Nikka Costa topped the charts, industry pundits here were predicting that it would be a one-hit-wonder story.

In fact, the success story has continued unabated. Says Adelfo Forni, CGS-MM international operations manager: "Her sales in Italy have topped the 200,000 LP unit mark and she's sold well over 600,000 singles. Following our launch here, she's moved on to worldwide sales of around 1.5 million singles and 1.5 million albums.

"And on her way into the world's charts she has collected six platinum and 24 gold disks."

She's been a particularly strong seller in Europe and in some parts of Latin America. In France, for instance, her album sold 200,000 copies, the single "On My Own" sold more than 1.2 million units and the second single, "So Glad I Have You," also culled from the album, fast made the 250,000 sales mark. The first single topped the chart; the second nearly made it.

Both singles topped the Benelux charts. In Spain, the first made number one, the second number two. In Latin America, the second single to "On My Own" was "It's Your Dream," and that topped up 80,000-plus single sales in Brazil, following 500,000 sales on the first. Both topped the chart.

The success of the Nikka Costa campaign is hailed here as a real

shot in the arm for the Italian record industry, and more specifically for CGD's own in-house recording studios.

Gianni Dal Dello, CGD artistic production manager, says: "Everything was based on the studios. Don Costa came in to conduct the orchestra, top musicians were engaged, and that's where the musical planning was worked out."

Costa handled all the arrangements, but the main production has been by Tony Renis and Danny B. Besquet, the latter previously best known as producer of Adriano Celentano and writer of many of the Italian singer's biggest hits.

Renis is very much an all-rounder in the contemporary music scene. A singer, actor, musician and

composer, he wrote "Quando, Quando, Quando" and "Never, Never, Never." More recently he penned the Julio Iglesias chart hit "De Nina A Mujer," which earned him an ASCAP nomination in the "best Latin American song of the year" category.

Of other Renis successes, "Un Uomo Tra La Folla" and "Il Coraggio De Dire Ti Amo" were included on Placido Domingo's album "Con Amore."

Also very important in projecting the Nikka Costa image was photographer Vittorio Storaro, an Oscar winner for his work on "Apocalypse Now" and "Reds," who supervised the whole visual aspect of the operation.

## South Africa B'cast Corp. Alters Sarie Procedures

By SUZANNE BRENNER

JOHANNESBURG — Following the official withdrawal of the South African recording industry from the annual Sarie Awards, South Africa's only music awards set-up, the South African Broadcast Corp. (SABC) has independently gone ahead with its own awards of the same name.

While in previous years the awards have been largely decided by a listener vote, with regular broadcasts on Springbok Radio inviting listeners to compete for a worthwhile prize, as of this year judges have been selected from the music business, radio and various other media.

A nominations committee consisting of three SABC executives, two press representatives and an entertainer honed down the number of entrants to five per category, of which there are seven, as opposed to the previous system which had any

number of contenders for the awards.

Using the Grammy Awards as a guideline, the SABC has attempted to make the new local award system one of merit as opposed to popularity.

An interesting outcome of the 1982 Sarie Awards nominations is that the independents represent more than 60% of the nominees.

While the reaction from the industry and artists is generally positive concerning the new format, it remains to be seen whether there will be any more spill-off than in previous years for the winners.

The recording industry's withdrawal came at a time of a build-up of complaints about the methods of voting, the lack of coverage (more specifically, television coverage) and the "general absence of glamor" attached to the awards system.

naturally means that the progress of the overall campaign will be slow.

Wolsey, however, says he's far more hopeful than he was a year or so ago. Thanks to the new areas of police prosecution power, he now feels confident "we can bring the pirate situation under control, even without enactment of new legislation."

The eventual success of the anti-

piracy campaign here, adds Wolsey, could well mean that Indonesian pirates will attempt to take on the business that their Singapore-based opposite numbers will have lost.

But if that does happen, he says, other member countries of ASEAN (the Assn. of South East Asian Nations) will put pressure on to force Indonesian pirates to toe the line as well.



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Billboard®

# Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 8/28/82

This Week	Last Week	SINGLES
1	1	COME ON EILEEN, Dezy's Midnight Runners & Emerald Express, Mercury
2	2	EYE OF THE TIGER, Survivor, Scotti Bros.
3	13	WHAT, Soft Cell, Some Bizzare
4	6	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC
5	27	SAVE A PRAYER, Duran Duran, EMI
6	3	FAME, Irene Cara, Polydor
7	26	HI-FIDELITY, Kids From "Fame" featuring Valerie Landsburg, RCA
8	4	DON'T GO, Yazoo, Mute
9	12	I EAT CANNIBALS Part 1, Toto Coelo, Radialchoice
10	33	NOBODY'S FOOL, Haircut One Hundred, Arista
11	16	JOHN WAYNE IS BIG LEGGY, Haysi Fantasye, Regard
12	5	IT STARTED WITH A KISS, Hot Chocolate, Rak
13	7	STRANGE LITTLE GIRL, Strangers, Liberty
14	15	BIG FUN, Kool & The Gang, De-Lite
15	10	MY GIRL LOLLIPOP, Bad Manners, Magnet
16	11	THE CLAPPING SONG, Belle Stars, Stiff
17	9	STOOL PIGEON, Kid Creole & Coconuts, Ze/Island
18	8	DRIVING IN MY CAR, Madness, Stiff
19	37	WALKING ON SUNSHINE, Rockers Revenge Donnie Calvin, London
20	NEW	WHITE BOYS AND HEROES, Gary Numan, Beggars Banquet
21	17	HURRY HOME, Wavelength, Arista
22	34	CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance & John Du Prez, WEA
23	24	LOVE IS IN CONTROL, Donna Summer, Geffen
24	18	SUMMERTIME, Fun Boy Three, Chrysalis
25	14	ARTHUR DALEY, Firm, Bark/Stiff
26	28	TODAY, Talk Talk, EMI
27	21	18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates
28	NEW	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
29	35	UNDER THE BOARDWALK, Tom Tom Club, Island
30	31	SPREAD A LITTLE HAPPINESS, Sting, A&M
31	36	WOT, Captain Sensible, A&M
32	NEW	THE MESSAGE, Grand Master Flash & The Furious Five, Sugarhill
33	23	TAKE IT AWAY, Paul McCartney, Parlophone
34	25	THE ONLY WAY OUT, Cliff Richard, EMI
35	29	MACHINERY, Sheena Easton, EMI
36	32	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
37	30	CHALK DUST—THE UMPIRE STRIKES BACK, Brat, Hansa
38	20	I SECOND THAT EMOTION, Japan, Hansa
39	19	SHY BOY, Bananarama, London
40	NEW	BACK CHAT, Queen, EMI

20	17	CITY BABY ATTACKED BY RATS, Charge G.B.H., Clay
21	14	ABRACADABRA, Steve Miller Band, Mercury
22	18	TUG OF WAR, Paul McCartney, Parlophone
23	NEW	THE SINGLES ALBUM, UB40, Graduate
24	25	FABRIQUE, Fashion, Arista
25	22	PICTURES AT ELEVEN, Robert Plant, SwanSong
26	NEW	CHRIST THE ALBUM, Crass, Crass
27	34	THE PARTY'S OVER, Talk Talk, Secret
28	27	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare
29	20	STILL LIFE, Rolling Stones, Rolling Stones
30	30	NIGHT BIRDS, Shakatak, Polydor
31	23	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
32	26	ASSEMBLAGE, Japan, Hansa
33	29	FRIENDS, Shalamar, Solar
34	31	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l.
35	NEW	CHARIOTS OF FIRE, Vangells, Polydor
36	NEW	HOT SPACE, Queen, EMI
37	19	ASIA, Asia, Geffen
38	28	DARE, Human League, Virgin
39	36	SULK, The Associates, Associates
40	24	LOVE SONGS, Barbra Streisand, CBS

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 8/23/82

This Week	Last Week	SINGLES
1	1	EYE OF THE TIGER, Survivor, CBS
2	2	ABRACADABRA, Steve Miller Band, Capitol
3	3	EYES OF A STRANGER, Payolas, A&M
4	8	HARD TO SAY I'M SORRY, Chicago, CBS
5	4	HOLD ME, Fleetwood Mac, WEA
6	11	EYE IN THE SKY, Alan Parsons Project, PolyGram
7	14	JACK & DIANE, John Cougar, PolyGram
8	6	YOUR DADDY DON'T KNOW, Toronto, A&M
9	9	EVEN THE NIGHTS... Air Supply, PolyGram
10	10	ENOUGH IS ENOUGH, April Wine, Capitol
11	15	TAKE IT AWAY, Paul McCartney, CBS
12	5	KEEP THE FIRE BURNIN', Reo Speedwagon, CBS
13	16	VACATION, Go-Go's, A&M
14	7	HURTS SO GOOD, John Cougar, PolyGram
15	13	ONLY THE LONELY, Motels, Capitol
16	12	WHO CAN IT BE NOW, Men At Work, CBS
17	19	YOU SHOULD HEAR... Melissa Manchester, PolyGram
18	NEW	ONLY TIME WILL TELL, Asia, Geffen
19	20	WASTED ON THE WAY, Crosby, Stills & Nash, WEA
20	17	LOVE PLUS ONE, Haircut One Hundred, PolyGram

## ALBUMS

1	3	AMERICAN FOOL, John Cougar, PolyGram
2	1	PICTURES AT ELEVEN, Robert Plant, WEA
3	4	ABRACADABRA, Steve Miller Band, Capitol
4	2	EYE IN THE SKY, Alan Parsons Project, PolyGram
5	5	BUSINESS AS USUAL, Men At Work, CBS
6	6	EYE OF THE TIGER, Survivor, CBS
7	7	ASIA, Asia, WEA
8	8	AVALON, Roxy Music, WEA
9	9	MIRAGE, Fleetwood Mac, WEA
10	10	NO STRANGER TO DANGER, Payolas, A&M

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/25/82

This Week	Last Week	SINGLES
1	1	ADIOS AMOR, Andy Borg, EMI
2	2	ICH WILL SPASS, Markus, CBS
3	3	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc
4	4	ABRACADABRA, Steve Miller Band, Mercury
5	5	WO BIST DU, Spider Murphy Gang, EMI
6	9	MADE IN ITALY, Ricchi & Poveri, EMI
7	8	JUST AN ILLUSION, Imagination, Arista
8	6	DA DA DA ICH WEISS BESCHEID, Frank Zander, Hansa
9	7	GOODY TWO SHOES, Adam & The Ants, CBS

10	13	HEAT OF THE MOMENT, Asia, CBS
11	11	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
12	10	MASCHINE BRENNT, Falco, Teledac
13	15	DAS MAEDCHEN AUF DER TREPPE, Tangerine Dream, Arista
14	16	CARBONARA, Spliff, CBS
15	21	NON SUCCEDERA PIU, Claudio Mori, Arista
16	12	ZAUBERSTAB, Zaza, Intercord
17	22	FUER USSZESCHNIGGE, BAP, EMI
18	20	SADDLE UP, David Christie, Polydor
19	NEW	IT STARTED WITH A KISS, Hot Chocolate, EMI
20	25	MUSIC & LIGHTS, Imagination, Arista
21	24	DOWN UNDER, Men At Work, CBS
22	17	DA DA DA ICH LIEB DICH NICHT, Trio, Phonogram
23	18	FACE TO FACE, Frank Duval, Teledac
24	14	GIRL CRAZY, Hot Chocolate, Rak
25	27	ROSANNA, Toto, CBS
26	19	HOHE BERGE, Fri. Menke, Polydor
27	NEW	TAXI, Jawoll, Phonogram
28	NEW	HIP HAP HOP, Spargo, Polydor
29	26	WEENN DU MICH BRAUCHST, Rex Gilbo, Arista
30	NEW	OBEH OHNE, Rainhard Fendrich, Metronome

## ALBUMS

1	2	FUER USSZESCHNIGGE, Bap, EMI
2	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
3	3	85555, Spliff, CBS
4	6	ABRACADABRA, Steve Miller Band, Mercury
5	5	EYE IN THE SKY, Alan Parsons Project, Arista
6	4	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
7	7	DOLCE VITA, Spider Murphy Gang, EMI
8	14	LIFE 82, Peter Maffay, Metronome
9	9	FIVE MILES OUT, Mike Oldfield, Virgin
10	11	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc
11	NEW	IN TRANSIT, Saga, Polydor
12	8	ASIA, Asia, Geffen
13	10	TUG OF WAR, Paul McCartney, EMI
14	15	AVALON, Roxy Music, Polydor
15	19	MIRAGE, Fleetwood Mac, Warner Bros.
16	18	4, Foreigner, Atlantic
17	17	BEST MOVES, Chris De Bourgh, A&M
18	16	STILL LIFE, Rolling Stones, Rolling Stones
19	NEW	EINZELHAFT, Falco, Teledac
20	12	IV, Toto, CBS

## Paris To Get Music Library

PARIS—The Paris municipal council has voted \$80,000 to set up a nationwide music library in the heart of the capital, on the site of the old Les Halles market.



CONGRATULATIONS ! ! ! ! TO \*FREDERICK W. LOVE THE WINNER OF THE SACRAMENTO SONGWRITERS ASSOC. 1982 COUNTRY AWARD.

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# International

## Midlines Pay Off For European Labels

• Continued from page 16

EMI's hitherto budget-line racking operation, Music For Pleasure, which has previously specialized in non-record outlets.

Most of EMI's European companies are also planning to use the Fame concept which will feature original albums in their original sleeves by artists such as Bob Seger, Steve Miller, the Stranglers and Whitesnake (with only a discreet credit in the top right corner of Fame packaging).

EMI believes that there is an inherent weakness in the way most other companies are currently marketing their midprice lines. Full-price sales teams are so busy trying to break new acts and sustain established artists, it argues, that they don't have time to make essential monthly calls on dealers in order to check stocks in the midprice racks, change slow-moving titles and ensure that the line is being properly merchandised at the point of sale.

Hence EMI's surprise decision to give the responsibility for marketing Fame to a division that has been doing all of those things very successfully with budget product for many years. "It is indicative of the changing conditions in the market," says Music For Pleasure's managing director Ted Harris. "EMI wouldn't have allowed it to happen 10 years ago. Any suggestion that we, as a budget label, would be involved in legitimate midprice product would have been scoffed at then."

EMI's Richard Lyttelton says that European marketing of Fame will vary from one territory to another. "For example, racking is likely to be very sophisticated in Holland, whereas Fame will probably be sold alongside full-price in Finland," he says. In the U.K., a heavyweight consumer advertising campaign using national newspapers, music press and commercial radio was lined up to launch the label—and dealers were offered product on a sale-or-exchange basis to stimulate in-depth stocking.

"Fame is being launched now because the April to September period has traditionally been the time when European companies have looked more to their catalogs for sales," says Lyttelton. "So there have always been catalog campaigns at this time of year."

Ariola-Arista has also tested mid-price product in France, Germany, Benelux and the U.K. In the Benelux territories a range of 30-40 titles launched last April has already recorded a 60% sales increase. It involved mid-price reissues of catalog items carrying a special 'low price' sticker. The series was supported by in-store promotion and racking and leaflets were also inserted in full-price albums. Meanwhile, Ariola Germany is understood to be formulating plans for a major mid-price campaign in the fall.

"The problem is that we don't have a large enough catalog to maintain a regular flow of reissues, unless we take a third party product as some of our companies are doing," says Ariola marketing chief Brian Yates.

One label that has no problem in terms of back catalog depth of choice is MCA. Its U.K. company launched a 'unbranded' midprice range consisting of 20 titles in August 1981. Some 100 albums are now available. The company's strategy is to release five new midprice titles per month and sales of over 200,000

units have been notched up already from albums and tracks that were previously regarded as 'dead wood' in some cases.

"Midprice has set the MCA catalog alight again," says MCA's U.K. managing director, Stuart Wilson. "The record industry is now so oriented towards new product, chart action and market share; but we are a catalog company and we are in the business to sell records and make profits."

Midprice lines are potentially more profitable despite their lower margins, Watson claims. Although MCA often repackages its albums to offer consumers 16-20 tracks per title, origination costs are still low because the original sleeves are still used. The cutting of fresh masters in the only major cost, apart from pressing and distribution, he says, and promotional activities are limited to in-store merchandising.

"We launched midprice albums with across-the-board appeal initially, offering classic titles from artists like Don Williams, Neil Diamond, and Wishbone Ash," says Watson. "But we soon found that nostalgia oriented product sold best at midprice."

MCA's 'nostalgia' range now spans Broadway smashes, Deanna Durbin, Louis Armstrong, Judy Garland, the Johnny Burnette Trio and esoteric albums from the 1960s—such as the first picture disk by Curved Air. "They are all items that consumers cannot easily get anywhere else," adds Watson.

"There has traditionally been quite a difference in the way the U.K. company and our European licenses have re-exploited catalog material," says Holland-based Bert Meijer, European marketing manager for MCA Records. "But Holland, Germany and France in particular are now heading more towards what is happening in the U.K. In Holland, we have the Gold series of 10-12 albums. Italy has The Historical Collection which includes artists like Bill Haley and Buddy Holly. And Spain is now coming up with strong re-exploitation ideas, such as a Big Band compilation series."

Meijer points out that MCA's French affiliate is re-releasing old, 'authentic' albums, while Germany is putting its own compilations together—with new sleeve designs—instead of just reissuing catalog albums in their original packaging. "It is difficult to separate midprice lines from other re-exploitation activities," he says. "They are just part of an overall strategy in many territories. Most of the midprice releases are based on progressive repertoire."

MCA U.K.'s Stuart Watson believes that so many other companies are now releasing relatively new albums by established artists at midprice that it is making consumers more selective when they are offered brand new, full-price albums by the same artists. "Why buy a full-price album with maybe one hit on it, when you can buy a greatest hits compilation at midprice he asks.

WEA's Stuart Till says his company's research into midprice sales reveals no negative effects on other parts of the WEA catalog: "The consumer sees a midprice album as a previously released title and expects to pay less for it—in the same way he expects to pay a premium for the benefits and excitement of a new release."

## Voting Changes Set For '83 Juno Awards

TORONTO — The Canadian Academy of Recording Arts and Sciences has announced a number of changes in voting procedure for the 1983 Juno Awards program, Canada's equivalent to the Grammy awards in the U.S.

First, all records being voted on in the new awards must have been released during the period of July 1, 1981 to Dec. 31, 1982. In addition, the sales period has been extended from a 14 months to 18 months to align exactly with the release/sales period. Sales figures will be computed on the basis of unit sales times a ratio figure based on a poll of record companies to establish an industry average base price.

Sales figures were previously computed on the basis of unit sales times suggested list price. The trend away from affixing a base price has necessitated the change.

In the Artist of the Year categories, only product released during the period July 1, 1981 to Dec. 31, 1982 will qualify in the sales calculations. Previously, an artist was allowed to list sales of all product, regardless of release date, during the sales period.

All told, eight categories are affected by this change, including Male/Female Country and Pop acts of the year, along with Instrumental and Folk.

Nominees in the Children's record category will be determined by sales for nomination listing but the final winner will be selected by a vote of schoolchildren from across the country.

Both nominating and voting for the three Most Promising categories (Male, Female and Group) will be

carried out by a special panel of critics from the print and broadcast sectors. Record companies will continue to make submissions for these categories but sales will no longer be the criteria. It is hoped that this change will allow for a great pool of emerging talent from which to draw nominees, academy president Brian Robertson explained.

Finally, the academy is asking the Academy of Country Music Entertainment (this country's equivalent of the CMA) to screen all nominations for the country music category in future. In the past there has been some dispute as to what exactly constitutes a country music act. This step is intended to remove any possibility of criticism or confusion as to the names released on the ballot.

## LP Features Eastern Groups

TORONTO—With the above-average success ratio of Vancouver bands and the fact that record company head offices for the most part are centered in this eastern city, the Maritime music industry has generally been overlooked, despite several successful boxoffice acts. The industry down east has ganged together to work on a project that will, they hope, benefit all.

The project is an album on the Alliance Records label, entitled "Eastern Alliance." The 12-cut package includes nine different acts, most of them in the blues-rock idiom. Acts included are the Minglewood Band, Dutch Mason, Molly Oliver, Oakley, Titan, Sam Moon, the Battery, spice and Ram.



**BORDER RELATIONS**—John Mills, general manager of CAPAC, Canada's music licensing society, discusses publishing problems at an ASCAP reception prior to a forum for Nashville publishers and songwriters. Pictured from left are Connie Bradley, ASCAP regional director; Mills; Roger Sovine, Tree vice president and forum chairman; and Bill Denny, president of Cedarwood/Denny Music and NMPA board member.

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### JAPAN

(Courtesy Music Labo)  
As of 8/30/82  
SINGLES

This Week	Last Week	Title	Label
1	3	MATSUWA, Amln, Nippon Phonogram (Yamaha)	
2	1	KOMUGI (RONO MERMAID, Seiko Matsuda, CBS/Sony (Sun)	
3	2	NINJIMUSUME, Tohhiko Tahara, Canyon (Janny's)	
4	4	AISHU NO KASABURANKA, Hiromi Go, CBS/Sony (Burning/PMP)	
5	5	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)	
6	7	LA SAISON, Ann Louis, Victor (Watanabe)	
7	8	100... SO KAMONE, Shibugakital, CBS/Sony (Janny's)	
8	6	KURAYAMIO BUTTOBASE, Daisuke Shima, King (Crazy Rider)	
9	9	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Geiel)	
10	11	EYE OF THE TIGER, Survivor, Canyon (Nichlon/PMP)	
11	NEW	OOKINA KOINO MONOGATARI, Yosenabeterio, Nippon Phonogram/Forlife (Fuji)	
12	10	ANOBASHOKARA, Yoshie Kashiwabara, Nippon Phonogram (Burning/Dream)	
13	13	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichlon)	
14	NEW	DANSUWA UMAKU ODORENAI, Mio Takaki, Canyon (Nakayoshi)	
15	12	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)	
16	14	OTONAJANAINO, Iyo Matsumoto, Victor (Nichlon/Bond)	
17	20	SHOJO A. Akina Nakamori, Warner-Pioneer (NTV/Nichlon)	
18	15	CHIGIRI, Hiroshi Itsuki, Teichiku (Asahi/Toei)	
19	18	DATTE-FALL IN LOVE-TO TSUZEN, Junko Mihara, King (Burning/Howon)	
20	16	NIJURO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)	

### ALBUMS

1	1	NUDE MAN, Southern All Stars, Victor
2	2	GREATEST HITS, Tatsuro Yamashita, RVC
3	4	P.M.9, Elkichi Yazawa, Warner/Pioneer
4	3	I LOVE YOU..., Off Course, Toshiba-EMI
5	5	PEARL PIASU, Matsutoya Yumi, Toshiba-EMI
6	6	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
7	7	BANZAI, Masahiko Kondo, RVC
8	10	SEIKO INDEX, Seiko Matsuda, CBS/Sony
9	12	AKINA NAKAEE PROLOGUE, Akina Nakamori, Warner-Pioneer
10	8	SOLE SHADOWS, Shanel, Epic-Sony
11	11	YUGUREKARA... HITORI, Hiromi Iwasaki, Victor
12	9	NOW AND FOREVER, Air Supply, Nippon Phonogram
13	13	ROCKY III, Soundtrack, King
14	NEW	MY FANTASY, Kyoko Koizumi, Victor
15	17	TESSEI, Tessel Miyoshi, Alpha
16	14	SUMMER HEROINE, Naoko Kawal, Nippon Columbia
17	15	PINEAPPLE, Seiko Matsuda, CBS/Sony
18	16	LOVE ISLAND, Third World, CBS/Sony
19	NEW	TULIP LANDX, Tulip, Toshiba-EMI
20	18	DONNA SUMMER, Donna Summer, Warner-Pioneer

### ITALY

(Courtesy Germano Rusclito)  
As of 8/25/82  
SINGLES

This Week	Last Week	Title	Label
1	2	BRAVI RAGAZZI, Miguel Bose, CBS	
2	1	AVRAI, Claudio Baglioni, CBS	
3	4	TANZ BAMBOLINA, Alberto Camerini, CBS	
4	10	UN ESTATE AL MARE, G. Russo, CGD-MM	
5	3	PARADISE, Soundtrack, CBS	
6	7	NON SONO UNA SIGNORA, Loredana Berté, CGD-MM	
7	NEW	MUSIC & LIGHTS, Imagination, Panarcord	
8	16	DA, DA DA, Trio, PolyGram	
9	6	MESSAGGIO, Alice, EMI	
10	5	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI	
11	13	EVA, Umberto Tozzi, CGD-MM	
12	NEW	NISIDA, Edoardo Bennato, Ricordi	
13	14	CELESTE NOSTALGIA, Riccardo Cocciante, RCA	
14	8	LAMETTE, Rettore, Ariston-Ricordi	
15	12	SARA LA NOSTALGIA, Sandro Giacobbe, Fonit Cetra	
16	19	BLUE EYES, Elton John, PolyGram	
17	18	FLASH IN THE NIGHT, Secret Service, Ricordi	
18	NEW	TI STRINGERO, Nada, PolyGram	
19	NEW	KAZOO KAZOO, Joe Kazoo Band, Baby-CGD	
20	9	JUST AN ILLUSION, Imagination, Panarcord	

### NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 8/28/82  
SINGLES

This Week	Last Week	Title	Label
1	1	ALS JE HUILT/BIM BAM, Andre van Duijn, CNR	
2	5	WORDS, F.R. David, Carrere	
3	2	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance	
4	3	AFRICA, Toto, CBS	
5	7	IT STARTED WITH A KISS, Hot Chocolate, Rak	
6	8	LOVE IS IN CONTROL, Donna Summer, Warner Bros.	
7	NEW	UNDER THE BOARDWALK, Tom Tom Club, Island	
8	NEW	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor	
9	4	CHALK DUST/THE UMPIRE STRIKES BACK, The Brat, Hansa	
10	10	M'N EIGEN VRIJHEID, Nicole, Jupiter	

### ALBUMS

1	1	AVALON, Roxy Music, E.H.Rec./Polydor
2	3	IV, Toto, CBS
3	2	NIGHT AND DAY, Joe Jackson, A&M
4	4	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
5	6	SOMEONE LOVES YOU HONEY, June Lodge, Dance
6	5	STILL LIFE, Rolling Stones, Rolling Stones
7	9	DONNA SUMMER, Donna Summer, Warner Bros.
8	NEW	OP EN TOP TIEN, Tinenke Schouten, CNR
9	NEW	TALKING BACK TO THE NIGHT, Steve Winwood, Island
10	8	BISCAYA, James Last, Polydor

### SPAIN

(Courtesy El Gran Musical)  
As of 8/18/82  
SINGLES

This Week	Last Week	Title	Label
1	2	JUST AN ILLUSION, Imagination, Movieplay	

2	1	EYE IN THE SKY, Alan Parsons Project, Arista
3	3	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Arista
4	6	BAILANDO, Alaska & Los Pegamoides, Hispavox
5	4	UN TOQUE DE LOCURA, Jose Luis Rodriguez, Epic
6	7	DA DA DA, Trio, Fonogram
7	10	BIENEVENIDOS, Miguel Rios, Polydor
8	NEW	ME COLE EN UNA FIESTA, Mecano, CBS
9	5	FIVE MILES OUT, Mike Oldfield, Arista
10	NEW	ME ENAMORO DE TI, Richi & Poveri, CBS

### ALBUMS

1	1	EYE IN THE SKY, Alan Parsons Project, Arista
2	2	ROCK & RIOS, Miguel Rios, Polydor
3	3	MECANO, Mecano, CBS
4	4	ZARZUELA, Luis Cobos & Royal Philharmonic Orchestra, CBS
5	6	BRAVO POR LA MUSICA, Juan Pardo, Hispavox
6	7	IMAGINATION, Imagination, Movieplay
7	5	DUENO DE NADA, Jose Luis Rodriguez, Epic
8	NEW	FIVE MILES OUT, Mike Oldfield, Virgin
9	10	STILL LIFE, Rolling Stones, Rolling Stones
10	NEW	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc

## 'Music War' Wins Film Festival Award

LONDON—A film featuring top international stars such as Police, Joan Jett, Devo, Gary Numan and XTC has won the award for best music score at the Second International Festival of Film Musicals in Paris.

Under the unlikely title "Urgh! A Music War," the film is a Lorimar American production. It was directed by Derek Burbidge and consists of footage shot at concerts in London, New York, California and France in the 1970s.

Many styles of music are featured on the film, which is now available to rent or buy on VHS, Beta, or V2000 video formats here.

## Phonogram Releasing German 'Wave' LP

AMSTERDAM—Phonogram International has put together a compilation album of New German Wave music for release throughout Europe.

Produced at the request of Phonogram West Germany, the album, "Die Deute Deutsche Welle Ist Da Da Da," features 11 indigenous German-speaking acts. Most well-known of these is Trio, whose single "Da Da Da, Ich Lieb' Dich Nicht" sold 1.3 million copies in Europe during the first week of August.

SEPTEMBER 4, 1982. BILLBOARD

**JOCE & THE KAZOO BAND**

IS THE SUMMER CRAZE!!

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## Pop

**BOOMTOWN RATS—V Deep, Columbia FC38195.** Produced by Tony Visconti, Boomtown Rats. The Rats' latest album may get an extra added push from Bob Geldof's starring role in Pink Floyd's "The Wall," recently released in major U.S. cities. Geldof wrote all the songs here, two in collaboration with fellow Rat Pete Briquette. Standouts include hot dance rock tracks like "The Bitter End" and "A Storm Breaks," which mix mainstream pop/rock dynamics and new wave eccentricities.

**PETER FRAMPTON—The Art Of Control, A&M SP-4905.** Produced by Eddie Kramer & Peter Frampton. Frampton pairs with ex-Cretone Mark Goldenberg in a new quartet that seeks to regain the harder edge and stripped-down rock dynamics that were a main suit prior to Frampton's mid-'70s leap into pop/rock stardom. It's a smart move, given both traditional AOR's enduring love of hard rock and newer, hybrid rock formats' emergence: in stance, the guitarist is clearly updating his approach rather than trying to court fans from nearly a decade ago.

## Black

**ROBERT "GOODIE" WHITFIELD—Call Me Goodie, Total Experience TE-1-3002.** Produced by Lonnie Simmons. Boosted by the Gap Band, Goodie has made a strong debut with "Do Something," a danceable single is most commercial, the singer/musician displays the wide range of styles and sounds necessary to prolong his career past a promising single. "You And I" and "Does Anybody Know Where The Party Is?" should keep the good things coming from Goodie. Yarbrough & Peoples freshen this upbeat pop/ soul picnic.

**EVELYN KING—Get Loose, RCA AFL1-4337.** Produced by Morrie Brown. King hits her stride on the climbing "Love Come Down," a danceable ditty by Kashif, and the rest keeps rolling as rhythm and voice go one-on-one with the listener and artist the real winners. "I Can't Stand It" and "Betcha She Don't Love You" pack the punch to prolong King's chart reign, as production wipes away the glaze surrounding much of today's disks and allows the voice to grip the groove. Creative teamwork and firm direction are bringing King back to original strength.

## Gospel

**REBA RAMBO & DONNY MCGUIRE—Messiah, Bright Morning Star, Light 5811.** Rambo and McGuire turn over most of the singing on this Easter/Christmas concept album to a choir, in which they participate vocally and by directing the brass pop arrangements. Most of the pair's six solos are dramatic narrations in lush musical settings, but Rambo stretches out on the funk-driven "It's Friday, But Sunday's A-Comin'." Other highlights are the melodic guest solo by 11 year-old Scott Williamson and the choir's simple and tuneful "Take Us Home."

**JOHN MICHAEL TALBOT—Light Eternal, Birdwing 2035.** Produced by Billy Ray Hearn. The somber, gentle tones of this vocal and orchestral concept LP sink into the consciousness gradually, but leave an impact with their clear production and melodies. A variety of choral styles are featured, plus Talbot's smooth solos. Instrumentation is kept to a minimum, but vocals are never over-done to compensate, leaving every cut clean and graceful (especially "In The Beginning," "The Incarnation," "The Bread Of Life").

## First Time Around

**STEEL BREEZE, RCA AFL1-4424.** Produced by Kim Fowley. Don't let the production credit fool you—this West Coast sextet is anything but outrageous, offering instead a sleek if not entirely distinctive pop/rock style that melds soaring vocals (a la Journey, Foreigner and Styx) with synthesizers. That formula has already made "You Don't Want Me Anymore" a surprise radio hit with both AOR and mainstream stations, and while that track remains the album's strongest, the band's proximity to such acts as the Cars argues further commercial momentum.

**CARL ANDERSON—Absence With Out Love, Epic FE38063.** Produced by Richard Rudolph. Anderson, who starred as Judas in the film version of "Jesus Christ: Superstar" makes an impressive move to the black music mainstream on his

## Spotlight



**KENNY LOGGINS—High Adventure, Columbia TC38127.** Produced by Bruce Botnick, Kenny Loggins. Loggins' fifth album, following the platinum LPs "Night watch" and "Celebrate Me Home" is a striking mix of up tempo guitar-dominated pop/rock and softer ballads. The standout in the former category is the single "Don't Fight It," on which Loggins is joined by Steve Perry of Journey; the key ballad is "Only A Miracle," a pretty, symphonic song about the birth of Loggins' son Crosby, which features a lovely string arrangement by Marty Paich. The album package is a clever replica of an old time movie poster.

solo debut LP. Producer Richard Rudolph is noted for his work with Minnie Riperton and Teena Marie, Marie, in fact, wrote and arranged the title song and also sings background vocals. Another cut, the rhythmic "Buttercup," was written by Stevie Wonder, whose songs Anderson has featured in the past couple of years in his life act at clubs like the Bla Bla in Los Angeles. A striking debut.

**TANE CAIN, RCA AFL14381.** Produced by Keith Olsen and Jonathan Cain. The first thing you notice about Tane Cain is that she looks incredibly beautiful on the LP cover. Then you put it on and find out that she can sing just as well. And her songs are pretty good, too, thanks mostly to husband/co-producer/songwriter Jonathan Cain, with help provided by Journey's guitarist Neal Schon. Together they have put together a package with AOR credibility and AC accessibility on selected cuts. An artist to watch.

**BUCKS FIZZ, RCA NFL1-8029.** Produced by Andy Hill. Already stirring radio response abroad, this mixed quartet of aristocratic blondes stands techno-pop's more punkish imagery on its ear by offering nothing less than a British ABBA: while pronounced African drum patterns and massed synthesizers and sequencers nod to current trends there, the centerpiece for their debut is a smooth male/female vocal blend that follows that Swedish monolith's example in crafting clever but accessible arrangements. Whether that play will take as long to achieve rock legitimacy in the U.S. as it did for their Scandinavian predecessors remains to be seen.

**ABC—The Lexicon Of Love, Mercury 14059 (PolyGram).** Produced by Trevor Horn. Of all the new British pop-funk bands to land on American shores, ABC is arguably the best: More punchy than Haircut One Hundred, more romantic than Soft Cell and less electronic than Human League, ABC creates a sound that is not original but stunning nonetheless. Helped along by producer Horn (of Yes and Buggles fame), the sound of this album is magnificent, as measured by "The Look Of Love," which could become a dance rock what "Born To Run" is to mainstream rock. Martin Fry is a strong vocalist and writes some clever lyric in a genre not known for great lyricism.

**CHEETAH—Rock'n'Roll Women, Atlantic 80011.** Produced by Vanda & Young. The production team of Vanda and Young also wrote all the songs on this debut LP by the Australian group Cheetah, made up of Lyndsay and Chrissie Hammond, two sisters who share the lead vocals and front a five man band. The music is Anglo/American/Australian mainstream hard rock, not quite as energetic and abandoned as AC/DC but leaning that way. In other words, it's perfect AOR fare.

## Billboard's Recommended LPs

### pop

**FULL SWING—The Good Times Are Back, Planet BXL14426 (RCA).** Produced by Richard Perry. This album was first released a year ago when Planet was distributed by Elektra/Asylum. Here it is again, with a new title and package, coming through Planet's new distributor, RCA. The trio of Charlotte Crossley, Lorraine Feather and Steve March is effective singing over lovingly-recreated swing and big band arrangements.

**THE GRASS ROOTS—Powers Of The Night, MCA MCA-5331.** Produced by Evan Pace & Leon Tsilis. Original lead singer Rob Grill returns with a new lineup for the quartet, which loomed large on AM playlists in the '60s. If Grill's voice is as strong as it was in the band's heyday, the overall attack is hardly an exercise in nostalgia—this is well-crafted pop/rock with mainstream and some AC potential.

**THE LEAGUE UNLIMITED ORCHESTRA—Love And Dancing, A&M SP3209.** Produced by Martin Rushent. This album isn't some weird form of deja vu though most of the titles are well-known by now: It's a midline-priced album of instrumental remixes of Human League songs. The differences between

the "Dare" and "Love And Dancing" versions go deeper than just the lack of vocals. The emphasis in the remixes here is on dancing and for those who like the dance floor, this is an improvement over "Dare." One track, "Hard Times," is not on "Dare."

**JAMES ANDERSON—Strangest Feeling, Kat Family FZ38130 (CBS).** Produced by Paul Davis, Phil Benton. The Atlanta-based label that hit AC/pop programmers where it counts here takes dead aim at mainstream pop/rock formats. The songs range from punchy, aggressive tracks like "Can't Fake It," to softer ballads like "She's Got You Runnin'." Excellent coproduction by hitmaker Paul Davis.

**THE LOOK—Look Again, RFC/Quality/Plastic Records QRFC1003.** Produced by Mark Sax. There is a certain good-time straight ahead rock'n'roll, best exemplified by the J. Geils Band, that has a timeless quality of its own, and which becomes a standard by which other bands can be judged. Getting up there is the Look, a five man band from Detroit that on its second album displays impressive musical growth while staying true to its original driving spirit.

**MARK HEARD—Victims Of The Age, Home Sweet Home 2107.** Produced by Mark Heard. If Lindsey Buckingham played tougher rock'n'roll, the results might come within striking distance of this LP. Heard, whose high, exertive vocals resemble Buckingham's, belts out socially-conscious rockers marked by firegred guitar growls, reverb vocals and loud drums—a mix equalled by strong melodies, especially on "Some Folks World," "Faces In Cabs" and the title cut. The inspirational label may fool some AOR programmers, but a listening to these well-crafted tracks should attract airplay.

**THE PRODUCERS—You Make The Heat, Portrait ARR38060 (CBS).** Produced by Tom Werman. The first Producers album got lost in the skinny-tie-band-boom of a couple of summers ago, but with two years maturity under its collective belt, this Atlanta band's second LP is much stronger. Cleverly written hooks, a more mainstream rock approach, and confident playing make this album a step in the right direction, with "Back To Basics," "Operation," "Dear John," "You Make The Heat" and "Chinatown" the best tracks.

**VARIOUS ARTISTS—Music And Rhythm: A Benefit Double LP For A World Of Music Arts And Dance, PVC Records PVC201 (JEM).** Recorded as a benefit LP to help defray costs of the World of Music Arts And Dance festival held July in Britain, this LP, as the festival, features rock artists and third world musicians. There cuts here by (festival organizer) Peter Gabriel, Peter Townshend, XTC, David Byrne and Peter Hammill. But also featured on cuts of their own are such musicians as Drums of Makebuko (Burundi), Alhaji Ibrahim Abdulai and his Dagbamba Cultural Group (Ghana), Lonese Chewane and Joni Hetara (Malawi) and others.

**MARSHALL CHAPMAN—Take It On Home, Rounder 3069.** George Thorogood first took the folkie Rounder label into rock'n'roll, and Marshall Chapman, on her debut for the label, sounds like a most worthy successor. With a stripped down basic production behind her, she's a hard-nosed rocker with a certain vulnerability coming from country roots. She also writes some interesting songs, has a good feel for covers, and sings them with a more than respectable voice.

**DEFUNKT—Thermo Nuclear Sweat, Hannibal Records HNB1311.** Produced by Joe Boyd and Joseph Bowie. Defunkt is a jazz funk band that plays the white new wave rock circuit and opens for such acts as the Talking Heads, Nina Hagen and the Clash. As can be seen from such company, there is nothing mellow about Defunkt: Trombone and trumpet vie for the front here with a "churning rhythm section and Joseph Bowie's angry lead vocals.

### black

**TAVARES—New Directions, RCA AFL1-4357.** Produced by Kenny Nolan and Jay Senter, with Ric Wyatt, Jr., Benjamin F. Wright. Tavares strikes out in new directions by striking a production/songwriting alliance with Nolan, the force behind the voices. "A Penny For Your Thoughts" is a well-written ballad that's breaking through, but it's quite traditional-sounding compared to the all-out crossover approach on "Mystery Lady."

### gospel

**PHIL KEAGGY—Play Thru Me, Birdwing 1062.** Produced by Phil Keaggy and Bob Cotton. There are 12 very modern, very well-produced tracks here, a commendable output, although the mixed set contains some of Keaggy's strongest and weakest material. He's an excellent rhythm-groove guitarist but is often trite on lyrics, melodies and singing.

**RICHARD SMALLWOOD SINGERS—Onyx 3803.** Produced by Greg Nelson. Offered here is an intriguing mix of r&b and black gospel, including up-tempo pop-styled pieces, ballads and others with heavy rhythm. Melodies are more accessible on Side One, especially on "I've Got Something," while three of the four tunes on Two are quick-paced, led by the acoustic punch of "Come By Here."

**JOHN MEHLER—Bow And Arrow, A&S 0003A.** Produced by John Mehler. Mehler combines his high, smooth singing, steady drumming, and crew of top musicians for a solid barrage of rock framed in praise lyrics and instrumental settings. Phil Keaggy's rolling lead guitar strums add to "His Love For You," odd studio effects and hot guitars drive "Bow & Arrow" and Mehler's drums highlight a somber "Little Drummer boy" instrumental.

**HOWARD HUNT & THE SUPREME ANGELS—Sunday Down South, Black Label 9608.** Produced by Shannon B. Williams. This is unmistakable Southern black gospel but reveals enough other musical influences to attract various listeners. The mix on all eight cuts is typified by lean electric guitar picking and a fat, cymbal-tinged drum bed, with Hunt's clear vocal riding on a smooth current of male back-up singing.

**E. LARRY McDUFFIE & THE SAVANNAH COMMUNITY CHOIR—Come To Me/Satisfaction Guaranteed, Black Label 9606.** Produced by Shannon B. Williams. Recorded live in the Connors Temple Baptist Church of Savanna, Ga., this set of solo-and-choir arrangements range from quick-paced material to crystalline piano/vocal ballads. The variety of hot male and female soloists and choir backings gets fronted by an easy blend of piano, drums and bass, most effective on "Come To Me" and "It's Running Time."

### jazz

**MCCOY TYNER—Time For Tyner, Pausa 9007.** Produced by Duke Pearson. Bobby Hutcherson, Herbert Lewis and Freddie Waits provide the backup for the pianist's improvisations on six long cuts recorded live in 1969 at a John Coltrane memorial concert in Raleigh, N.C. Tyner is at his most inventive playing "I Didn't Know What Time It Was" and "I've Grown Accustomed To Your Face," and also contributes a 12-minute original, "African Village."

**HOAGY SINGS CARMICHAEL—Pausa 9006.** Produced by Dick Bock. Johnny Mandel conducts a righteous, sympathetic jazz combo behind Carmichael's persuasive singing of 10 standards. And although "Stardust" is missing, "Skylark," "Lazy River" and "Baltimore Oriole" are included in this unusual recital. Art Pepper, Harry Ellison, Jimmy Rowles and Harry Klee offer first rate solos. One of the month's brighter entries.

**WOODY HERMAN'S BIG BAND—Live At The Concord Jazz Festival 1981, Concord Jazz CJ191.** Produced by Carl E. Jefferson and John Oddo. Tenor saxophonists Stan Getz and Al Cohn are guests of Herman in this splendid live LP comprising nine strong cuts. Woody's alto and clarinet are featured, too, along with John Oddo's piano and other members of the Herd in a strictly contemporary performance, and as one of the label's better entries in recent months. A new version of "Lemon Drop" is a highspot.

**BOBBY ENRIQUEZ—Prodigious Piano, GNP Crescendo, GNPS2151.** Produced by Gene Norman. Billed as "The Wildman," Enriquez in his third LP of 1982 again impresses with his uninhibited, daring musicianship, with two drummers and a bassist assisting as Enriquez pounds out eight titles, with composers ranging from Parker to Ray Noble. He's an unorthodox but compelling artist who is never dull, and is recommended to all who enjoy hearing new approaches to the jazz art.

**MONTY ALEXANDER-RAY BROWN-HERB ELLIS—Triple Threat, Concord Jazz CJ193.** Produced by Yoichiro Kikuchi. Piano, bass and guitar by three much-lauded musicians provide a pleasing but unspectacular LP of eight titles. Alexander is the most impressive of the threesome, particularly on his own "Sweet Lady" ballad. The album was taped last March in Osaka, Japan.

**LARRY VUCKOVICH—City Sounds, Village Voices, Palo Alto PA8012.** Produced by Herb Wong. The Yugoslavian keyboardist moves from Inner City to Palo Alto with six men backing his 88-key skills. Three of the eight titles are Vuckovich's own themes, but the most satisfying track is "You've Changed," which goes back 40 years to the Dick Haymes/Harry James era. Credit, too, exemplary solos by Jerome Richardson and Charles McPherson, saxophonists.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.**

## In Three Suits, Promoter Says He Was Wronged

LOS ANGELES—Concert promoter Jeff Kruger has instituted three separate Superior Court suits here, all based on alleged bad-mouthing by industry defendants.

In one, the defendants are publicist Norman Winter, Ron Weisner, the Jacksons and attorney Gary Stiffleman. The complaint states the defendants "published, circulated and disseminated libels" including talk of the plaintiff committing criminal acts. Filed with the court is a warning letter from Stiffleman, cautioning Kruger about exploiting broadcast rights to a Jacksons program until he received permission from the group, its musical director and backup band and the AFM.

In another suit, Kruger accuses personal manager Jeff Wald of assault and defamation. Kruger claims Wald called him a "thief" and also physically threatened him in Hawaii.

In the third suit, Kruger lists as defendants Select TV, local industry legal firm Mitchell, Silberberg & Knupp, Helen Reddy and Wald. Kruger alleges the defendants thwarted his U.S. distribution of a Reddy tv show broadcast over the BBC in 1975. His deal with the BBC called for him to pay 40% of the gross he received from a U.S. network sale; 30% for any other U.S. usage and 20% for all other sales to the British broadcaster.

## For The Record

Missing Persons' planned Oct. 1 release on Capitol, "Spring Mission M," is a full album, following the chart success of its mini-LP "Missing Persons."

## Rock'n'Rolling

• Continued from page 10

which has just released his "Bad To The Bone" LP.

"We made an exception for the Rolling Stones and for EMI Records," says Thorogood, who in an earlier stage of his career professed himself quite happy with a small folkie label, Rounder, and playing to intimate crowds.

"When I started out I didn't know about EMI Records. They were just starting at the time. And as far as the Rolling Stones and the large crowds, the Stones could have played here (in the restaurant where the interview was held) and I would have come down," he says.

It would have been nice to report that Thorogood got on the Stones tour, which turned out to be a big break in his career, because he was playing some small club and Mick Jagger or one of the other Stones saw him, and invited him on the tour. But it didn't happen that way. "Our Rosebud (booking) agency called

## ACM Awards

• Continued from page 52

ested in classical music. Individual membership dues are \$25 a year; corporate dues are \$250. Members will elect a board of governors at the Sept. 9 meeting.

More information may be secured from ACM offices at 128 Central Park South, Suite 5-D, New York City 10019, (212) 581-2440.



Billboard photo by Sam Emerson

**JAWING SESSION**—Five-time Emmy and Oscar winner John Williams speaks with BMI execs Edward M. Cramer (left) and Ron Anton (right) before a recent BMI luncheon honoring 28 Emmy and Oscar-winning composers.

## NAB Addressing Future Of AM

• Continued from page 1

Patrick is also in charge of a study that will be presented during the conference called "Tomorrow's Radio," which looks at formats of the future. The report is based on a \$50,000 study conducted by Browne, Bortz and Coddington of Denver, which did research through more than 1,800 random phone calls.

Also in the new technology area is an all-day Monday session on "Microprocessors For P.D.s—Using Home-Type Computers In Your Control Room," presented by Ken Maness and Jay Christian, both of WJCW/WQUT Johnson City, Tenn.

Except for roundtable discussions on Sunday and Monday nights and a session on urban contemporary on Monday, there is little at this convention devoted to specific formats.

their agency and it went around for a few weeks, and then they agreed," says Thorogood.

Thorogood says that he manages himself, but Rounder is still involved in his career. The new record is a "Destroyers/Rounder/EMI production," clarifies Rounder's Marian Leighton.

With the release of the new record, Thorogood is going out on tour again, but it won't be as exhausting as his "50 states in 50 days" trek last summer. Despite getting a cold halfway through, Thorogood didn't miss a show.

"I wouldn't be sitting here if I didn't do it, I'd run away to Australia and hide for three years," he says, adding that he'd like to do it again.

"This tour is going to be a tour de force. We are going to play arenas, theaters, clubs, shopping centers and bowling alleys," he jokes, but not much. "You are looking at a band that has played bowling alleys, and may do it again before this is through.

"Actually, a shopping center is a good idea. You can play on a Sunday, when it's empty. Put two flat-back trucks together as a stage. We did that when we played a bowling alley. The kids would come out with big bottles of Budweiser beer in paper bags, and then they would get into fights with cops. It was a lot of fun. They would break the bottles on the pavement. That was a big thing in Delaware—to break your bottle on the pavement."

Cornils explains that "formats have gotten so fragmented that you can't pin them down to individual sessions." He explains that the approach of the conference is to deal with topics that are of interest to all programmers, such as "What Professional Programmers Must Know About Promotion" and "What P.D.s Must Know About Sales."

Cornils suggests that "a bigger and bigger part of being a program director is dealing with people. That's why we've given attention this year to motivation and leadership and added a psychologist." In addition to a "People Management" session on Monday conducted by Dr. Edward Uzee, there will be nine members of Dr. Uzee's staff on hand through the convention to hold lab sessions Monday and Tuesday from 9 a.m. to 5 p.m.

Noting the expense of all of this, Cornils says, "We are spending more on this conference than ever before, but we continue to run on a break-even basis."

Rubenstein speculates that the conference is showing growth this year despite a sluggish economy because "we offer essential information. It's a working gathering, a learning experience. It's not a party."

Other features of this year's gathering include play-acting in a session on "A Day In The Life Of A P.D." using real-life situations, and a 50-question p.d. proficiency test, which will be offered on Wednesday. Those who successfully complete the written examination will receive certificates.

• Continued from page 33

KEZY-AM-FM Anaheim (in the next county to Los Angeles) is changing formats on both stations. P.d. Dave Forman is moving the FM from soft rock to AOR and the AM from AOR to an oldies format Forman prefers to call "classic rock." For the new formats the FM side is being promoted as "Y-96" and the AM is being touted as "KEZY-12."

There's a new jock lineup on both stations. Amy Hiatt (from KDEZ Palm Springs and KUPD Phoenix) is the new morning drive jock, Lovely Rita has moved over from the AM side to do FM middays, Dave Chaney (from KMET and KLOS Los Angeles) is doing afternoons, Rick Shaw moves from the AM to handle evenings and David

## Act-ivities

### Gayle Promo Boosts Booters

Crystal Gayle was recently involved in a cross-merchandising promotion in Florida designed by the National Entertainment Group and involving Jordache, the Maas Bros. department store chain and the Tampa Bay Rowdies soccer team. Each purchase of Jordache jeans at the 14 participating Maas stores entitled the buyer to a double bill Rowdies soccer game and Crystal Gayle concert. 30,000 attended the event. The Rowdies normally draw about 10,000 fans to their games.

Paul Revere & the Raiders making a comeback, playing in Disneyland. ... Conductor Neville Marriner will arrange the musical score for the motion picture version of "Amadeus." ... Doubleday is publishing three rock biographies: "Keith Richards: Life As A Rolling Stone" by Barbara Charone, "Jackson Browne: The Story Of A Hold-out" by Rich Wiseman, and "The Ballad Of John And Yoko" by the editors of Rolling Stone. The books are being promoted through AOR radio.

John Cougar will be doing two shows in one day in two venues over 1,000 miles part. He will open for Loverboy and Fleetwood Mac at the Tangerine Bowl in Orlando, Fla. on Saturday (4) and then commute by helicopter and Lear jet to Kalamazoo, Mich. for an evening show. ... After turning away fans at the door because of overcrowding at two Flock of Seagulls shows at the Peppermint Lounge, the club brought the band back a few days later for an unannounced \$1 a ticket concert for fans who couldn't get in.

When David Robinson isn't drumming for the Cars he sits in with Ooh-Ah-Ah, a local unsigned Boston band. ... The September issue of In-cognito, a new rock magazine, includes an Evatone soundsheet featuring such upcoming New York area bands as the Cosmotones, TV Toy, Computers, Kiddie Porn, Eva Braun, Humans From Earth, the Punsters and Slipstream. ... Karla DeVito and Robert Rosen appearing in the Midwest touring company of "Pirates Of Penzance." ... Phillip Glass will produce Ray Manzarek's upcoming solo LP. ... Bob Dylan came to visit X after their show in Minneapolis.

If the names Vanda & Young, the songwriters and producers of Cheetah's debut LP, "Rock'n'Roll

Women" on Atlantic Records sound familiar, it is because Harry Vanda and George Young used to be members of the Easybeats in the '60s. Young is also brother of Malcolm and Angus Young of AC/DC. Lyndsay and Chrissie Hammond, the two sisters who are the focus of Cheetah, were in New York recently on a promotional visit prior to a fall tour. They are now based in London.

Signings: Joni Mitchell has left E/A and has signed to Geffen Records. In 1972, she was the first artist to be signed to David Geffen's then-new Asylum label. First release under the new worldwide deal will come this fall. ... Also to Geffen goes Willie Nile, formerly with Arista. ... Zebra, a Long Island-based band, to Atlantic Records. ... Irish band Rosetta Stone to Sire Records.

Public Image Ltd. to Stiff America via a distribution and marketing deal with PIL's new label: Public Enterprises Productions. ... Jazz/blues organist Jimmy Smith to Elektra/Musician. ... Mike Rutherford, bassist for Genesis, to WEA International worldwide and Atlantic Records domestically. ... Ronald Shannon Jackson & the Decoding Society to Antilles Records, a division of Island.

Ex-Village People Randy Jones to Zoo York Records, a subsidiary of Hammond Music Enterprises. ... Hellcats to Radio Records. ... Robert Turner and the Silverhearts, Truth and Devotion to Tyscot Records, with the Turner Brothers, Rickie Clarke and Brendalinell Carhee going to Circle City Records, a division of Tyscot. ... German band Underdog to Kick Publishing. ... Darby Mills to ATV Music in Canada. ... Earl Thomas Conley to Georgeann Galante for management and Lavender Agency for booking.

Writer/artist Dick Wagner to Intersong Music Group for publishing. ... New Riders of the Purple Sage to Good Music Agency for booking. ... Weather Report to Maria Corvalan and Brian Condliffe for management. ... Slave to William Cochran's CCB Management. ... Badfinger to Jack Koshick for management. ... Dave Toland to Good Music Development for management. ... Three acts—Invisible Zoo, the Extras, and Chameleon—to Jacobs & Associates for management.

## Format Turntable

Symonds (from the BBC and also the deep voice heard on some Moody Blues albums) is on overnight via tape.

The AM lineup consists of Mark Dennis (from KFI Los Angeles and KGB San Diego) is the morning man, Symonds is on from 1 to 6 p.m. live, Forman is doing the 6 p.m. to midnight shift, Shaw using his real-life name, Joe Kowalczyk, is doing overnights. From 11 a.m. to 1 p.m. the station runs "two hours of free rock'n'roll" without a jock.

★ ★ ★

WSIX-AM—Nashville will switch from all-talk to a "personality/country music" configuration Sept. 6. Sister station WSIX-FM has long been a powerhouse in the Nashville market with its easy-listening "metropolitan country" format.

Says Jim Bocock, general manager of the two stations, "We're going to do what we know best." He admits that the talk format, which made its debut late last year, never got the numbers to make it a promising switch. "We probably shouldn't have gone heavy talk format," he concedes. Even if the numbers had been better, Bocock notes, he wouldn't have been pleased with the demographics the station attracted.

Although the new format will be country based, it will not be the same kind of country music favored by the FMer, Bocock reports. He says that Gerry House, program director for both stations, is working on finding the right country sound. WSIX-AM will, however, continue to simulcast the FM programming between midnight and 5 a.m.



## THE ULTIMATE ROCK FORMATION.

They were the first to put hard rock onto vinyl and turn it multi-platinum. More than 15 million albums to date.

Now Aerosmith detonates another earth-shatterer: "Rock In A Hard Place."

One listen to such monoliths as "Bitch's Brew," "Rock In A Hard Place (Cheshire Cat)," "Jailbait" plus "Push Comes To Shove," and you know there's no mystery to Aerosmith's success. This is rock the way our civilization likes it.

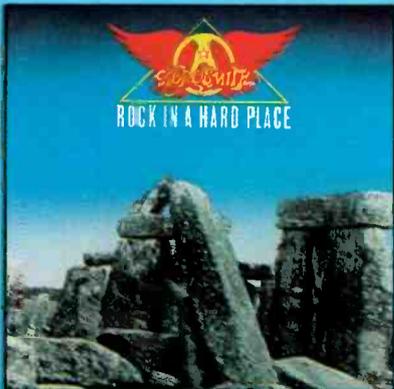
And soon, millions will get to feel it as well as hear it.

This fall, Aerosmith will be back where they belong. On stage. In their first major American tour in over two years. Rockin' with enough power to blow this country back to the Heavy Metal Age.

**1982  
AEROSMITH.  
"ROCK IN A HARD PLACE."  
ROCK WITH MONUMENTAL  
IMPACT.**

**PRODUCED BY JACK DOUGLAS,  
STEVEN TYLER AND TONY BONGIOVI.**

**ON COLUMBIA RECORDS AND TAPES.**



FC #8061



Directors: David Krebs and Steve Leber for Contemporary Communications Corp., Agency: DMA

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## CBS Promo Clips Air In Theaters

• Continued from page 3

act "opening" for such major box-office draws as "E.T."

Rosenfelt reports the actual linkup with the major chains involved, including AMC, Sterling Theatres and Moyer Theatres in Seattle and the Festival chain in San Francisco, was midwived with the help of consultants Bob Stelzer and Bob Cohn of Market World. The CBS executive estimates the weekly per-screen cost at "about \$100," and the weekly viewing audience at approximately 7,000 per screen.

Factoring in other costs, including transfer of the original promotional film to a larger 35 millimeter format and striking of multiple prints to allow screening in 30 different theaters at once, Rosenfelt says preliminary research pegs the media cost per thousand at \$3.56.

Rosenfelt touts the burgeoning creativity of musical clips as aiding CBS in getting around an otherwise volatile issue among chain operators, the fine line between advertising and acceptable short films. "Theater owners are normally very conservative, especially on this sort of placement, but they view these films as entertainment, not advertisements, based on what the chains we're talking with have expressed," he says.

Rosenfelt does see some wrinkles posed by widespread theatrical exhibition of such clips, at least with respect to how labels might need to produce them should movie houses become staples in their promotional video/film universe. First and foremost, labels would generally want to restrict such exposure to clips shot on film, rather than videotaped, since the latter often pose problems in achieving adequate optical quality when transferred.

"We do have to make a 35 millimeter transfer, as well, and must pay for all the prints after the initial transfer," he adds. "That also leaves us with a number of 35 millimeter prints once the promotion is over, but we're looking into non-theatrical uses that could give us additional mileage, such as colleges, repertory theaters and even the armed services."

## Vox Jox

• Continued from page 32

promotion for WPLJ New York. He was head of his own media consulting firm.

★ ★ ★

**Pamela J. Hamilton**, director of creative services for RKO Radio Networks, is now a vice president. She has been director of creative services since 1980, prior to which she was director of sales promotion for the CBS Radio Network. Also at RKO, **Cindy Schroeder** is upped to director of research. She was manager of the research department.



Hamilton

★ ★ ★

**Deano Day**, morning man on WCXI-AM Detroit, starts simulcasting his show on WCIX-FM Monday (30). . . . **Roxanne Turner** is the new promotion director at KIXK Dallas (KIX-106). She was with WIKS-FM



**FENDER & FENDER**—Leo Fender, left, presents Freddy Fender, who took his stage name from Leo's guitar, with a replacement for one that was stolen. Bill Boyd, right, of the Academy of Country Music looks on in Los Angeles.

## California Senate Passes Recording Tax Break Bill

• Continued from page 1

of Equalization stance, which held that production entities involved in the "fabrication" of masters would be culpable for tax on a wide array of goods and services, along with penalties and interest charges, dating back to 1974 (Billboard, Feb. 27).

In its amended form, AB 2871 now calls for an interpretation of the existing code whereby all but "tangible elements of those master records or master tapes" would be exempted from the sales and use taxes sought by the Board of Equalization. If approved by Gov. Brown, the bill would thus spare industry interests in California from projected millions in back taxes and penalties.

Assistance in preparing this story provided by Bill Lazar.

With assembly passage of the bill completed June 18, and the senate's votes now cast in favor of the bill, the governor has until Sept. 30 to act on the matter. Bob Williams, a legislative aide to Brown, verified that the bill was among a package of pending legislation that reached the governor's office Wednesday (25).

He added that only a prior list of

bills requiring gubernatorial action by an earlier deadline now stands in the way. Were AB 2871 to lie unattended past the September cutoff date, it would automatically go into effect on Oct. 1, but Williams asserted that no state legislation has passed into law due to such delays for at least 18 years, if ever.

Sacramento sources don't indicate any likely further obstacles to the bill's passage, since the governor has expressed his own concern over the industry's plight were the Board of Equalization's position to remain in effect. **SAM SUTHERLAND**

## MGM/UA Video Drops Its Rental-Only Program

• Continued from page 3

through, and that is not the orientation of this company," says Gallagher.

"Dealers didn't realize we were giving them a chance to test out a title. They paid \$60 and they had 120 days to amortize their investment. If they couldn't, they would know it wasn't a good title and could give it back happily," Gallagher says.

MGM/UA's regional sales force has been restructured, and current distributors are being evaluated. "My first sign that our distributor organization was not ready for our program was the way they exploited the First Run release program. We went out on a limb with that program and supported it from the beginning. We told our dealers and distributors, 'You are the premier source for this title for the next 120 days.' But they were not mature enough to see the value of the plan."

Hence the modification. "Pennies From Heaven," released in the rental mode last month, will be the last rental-only title from MGM-UA—at least for now. "We haven't backed out completely. If the industry remains rental, we'll have to successfully market this plan," Gallagher promises.

"Ticket To Heaven," which was to have been released this month as a rental-only title, will go on sale instead.

(For a look at what happens when an MGM/UA title moves from the rental to sales mode, see story on page 41.)

Other changes announced by Gallagher include a new distribu-

## Fead Named At Monument; CBS Deal Set

• Continued from page 3

ment's international department will be headed by Bonnie Maxwell.

Monument will employ its own team of sales, marketing and promotion staffs. Fead and Foster are currently interviewing for national marketing and promotion executives to fill posts on the West Coast.

Artists now signed by Monument include Kris Kristofferson (now re-joins the label), the Muscle Shoals Horns, Percy Sledge, Maxine Weldon, Charlie McCoy, Boots Randolph, the Cherry Sisters, Connie Smith and Lisa Foster. Other signings are expected within the next few months, according to Fead.

The first LP release from Monument through CBS will be entitled "The Winning Hand," which includes both duet and solo performances by Dolly Parton, Willie Nelson, Kristofferson and Brenda Lee. The double-pocket, 20-song set was produced by Fred Foster, founder and chairman of the board of Monument, and contains newly-recorded and catalog material with new instrumental tracks.

Within six weeks, Foster expects to release approximately 15 catalog titles through the CBS distribution network, with additional vault packages coming "every two months or so." A total of 20-25 titles from Monument catalog are expected within the first year of operation, and 20 new LP titles.

Monument's collection of catalog also covers recordings by Billy Swan, Al Hirt, Arthur Smith, Ed Bruce, the Dixiebelles, Robert Knight and Ella Washington.

tion agreement, which distributors will receive this week, and a new MGM/UA policy manual outlining distributor policies.

In addition, the company's new release schedule for the coming year will involve release of a title on videocassette, followed a month later by release on CED-format videodisk. Release on laser videodisk will be limited to a select group initially, according to Gallagher.

Finally, the "street release date" will be replaced by a "warehouse ship date" to insure simultaneous arrival of new titles to distributors, whose responsibility will be to ship to their dealers on a pre-designed date.

## Bubbling Under The Top LPs

- 201—ROBERT GORDON, *Too Fast To Live Too Young To Die*, RCA AFL1-4380
- 202—THE STATLER BROTHERS, *The Legend Goes On*, Mercury SRM1-4048 (Polygram)
- 203—805, *Stand In Line*, RCA NFL1-8013
- 204—PRODUCERS, *You Make The Heat*, Portrait ARR 38060 (Epic)
- 205—BOBBY BLAND, *Here We Go Again*, MCA 5297
- 206—LOU RAWLS, *Now Is The Time*, Epic FE 37488
- 207—THE SEQUENCE, *The Sequence*, Sugarhill SH 267
- 208—STARPOINT, *All Night Long*, Chocolate City CCLP 2022 (Polygram)
- 209—NIGHT SHIFT, *Soundtrack*, Warner Bros. 1-23702
- 210—DAVE VALENTIN, *In Loves Time*, Arista/GRP 5511

## Lifelines

### Births

Girl, **Cherish**, to Johnny Lee and Charlene Tilton, Aug. 20 in Los Angeles. Father records for Full Moon/Asylum; Mother stars in CBS tv series, "Dallas."

★ ★ ★

Boy, **Ryan Jay**, to Randy and Dee Edwards, Aug. 21 in Los Angeles. Father is national advertising director for Elektra/Asylum Records.

★ ★ ★

Girl, **Kaitlind**, to Jackie and Roger Lau, Aug. 24 in New York. Mother is a tour publicist at Rogers & Cowan Public Relations.

★ ★ ★

Boy, **Blaid**, to Ruth Copeland and Robert Hutchinson, Aug. 17 in New York. Mother is recording artist; father works at Xenon disco.

★ ★ ★

Girl, **Elisabeth Singleton**, to Linda and Ron Moss, July 24 in Los Angeles. Father is personal manager/producer.

## Marriages

**Mickey Thomas** to Sara Kendrick, Aug. 8 in Tiburon, Calif. He is lead singer for Jefferson Starship.

★ ★ ★

**John Lyon** (Southside Johnny) to Jill Glasner, Aug. 10 in New Jersey. He is recording artist.

★ ★ ★

**Singer/songwriter Jose Feliciano** to Susan Omillian, Aug. 2 in Villa Park, Calif.

★ ★ ★

**Paul Pennington** to Dorene Nicoli, Aug. 21 in St. Helena, Calif. He is founder and president of the five-store Eucalyptus Records retail chain.

★ ★ ★

**Joseph Kosik Jr.** to Catherine Cotter, Aug. 4 in East Troy, Wis. He is managing director of Alpine Valley Music Theater.

## Deaths

**Kazuo Iwama**, 63, of cancer, Aug. 24 in Tokyo. He was president of the Sony Corp. A geophysics engineer, he joined Tokyo Tsushin Kogyo, Sony's predecessor, in 1946, and became president of Sony in 1976.

★ ★ ★

**Ferre Grignard**, 43, of throat cancer, Aug. 8 in Antwerp, Belgium. An internationally-known protest singer during the 1960s, his biggest hit was "Ring, Ring, I've Got To Sing."

## Bubbling Under The HOT 100

- 101—DANCE FLOOR, ZAPP, Warner Bros. 7-29961
- 102—DON'T THROW IT ALL AWAY, Stacy Lattisaw, Cotillion 47011 (Atlantic)
- 103—THE MESSAGE, Grand Master Flash, Sugar Hill 584
- 104—LAST NIGHT, Stephanie Mills, Casablanca 2352 (Polygram)
- 105—777-9311, The Time, Warner Bros. 7-29952
- 106—SITUATION, Yaz, Sire 7-29953 (Warner Bros.)
- 107—FAVOURITE SHIRTS, Haircut 100, Arista 0708
- 108—INSIDE OUT, Odyssey, RCA 13217
- 109—FACE DANCES II, Pete Townshend, Atco 7-99989 (Atlantic)
- 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
105	107	12	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	BLP 20
106	108	46	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
107	109	12	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
108	118	32	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	
109	111	51	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	CLP 19
110	110	42	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲	8.98	
111	115	16	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 66
112	49	12	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 5
113	61	8	SOUNDTRACK Star Trek II Atlantic SD 19363	WEA		8.98	
114	116	10	RONNIE MILSAP Inside RCA AHL1-4311	RCA		8.98	
115	63	9	APRIL WINE Power Play Capitol ST 12218	CAP		8.98	
116	103	13	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS		8.98	
117	117	8	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98	
118	130	76	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 16
119	121	12	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 56
120	124	14	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
121	96	59	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
122	123	29	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS	●	8.98	
123	75	28	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98	
124	141	3	STANLEY CLARKE Let Me Know You Epic FE 38086	CBS		8.98	BLP 35
125	125	22	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
126	126	9	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
127	165	2	AMERICA View From The Ground Capitol ST-12209	CAP		8.98	
128	159	5	SYLVIA Just Sylvia RCA AHL1-4312	RCA		8.98	
129	131	8	CHUCK MANGIONE Love Notes Columbia FC 38067	CBS		8.98	BLP 68
130	80	15	QUEEN Hot Space Elektra EI-60128	WEA	●	8.98	
131	91	10	KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98	
132	132	15	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS		8.98	
133	133	8	CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	
134	135	6	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP		8.98	CLP 34
135	95	8	BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS		8.98	BLP 18

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
136	137	18	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
137	138	12	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA	▲	8.98	
138	147	91	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲	8.98	
139	139	47	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL		8.98	
140	154	2	PIECES OF A DREAM We Are One Elektra EI-60142	WEA		8.98	
141	146	431	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
142	142	50	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	
143	129	9	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS		8.98	
144	144	71	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	IND	▲	8.98	BLP 57
145	145	10	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
146	148	73	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲	8.98	
147	153	5	JOSIE COTTON Convertible Music Elektra EI-60140	WEA		8.98	
148	134	12	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98	
149	156	3	THE BUS BOYS American Worker Arista AL 9569	IND		8.98	
150	140	24	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	CLP 17
151	150	45	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98	
152	155	10	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
153	122	9	NAZARETH 2 X S A&M SP 4901	RCA		8.98	
154	166	4	SPYS Spys EMI-America ST 17073	CAP		8.98	
155	160	14	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
156	157	98	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
157	152	14	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98	
158	158	52	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98	
159	151	52	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲	8.98	
160	128	7	ADRIAN BELEW Lone Rhino Island IL 9751 (Atco)	WEA		8.98	
161	162	47	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 67
162	NEW ENTRY		ONGOING BOINGO Nothing To Fear A&M SP 4903	RCA		8.98	
163	120	8	STEEL PULSE True Democracy Elektra EI-60113	WEA		8.98	
164	178	40	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
165	149	25	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 22
166	174	8	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
167	180	2	ANNE MURRAY The Hottest Night Of The Year Capitol ST-12225	CAP		8.98	
168	173	17	BOW WOW WOW The Last Of The Mohicans RCA CPL1 4314	RCA		5.98	

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
169	119	12	SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram)	POL		8.98	
170	170	22	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL	●	8.98	BLP 29
171	171	25	THIRD WORLD You've Got The Power Columbia FC 37744	CBS		8.98	
172	143	13	HEART Private Audition Epic FE 38049	CBS		8.98	
173	161	75	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	BLP 65
174	164	17	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS		8.98	
175	NEW ENTRY		MICHAEL STANLEY BAND MSB EMI-America ST-17071	CAP		8.98	
176	172	5	MERLE HAGGARD Big City Epic FE 37593	CBS		8.98	
177	175	18	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
178	186	2	SOUNDTRACK Summer Lovers Warner Bros. 1-23695	WEA		8.98	
179	NEW ENTRY		MICHAEL MARTIN MURPHY Michael Martin Murphv Liberty LT-51120	CAP		8.98	
180	189	2	PETER FRAMPTON The Art Of Control A&M SP 4905	RCA		8.98	
181	NEW ENTRY		DON HENLEY I Can't Stand Still Elektra EI-60048	WEA		8.98	
182	190	2	SOUNDTRACK The Pirate Movie Polydor PD-2-9503	POL		13.98	
183	183	45	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	
184	163	26	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA	●	14.98	
185	177	25	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 66
186	181	18	HANK WILLIAMS, JR. High Notes Elektra EI-60100	WEA		8.98	CLP 9
187	182	41	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
188	NEW ENTRY		OZONE Li' Suzy Motown 6011 ML	IND		8.98	
189	NEW ENTRY		ROMEO VOID Benefactor Columbia ARC 38182	CBS		8.98	
190	NEW ENTRY		SCOTT BAIO Scott Baio RCA NFL1-8025	RCA		8.98	
191	169	21	DENIECE WILLIAMS Niecey ARC/Columbia 37952	CBS		8.98	BLP 32
192	176	7	BLACK UHURU Chill Out Island IL 9752 (Atco)	WEA		8.98	
193	179	23	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	BLP 36
194	167	41	THE CARS Shake It Up Elektra 5E-567	WEA	▲	8.98	
195	188	8	SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	BLP 72
196	187	51	TRIUMPH Allied Forces RCA AFL1 3902	RCA	●	8.98	
197	NEW ENTRY		TORONTO Get It On Credit Network 60153 (Elektra)	WEA		8.98	
198	168	32	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98	
199	185	4	FRANK MARINO Juggernaut Columbia FC 38023	CBS		8.98	
200	184	12	BLONDIE The Hunter Chrysalis 1384	IND		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	25
Alabama	39, 118
Alan Parsons Project	17
Aldo Nova	122
Herb Alpert	100
America	127
April Wine	115
Ashford & Simpson	103
Asia	4
Atlantic Starr	150
Axe	86
Bad Company	61
Scott Baio	190
Adrian Belew	150
Black Uhuru	192
Blondie	200
Bloodstone	135
Blue Oyster Cult	174
Karla Bonoff	96
Bow Wow Wow	168
Bus Boys	149
Cameo	170
Cars	194
Rosanne Cash	143
Cheap Trick	40
Chicago	12

Stanley Clarke	124
Clash	19
Joe Cocker	126
Elvis Costello	34
John Cougar	147
Marshall Crenshaw	3
Crosby, Stills & Nash	8
Dazz Band	43
John Denver	185
Nell Diamond	132
Duran Duran	155
Sheena Easton	127
Larry Elgart	24
Eye To Eye	148
Roberta Flack	105
Fleetwood Mac	1
A Flick Of Seagulls	20
Dan Fogelberg	159
Jane Fonda	60
Foreigner	121
Peter Frampton	180
Frank Barber Orchestra	157
Aretha Franklin	33
Glenn Frey	42
Gap Band	16
Genesis	10, 95
Go-Go's	9, 92
Dave Grusin	88
Sammy Hagar	198
Merle Haggard	176

Haircut One Hundred	65
Daryl Hall & John Oates	142
Heart	172
Don Henley	181
Human League	123
Billy Idol	47
Iron Maiden	125
Isley Brothers	89
Jermaine Jackson	79
Joe Jackson	41
Bob James	117
Rick James	54, 144
Al Jarreau	104
Joan Jett	97
J. Geils Band	87
David Johnson	152
Elton John	56
Quincy Jones	166, 173
Journey	31
Judas Priest	23
Kansas	91
Kid Creole And The Coconuts	145
King Crimson	131
Kool And The Gang	161
Nicolette Larson	77
Stacy Lattisaw	99
Loverboy	14, 164
Cheryl Lynn	133
Melissa Manchester	32
Chuck Mangione	129

Frank Marino	199
Paul McCartney	30
Michael McDonald	45
Randy Meisner	101
Men At Work	22
Michael Stanley Band	175
Stephanie Mills	48
Ronnie Milsap	114
Missing Persons	49
Eddie Money	28
Motels	21
Eddie Murphy	81
Rickie Lee	167
Nazareth	153
Willie Nelson	18, 109
Juice Newton	53, 119
Olivia Newton-John	183
Stevie Nicks	69
Ted Nugent	51
Oingo Boingo	162
One Way	193
Ozzy Osbourne	110, 112, 146
Ozone	188
Ray Parker, Jr.	85
Pat Metheny Group	111
Teddy Pendergrass	62
Pieces Of A Dream	140
Pink Floyd	141
Robert Plant	5
Pointer Sisters	59
Police	106, 156

Quarterflash	151
Queen	130
Rainbow	136
REO Speedwagon	7, 138
Kenny Rogers	36, 134
Rolling Stones	44, 158
Romeo Void	189
Roxy Music	107
Royal Philharmonic Orchestra	55, 102
Patrice Rushen	83
David Sanborn	70
Santana	63
Scorpions	80
Shooting Star	82
Richard Simmons	98
Simon And Gartunkel	184
Ricky Skaggs	116
Soft	

## Pendergrass, 'Sweeney' Among Sept. Cable Fare

• Continued from page 9

dergrass, is "Johnny Cash's America" (3), the Beach Boys in concert (6), Earth, Wind & Fire in concert (2—for a review, see Billboard, Aug. 21), and "Country Music U.S.A." (6).

On Bravo, besides "Mr. Broucek," look for "Music For Wilderness Lake" (11), a 30-minute documentary about a selection of "environmental music" written by Canadian composer R. Murray Schafer. Also, the Cleveland Orchestra performs Sibelius' "Symphony No. 1 in E minor, Op. 39" (6). Aaron Copeland is the subject of an hour-long documentary including rehearsal and performance highlights on Sept. 5.

Also in the cultural vein is fare from CBS Cable. Roberta Peters is interviewed Sept. 2. The Vienna Philharmonic performs works by Mozart and Haydn the next night, while the 5th sees a performance by the Chamber Music Society of Lincoln Center.

Elizabeth Swados' "Songs Of Innocence And Experience" will be shown on CBS Sept. 6, an interview with Mel Tormé Sept. 7 and a profile of songwriter Charles Strouse Sept. 8. A musical biography of composer

Igor Stravinsky airs in three parts, on Sept. 10, 17 and 24.

On the 11th CBS has Georges Bizet's opera "Carmen" starring Grace Bumbry; the next night it's an opera spoof, "The Ring Of The Fettucines." For cabaret, there's Eileen Farrell on Sept. 13 and Karen Morrow and Nancy Dussault with two programs, on the 19th and 30th.

Finally, there's "A Tribute To Count Basie," including both a profile and a 90-minute concert (26), and "The Resurrection Of Lady Lester," based on the life of saxophonist Lester Young (29).

On ARTS in September, opera singer Joan Sutherland is the subject of a documentary (5). The three-part series "Women In Jazz" will be rerun, on the 6th, 13th and 20th. Jean-Pierre Rampal performs two Mozart flute concertos with the Israel Philharmonic Orchestra on Sept. 12. Giuseppe Verdi's "Luisa Miller" with Lorin Maazel conducting the Royal Opera House orchestra appears Sept. 19. And "A Meeting Of The Spirits" (22) features guitarists Larry Coryell, John McLaughlin and Paco De Lucia.

In rock, USA Network's "Night Flight" this month features "The Celebration Continues" (4) with Richie Havens, Taj Mahal and others; "A Tribute To Jim Morrison" (4); specials on Rory Gallagher and Delbert McClinton (10); "Yes-songs" and a performance by the Boomtown Rats (11); a special on country/blues/jazz musician Clarence Gatemouth Brown and an interview with John Cougar (17); an interview with Aldo Nova and a recording session with CBS reggae group Third World (18); the group Lifespan, featuring former members of Deep Purple and an interview with Rainbow (24); and concerts by the Electric Light Orchestra and Randy Newman (25).

From MTV, besides exclusive interviews, September programming includes an REO Speedwagon concert (4) and special (5), featuring clips from the album "Good Trouble." Journey is shown in concert on the 3rd, the Outlaws on the 3rd, April Wine the 18th and Toto the 25th.

Also on MTV: the rock movie "Quadrophenia" and "Ride A Rock Horse" (12). **LAURA FOTI**

## Chartbeat

• Continued from page 6

vious Hot 100 hits were "Don't Eat The Yellow Snow" (#86 in 1974) and "Dancin' Fool" (#45 in '79).

★ **Air Supply's** "Even The Nights Are Better" (Arista) moves up to number five this week, becoming the group's seventh consecutive top five single. This tops the **Monkees** (Colgems) and the **Jackson Five** (Motown), both of which reached the top five with their first six chart singles. The all-time record holder is **Elvis Presley**, who went top five with his first 24 regular RCA A-sides.

★ **Dexys Midnight Runner & the Emerald Express'** "Come On Eileen" (Mercury) holds at No. 1 in the U.K. for the fourth straight week, becoming the longest-running No. 1 British hit so far this year. The last single to spend more time on top was the **Human League's** "Don't You Want Me," which had five weeks at No. 1 beginning last December 12.

## Storm Brews Over Ruling On Blanket TV Licensing

• Continued from page 1

more than 700 independent tv stations in the States. This poses the threat that foreign societies might retaliate by withholding receipts from similar music uses abroad, Cramer suggests.

One of the prime topics to be discussed at the Chicago tv committee meeting this week is whether tv stations should continue to pay license fees to ASCAP and BMI, or halt them pending final resolution of the case.

Les Aries, head of Buffalo Broadcasting, one of the plaintiffs in the case and head of the All-Industry group, says attorneys' advice will be sought on this issue. Some opinion within the committee is understood to favor an immediate halt on payments.

A meeting of minds will also be sought on \$20 million in past license payments due now resting in escrow, as well as on whether damages

should be demanded from ASCAP, BMI and defendant publishers for misuse of copyrights.

In general, says Aries, station reps will seek to come up with proposals on how music should be cleared and what, if any, should be the obligation of local stations.

Key to the suit was a pitch for source licensing, backtracking the obligation of music clearance to syndicators or other program suppliers.

Aries lays the origin of the suit to the conviction by tv stations that they were overpaying for the use of music. "We wanted to unhitch payments from station revenues," he says. Stations have been required to pay ASCAP and BMI a percentage of advertising income, less certain deductions.

The All-Industry Committee is expected to forward its recommendations to Judge Gagliardi by week's end. Defendants will be given time to respond before the judge issues his order.

## Inside Track

CBS Records gives the singles business its most positive prod in eons when it soon releases eight single-sided 45s with the small holes at 29 cents wholesale. All singles will be by established names and are non-returnable.

RCA reported offering accounts a 7.41% discount and dating on best catalog movers, effective Wednesday (1).

Accounts are elated by the most generous dating in years on a PolyGram program terminating Oct. 24. The across-the-board album discount program calls for half January and half February billing. Plan has three buy-ins, with first orders on the new Kool & the Gang and Rush titles also offered under full program provisions.

"Economic realities" prompted a **Warner Bros. Records** staff reduction of 29 employees Friday (27). The label also closed its West Coast merchandising warehouse.

All eight branches and 13 sales offices operated by WEA remain open, correcting rumors (Billboard, August 28) to the contrary. WEA topper **Henry Droz** informed **Track** Monday (23) that a national employee cut "in the low forties" took place Friday (20), with no real loss of efficiency. Typical of the cuts were consolidation of duties, such as the merging of media specialist and advertising clerk in branches into a single job. Other primary area of reduction was in departing local merchandisers, with salespersons again carrying display materials in their trunks as they did until 1979.

Word from Terre Haute, Ind. is that approximately 135 workers in the CBS manufacturing/returns facility there "were furloughed," a normal practice during the summer. . . . Look for **Manny Wells** and **Merrill Rose of Surplus Records**, the major national cutouts firm, to start releasing their own label, **Pair Records**, a new two-fer reissue series with some strong names. . . . **P-B One-Stop**, St. Louis, has voluntarily petitioned for Chapter 11. Word is that founder/owner **Pat Bunda**, industry veteran, is blaming the stanching of this cashflow on an abortive flight into videocassette inventory.

**Track** lauds **Chess Records** for accompanying its first six-album release with an excellently-selected 12-inch LP of cuts on a sampler album, available for radio and in-store demonstration. The sampler provides far wider, controlled exposure for the new product. . . . **Amos and Danny Heilicher** opened another **Circus**, their fourth family amusement center, in Maplewood, Minn. Saturday (28). . . . Officials of the **Bix Beiderbecke Memorial Society** may have to dig up 11 years of back taxes on the \$50,000 annual gross from the annual July Bix fest in Davenport, Ia. each July. The IRS is putting the bite on the annual bash and so may the Iowa tax folk.

The **California Labor Commissioner** has ordered **David McCoy Franklin** of Atlanta to repay comedian **Richard Pryor** more than \$3.1 million. **Commissioner Patrick Henning** ruled that Franklin must fork over \$2.3 million in misappropriated funds and \$753,000 in fees which he improperly took because Franklin was not properly licensed as a talent agent in the state.

**Songwriters Expo**, the longtime project of the L.A. **Songwriters Showcase and Songwriters Resources and Services**, is going to the UCLA campus Nov. 6-7 at Ackerman Hall. Admission is \$35 per day in advance or \$40 at the door or \$55 advance and \$60 at the door both days. . . . The record store featured in "Fast Times at Ridgemont High" is the **Licorice Pizza's** Sherman Oaks Galleria location. . . . Chicago recollections sparked at the L.A. luncheon last week for former **WIND DJ Milo Hamilton**, now the tv/radio voice of the **Chicago Cubs**. Such former Windy Burg promoites as **Vic Faraci**, **Phil**

**Skaff**, **Russ Bach**, **Morris Diamond**, **Dick LaPalm**, **Bobby Garmisa**, **Barney Fields**, **Eddie Matthews**, **Bobby Monaco** and **Arnie Orleans** feted **Hamilton**, along with his then musical director **Fred Salem**. . . . **Track** found **Dick Etlinger**, former **RCA**, **Motown** and **Boardwalk** business affairs manager. Etlinger is now associate professor of Music Management/Business at the Univ. of the Pacific, Stockton, Calif.

**Arista** expected to trim distributor prices of **Eurodisc** classical imports by about 5%. The line lists at \$9.98 with \$11.98 the tag for digitals. . . . **Track** already accoladed **WEA HQ's Connie Shutt**, whose daughter won a WCI college scholarship. Others nabbing the fine college awards are: home office—**Brooks Palmerston**, daughter of **Jacqueline Palmerston**; and **Laura Corran**, daughter of **Lancer P. Hill**; Philadelphia branch—**Eric Banks**, son of **Maryanne Banks**; **Neal Hughes**, son of **Ursula Hughes**; and **Willie Vaughn Jr.**, son of **Velma Vaughn**; Chicago branch—**Kyung Uwe Kuk**, daughter of **Sung Nam Kuk**; and **Angela McGowan**, daughter of **Clementine McGowan**; Cleveland branch—**James Paolucci**, son of **William Paolucci**; and **Martalyn Smith**, daughter of **Wilson Smith**; New York branch—**Paul Sklaver**, son of **Harry Sklaver**.

**Jerry Bradley**, vice president of RCA Records and director of its Nashville operations, will be leaving the label in March 1983 when his contract expires. While **Bradley**—who joined the label in 1970 and has been its operations director since 1972—has not announced his future plans, it's expected that his position will be filled by **Joe Galante**, vice president of marketing, RCA/Nashville. **Edited by JOHN SIPPEL**

## Back Track

30 years ago this week: **WJR** Detroit and **WGAR** Cleveland dropped out of the CBS radio network. . . . **Mercury's Art Talmadge** inked **Bill McCall Sr. of 4-Star Records** to handle label's c&w a&ring.

20 years ago this week: **WLOU's Bill Summers** and **KATZ's Dave Dixon** were elected president and vice president, respectively, of the **National Assn. of Radio Announcers**, while "freelance announcer **E. Rodney Jones**" was made sergeant-at-arms. . . . **Norman Rubin** left a regional job at **Atlantic** to go National promo for **Roulette Records**. . . . At **London Records**, **Joe Bott** moved from heading distribution to sales of all European product with **Herb Goldfarb** moving from the Gotham branch to fill Bott's old chair. . . . **Cleveland Broadcasting** bought **KFAC**, L.A.'s classical outlet, for \$2.1 million.

10 years ago this week: **James Cleveland's Gospel Workshop of America** drew 8,000 to its L.A. annual conclave with headliners like **Aretha Franklin**, the **Franklin Twins**, **Sara Jordan Powell** and **Isaac Douglas**. . . . **J. Allen Garner** opened his 20th **Record Shop** in Lincoln, Neb. . . . **Harry Fox trustee Al Berman** blasted proliferating cutout sales. . . . **Russ Bach** appointed **Stu Burnat** **Musical Isle of America** merchandising chief. . . . **Don Kirshner** expanded into tv production with the "Jerry Lucas Super Kids Day Music And Magic Jamboree." . . . **Integrity Entertainment**, operating 25 stores, reported profits of \$105,863 or 7 cents per share for fiscal 1972.



**POSTMARK** — Composer/pianist **George Fischeff**, left, and **Moss Music Group shipping manager Jorge Ortiz** complete a promotional mailing for "Pretty Kitty," Fischeff's latest single. The artist recently signed with the firm to release a new album, "Plano Power."

## New FCC Study Advocates 1,500 More AM Outlets

WASHINGTON—Does the U.S. really need more AM stations? Some broadcasters, seeing the struggle AMs are having these days against the ever increasing popularity of FM, might say no. But the FCC is moving steadily, if slowly, toward allocating additional bandspace for at least 300 more stations by 1990.

One study by **James Brown** of the FCC's Office of Plans & Policy advocates an additional 1,500 AM outlets be placed on a new band from 1605 kHz to 1705 kHz.

### Beethoven Special Set

NEW YORK—ABC Video Enterprises has produced a one-hour special on the life of **Ludwig van Beethoven**. The program was conceived by pianist **Israella Margalit**, who is joined by other artists in describing the composer's life and performing his music.

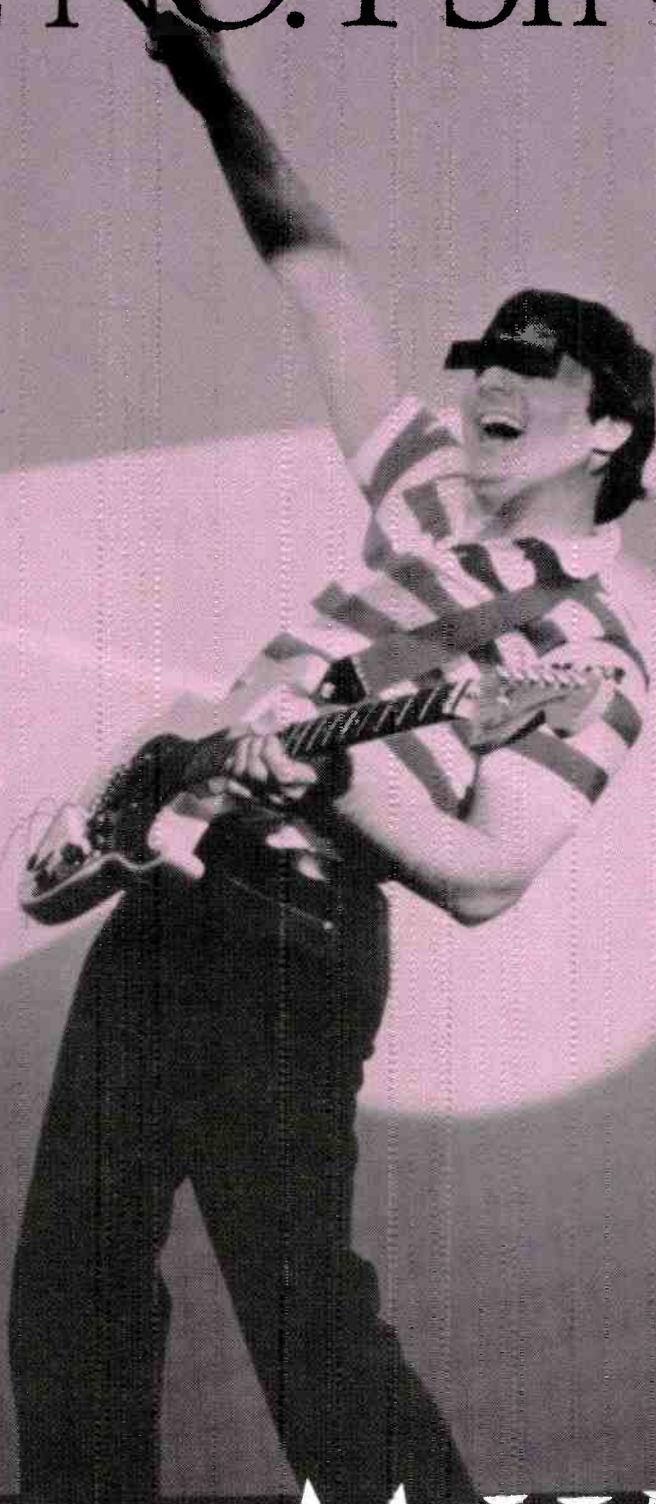
**Brown**, in a study now circulating at the commission's offices, reasons that nighttime signal protection is not very important. He comes to this conclusion from an economic study he conducted on stations' revenues and selling prices.

"If things are done like they were done in the past, I'd expect to see an additional 300 to 500 stations, but in my study we could increase to 1,500 if the stations were placed (geographically) closer together," **Brown** reasons. This will cause more nighttime interference, **Brown** agrees, but he maintains it will have little economic impact on these stations.

The use of the 1605 to 1705 kHz band was approved for commercial broadcast at the World Radio Conference a few years ago. This step is yet to be approved by the U.S. Senate. The FCC can get to work on this project in earnest after the Senate ratifies it.

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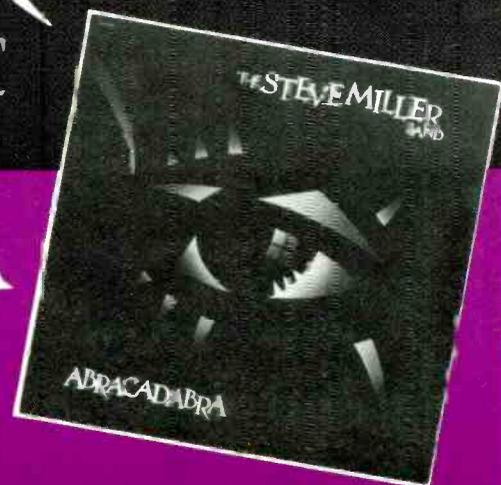
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THE WHO , ' IT'S HARD

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