

# Billboard

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## U.K. Broadens Drive Against Direct Imports

By MIKE HENNESSEY

LONDON—The British Phonographic Industry will step up its efforts to curtail direct imports by extending its target area beyond the primary parallel import field of current releases.

Catalog items still active in the merchandising pipeline will now be added to the restricted list, and the drive against the importation of cut-outs, particularly from the U.S. and Canada, will be intensified.

The BPI has estimated that 13.4 million units of parallel import product were brought into the country last year, or about 21% of the total U.K. industry output of 64 million LPs. Comparable figures for 1980 were 14.1 million and 67 million, respectively.

The expansion program was decided at a council meeting of the BPI Sept. 8, with the full support of member companies. The organization has had considerable success in legal action against direct importers and wholesalers.

(Continued on page 66)

## ASCAP, BMI Freeze Advances Cite Financial Questions Raised by Indie TV Ruling

By IS HOROWITZ

NEW YORK—ASCAP and BMI have suspended all cash advances to writers and publishers as they assess the potential financial impact of the recent Federal Court decision outlawing blanket licensing as the music clearance medium for independent television stations (Billboard, Sept. 4).

Already, it is known, some sta-

## One-Stop Execs See Hope For Mom And Pops

By LEO SACKS

NEW YORK—One-stop operators, assessing the ravages of the recession on the nation's mom and pop stores, are wary but hopeful that the fortunes of independent dealers will brighten this fall.

Their optimism is fueled by the decline in interest rates and the late summer stock market rally. And

(Continued on page 24)

tions have failed to forward their September license fee installments on the apparent assumption that the decision by Federal Judge Lee P. Gagliardi in the class action anti-trust suit frees them from this obligation immediately.

At risk is approximately \$80 million in annual license payments from some 700 indie tv stations to the rights groups. Any substantial bite into this segment of performance income, estimated to be more than one-quarter of all performance revenues, is certain to diminish severely payouts to publishers and writers.

Meanwhile, attorneys representing all contending parties were attempting to reach some agreement on terms of an order to be recommended for implementation by Judge Gagliardi. But a meeting late last week was not expected to result in a meeting of minds, with the parties firm in their opposing stances.

The draft order brought to the meeting by the plaintiffs in the action proposes an embargo on all performance royalties for one year, during which time neither ASCAP nor BMI, their members or affiliates,

could seek a license or claim copyright infringements.

James Quinn, attorney representing the indie tv stations, says this would allow time for a "free market system" to develop. "After all," he says, "the system now ruled illegal has been in place for 31 years."

Quinn's position is that royalties for the use of protected music should be paid at the source, by syndicators and other suppliers of program-

(Continued on page 60)

## A&M To Release Supertramp On \$8.98 Chrome

By SAM SUTHERLAND

LOS ANGELES—A&M Records is planning to release the new Supertramp album on premium chrome dioxide tape, listing at \$8.98. The disk and cassette, the latter employing BASF tape, will be available late next month.

This would mark the first time that a major manufacturer has opted for the costlier tape stock in a conventional album release. Chrome formulations have been utilized in audiophile cassettes, at higher list prices.

Neither A&M nor BASF executives would elaborate on the plan at presstime, with final details of the arrangement apparently still to be set. It's believed that BASF, which already supplies complete shells and blank tape to Mobile Fidelity Sound Lab, the Chatsworth, Calif. audiophile firm, will be providing only the tape in the A&M setup.

BASF has been Island Records' supplier for its One-Plus-One pre-re-

(Continued on page 64)

## CBS Is Set To Acquire UA Publishing Firms

By IRV LIGHTMAN

NEW YORK—CBS Inc. and MGM/UA Entertainment have signed a letter of intent whereby CBS would acquire the United Artists Music/Big 3 Music operation.

The move follows by almost two months the decision by Warner Communications Inc. to terminate negotiations with MGM/UA for the

(Continued on page 64)

### - Inside Billboard -

- **RADIO PROGRAMMERS** at last week's NRBA conclave heard and debated the pros and cons of AM stereo, consultants, AOR formats and the proposal that broadcasters might pay a lease fee for the right to a specific frequency. Billboard's coverage of these and other Reno topics appears on pages 3, 26, 27.

- **IMPROVED RETAIL EXPOSURE** of midline product can only lead to improved sales. That's why the 24-store Harmony Hut chain will be giving \$5.98s "virtually parallel" exposure with top-line merchandise via a \$50,000 store re-fixturing program. Page 3.

- **MUTUAL BROADCASTING** will maximize its satellite capabilities through "multi-casting," the simultaneous transmission of multiple radio programs. The 11-channel system bows next month. Page 25.

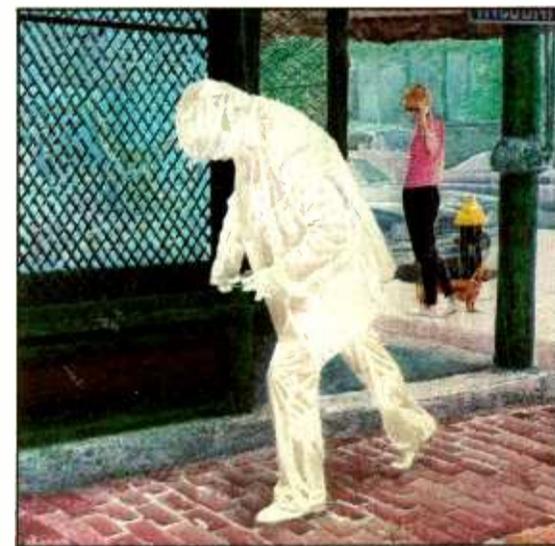
- **BLACK ATTENDANCE RECORDS** were broken at major venues around the country by the recent Budweiser Superfest concert series. Top-name talent enabled the organizers to beat the blues which have afflicted this summer's concert business. Page 3.

- **KQED SAN FRANCISCO** will debut the over-the-air home taping service newly created by National Public Radio, Panasonic and Codart. First broadcasts begin in October. Page 6.

- **RETAILERS AND RACKJOBBERS** report that sales of children's records and tapes continue to be healthy and profitable, while video software of this type is increasing its market penetration. A special report on kiddie product begins on page 14.



With 15 chart singles under her belt, six Top 20, 3 Top 15 or better, 3 Top 5 or better, and her recent #1—"Don't Worry 'Bout Me Baby," **JANIE FRICKE** is headed for super-stardom. Janie's new album **IT AIN'T EASY**, FC 33214, produced by Bob Montgomery highlights the power of her vocal ability and features her new single "IT AIN'T EASY," 38-02312, which is exploding at radio nationally. **JANIE FRICKE—IT AIN'T EASY**, FC 33214, on Columbia Records and Tapes. (Advertisement)



THE BRILLIANT SOUNDS OF SPYRO GYRA CANNOT BE DISGUISED. POSITIVE IDENTIFICATION IS IN THE GROOVES OF "INCOGNITO" (MCA-5368), THEIR NEW RELEASE PRODUCED BY JAY BECKENSTEIN AND RICHARD CALANDRA. SPYRO GYRA, UNMASKED AND AVAILABLE NOW ON MCA RECORDS AND CASSETTES. (Advertisement)

(Advertisement)



Photograph by Linda McCartney

## Michael Jackson Paul McCartney "The Girl Is Mine."

34-03288

Coming Soon

The first single from Michael Jackson's forthcoming new album, "Thriller." Produced by Quincy Jones.

TE 38112

On Epic Records and Tapes.

"The Girl Is Mine" written by Michael Jackson. Produced by Quincy Jones. Management: Weisner/DeMann Entertainment and Joe Jackson.

Epic are trademarks of CBS Inc. © 1982 CBS Inc.

# THE PERFECT ALBUM

At Last, Dolly's "GREATEST HITS"... and it's everything the perfect album should be. This Grammy-award winner has selected 12 of her best-selling, heaviest played hits and they're all included in a special fold-open album package that features a color photo collage of Dolly's Career.

This album contains some of Dolly's biggest hits... "9 to 5," "Here You Come Again," "Heartbreak

Express" and Dolly's current country/pop hit single, "I Will Always Love You." Also from the Universal film release, "Best Little Whorehouse In Texas" will be "Hard Candy Christmas."

With the release of "Whorehouse," Dolly is in the center of the media spotlight. She's been featured for a week on "Good-Morning America"... as well as in cover stories with People, Good Housekeeping and

Glamour and her 1980 movie release "9 to 5" is enjoying continued success being serviced nationally to cable networks.

Dolly's "GREATEST HITS"... It's the perfect album... it's Dolly, need we say more!

Full merchandising Campaign

Centerfold photo collage of Dolly's career!

Contains not 8, not 10, but 12 of Dolly's biggest hits!

Produced by Dolly Parton and Greg Perry!

**RCA**

## FRONT-OF-STORE PROMOTION

# Harmony Hut Sets Midline Focus

By IS HOROWITZ

NEW YORK—Midlines take on new visibility at Harmony Hut next month when the 24-store chain launches its "Soundbank" concept, giving \$5.98 product "virtually parallel" exposure with top-line merchandise.

The entire month of October will be devoted to front-of-the-store promotion of midlines before the disks and cassettes are moved into new, permanent display bins in prime store areas.

Stuart Schwartz, Harmony Hut

chief, feels there remains a substantial potential for new sales in midlines yet to be exploited, particularly in an economy that continues to put pressure on consumer spending.

"We haven't been as effective in this area as we might have been," says Schwartz, "and we are going to give it a very major effort."

The re-fixturing, estimated to cost the chain about \$50,000, is designed to give midlines separate identity within each store. Albums will be billed in appropriate repertoire categories of their own, no longer intermixed with higher-priced product.

Key to the plan, as well, is the removal of midline cassettes from spaghetti box protection and placing them in accessible "pigeonholes" for easy self-service. Pilferage is not considered a serious hazard, although the spaghetti boxes will be retained for top-line tapes.

Cassettes will be awarded unit equivalency to LPs in the initial Soundbank product mix, says Clyde McElvene, general merchandise manager. However, he foresees that cassettes will gradually increase their share.

During the October kickoff period, promotional tables at store fronts, each holding about 600 albums, will offer midlines at two for \$9 (they're currently sold at list in the stores). The \$5.98 list will be maintained as shelf price come November, although customers will be able to buy two for \$10 at that time.

Promotion and advertising will attempt to convey the message that Soundbank is synonymous with value, says McElvene. "We must convince consumers that there is still good value in recordings."

Cross-promotion within the store will see specially designed cards within regular stock bins referring browsers to "Visit Our Soundbank For Additional Titles."

McElvene sees midlines as providing plus business and not replacing sales that might otherwise go to full-price merchandise. "We expect a hell of a return on our investment," he says of Soundbank. "It should pay for itself in a year."

# NRBA Meeting Explores Prospects For AM Stereo

By DOUGLAS E. HALL

RENO—Much as expected, AM stereo and related topics dominated last week's National Radio Broadcasters Assn. conference at the MGM Grand Hotel here. Speaker after speaker advised the 2,800-plus programmers (out of a total attendance of 4,100) who attended the four-day event Sept. 12-15 that AM can rebound, but that it must offer unique programming which is well promoted.

"AM stereo is not a quick fix," advised research consultant Rob Balon. It's a good promotional gimmick. It's going to take time to put it over. You've got to learn to be unique in programming and aggres-

sive in your promotion." Balon spoke at a session chaired by ABC Radio programming vice president Rick Sklar entitled "Programming Your AM For Success."

There was little new at the convention regarding AM stereo, since it took place only 11 days after the National Assn. of Broadcasters radio programming conference in New Orleans. Almon Clegg of Panasonic did announce at an AM stereo session that his company was ready to produce a receiver with three chips capable of receiving any of the four competent AM stereo systems, but most of the players in this contest—Leonard Kahn of Kahn Communi-

(Continued on page 26)

# ASCAP Foresees Banner Year

By JOHN SIPPEL

LOS ANGELES—ASCAP appears headed for another banner year, with receipts for the first eight months of 1982 totalling \$124,849,000, a gain of \$19,949,000 or 19% over the same period a year ago, when total receipts were \$104,900,000.

A West Coast membership meeting here Wednesday (15) was told of across-the-board increases in 1982 receipts. Domestic licensees peeled off \$103,781,000, compared to 1981's \$93,200,000 for a \$10,581,000

gain of 11.3%. Investment interest rose to \$3,337,000 from the previous year's \$2,700,000, an increase of \$637,000 or 23.5%. Even membership dues spiralled to \$477,000, a \$77,000 or 19.2% increase over 1981's \$400,000 take.

Domestic receipts in 1982 of \$107,595,000 were \$11,285,000, up 11.7% over 1981's \$96,300,000.

Receipts from foreign societies vaulted a record 101% from 1981, with the current year's \$17,254,000 dwarfing last year's \$8.6 million.

Operating expenses rose commensurately from \$20.2 million in 1981 to \$22,117,000. Salaries were \$9.1 million a year ago, compared to \$9,979,000 so far this year. Expenses for the New York headquarters and 20 branches, too, rose from last

year's \$11.1 million to \$12,138,000 this year for the same eight months.

Distribution meanwhile rose \$6,911,000 or 12.4% from \$55.7 million last year to 1982's \$62,611,000. Domestic sources provided \$47.9 million this year towards distribution, with foreign kicking in \$14,711,000. Domestic distribution was split between \$22.5 million in March and \$25.4 million in June.

The July \$14,711,000 foreign distribution accrued from the following countries: England, \$7,264,000; France, \$3,156,000; Germany, \$2,457,000; Sweden, \$759,000; South Africa, \$331,000; and \$744,000 from miscellaneous countries. A second ASCAP foreign distribution of approximately \$14 million goes in December.

## NEW YORK IN NOVEMBER

# Billboard Video Confab Set

NEW YORK—Billboard's fourth annual International Video Entertainment/Music Conference has been set for Nov. 18-21 at the Vista Hotel here.

Offering a comprehensive schedule of events, the gathering will retain the most successful ingredients of past conferences, including two nights of video showcases screening the latest state-of-the-art video from many sources.

Sessions will cover rights clearances, packaging, piracy, home taping, marketing, retailing, programming, new technology and the creative forces behind video today. In addition, Wall Street experts will give their views on the industry, and recording artists who have extended their talents to include the use of video and film will discuss their experiences. A member of a respected "think tank" will give an exclusive report on the future of the industry.

A new feature for this year's conference will be a "one-on-one" luncheon Friday (19). Registrants may choose to join a table of 10 headed by an expert they wish to talk with.

The Saturday (20) morning retailing session will be open to all retailers free of charge.

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# Studios Move On Vid Dealers

NEW YORK—Twelve major movie producers and their home video divisions bought civil copyright infringement actions against 10 video retailers Tuesday (14). According to the Motion Picture Assn. of America, this is the largest simultaneous series of civil actions against alleged pirates in the industry's history.

U.S. marshals, armed with court-issued writs of seizure, removed from video stores in five states copies of such films as "Victor/Victoria," "Conan The Barbarian," "Body Heat," "Kramer Vs. Kramer," "Mary Poppins" and others.

Plaintiffs in the action are Columbia Pictures, Walt Disney, Embassy Pictures, Lucasfilm, Orion, Paramount, MGM, the Ladd Company, Universal, 20th Century-Fox, United Artists and Warner Brothers.

The retail outlets named as de-

(Continued on page 62)



Billboard photo by Chuck Pulin  
SPARKS FLY—Aretha Franklin and Smokey Robinson blend harmonies at the Budweiser Superfest at Madison Square Garden.

# Superfest Concerts Break Black Attendance Records

By NELSON GEORGE

NEW YORK—Despite the year's overall downturn in concert business, certain events have demonstrated significant pulling power. The US Festival in California (Billboard, Sept. 18) was one; the black-oriented Budweiser Superfest concert series was another.

The latter 11-city series is said to have grossed \$5.6 million, attracted 356,380 patrons and set black concert attendance records at the Rose Bowl, St. Louis' Busch Stadium, the Houston Astrodome and Madison Square Garden. It was considered so successful that plans are underway to expand it to three or four other markets next time.

"We were very lucky," says promoter Michael Rosenberg. "We took a gamble in our programming of the series and it paid off." Instead of going for acts with hot black chart records, Rosenberg instead used established acts such as Aretha Franklin, Smokey Robinson, Stevie Wonder, Quincy Jones and Ashford & Simpson, who at the time of their signing didn't have new material on the market.

"We felt that considering how horrible the concert market has been, we'd go with acts with long-term followings who people would want to see even if they had no current hits," says Rosenberg.

"We were fortunate that Aretha's 'Jump To It' and Ashford &

Simpson's 'Street Corner' went through the roof at the same time, adding to their already strong appeal."

Rosenberg notes that many of the acts on the Superfest dates "appealed to that 25 to 40 crowd that wouldn't necessarily go to see a Rick James or Gap Band. Often, such as at the Garden, we had parents taking their kids to the show."

In St. Louis, Superfest attracted 49,217 and grossed \$804,407; in the Rose Bowl, the gross was \$972,902 from 60,174 admissions; at the Superdome, 62,305 showed up paying \$1,092,829; at Madison Square Garden, 19,929 paid \$279,117. These totals are all records for black music concerts at these facilities.

"The only poor showing of the 11 dates was in Dallas," says Rosenberg. "It rained several days before the show at the Cotton Bowl and all during it. Still, we drew 35,207 and

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# PolyGram Posts 1980-81 Loss

By JIM SAMPSON

MUNICH—The long-delayed publication of the 1980-81 balance sheet of PolyGram GmbH reveals a loss of approximately \$41 million (or 78.1 million Deutsch Mark) on sales of \$348 million (around 662 million DM), using the 1980 exchange rate of 1.9 DM to the dollar.

In 1979, the firm lost \$24.6 million or 46.8 million DM on turnover of \$341 million (649 million DM).

PolyGram is a joint subsidiary of Siemens in Munich and Philips in Eindhoven, with headquarters in both Hamburg and Baarn. Worldwide, PolyGram reported turnover of \$1.26 billion or 2.4 billion DM in calendar year 1980.

While the PolyGram group reports only to its shareholders Siemens and Philips, the limited liability corporation in Hamburg is

(Continued on page 59)

## Hard Times Hit Australian Market 26.2% First Quarter Drop In Manufacturing Reported

By GLENN A. BAKER

SYDNEY—The hard times predicted for the Australian music market by industry leaders last year have manifested themselves with frightening severity in the first half of 1982.

Newly released statistics show an overall 26.2% drop in disk and tape manufacture during the first quarter of the year compared to the same period last year. The decrease breaks down to a 28.8% nosedive in album

production, from 5,048,000 units to 3,592,000, and 23.4% and 22.6% falls in singles and tapes respectively. With no stockpiling in evidence within the industry, this seems to represent an accurate indication of the slump in sales.

A number of factors are seen as responsible, including the much-contested sales tax increase to 32.5% and increasing competition for consumers' disposable income from the domestic video industry. Video hardware and software sales have risen from approximately \$200 million in 1980 to \$500 million this year; by 1984, it's expected to be \$1.5 billion. Audio hardware and software sales have spiraled, too, and the local record industry is seeking compensation for losses attributed to home taping via a royalty on blank tape (Billboard, Aug. 7).

Add in unemployment headed for 500,000; a 50% rise in interest rates over the last three years; a new average age for the country's population of over 29; the breaking of the \$10 barrier for albums; the drastic tightening of radio playlists and the entrenchment of FM radio, and it would appear that the Australian record industry has the deck stacked against it.

Earlier this year, Festival Records chief Allan Hely predicted: "1982 is going to be one of the most difficult years in over a decade. There must be a rationalization of the industry or the mortality rate will be extremely high. There is simply no place for us all as things stand at the present."

Not one leader of a major Australian record company is apparently prepared to offer a positive forecast for trading. "There is just no short-

(Continued on page 53)

## CBS Pulls Plug On Its Cultural Cable Channel

By LAURA FOTI

NEW YORK—Cultural programming suppliers and the cable industry received a not unexpected blow last week when the CBS Broadcast Group announced its cultural cable channel would cease operations "within 90 days."

The channel, which reportedly lost \$30 million in its first year of operation, had been much hailed, but anticipated advertising revenues never materialized. Exorbitant programming costs also contributed to red ink problems. The service reached five million subscribers.

Rumors about CBS Cable's death began to circulate around the time CBS and 20th Century-Fox joined forces in April. Although, the channel was originally to have been part of the joint venture, Fox later decided it wanted no involvement.

Recently, CBS negotiated with cultural pay service Bravo, but was unable to reach any agreement. Bravo, with a 60,000-subscriber base, is reportedly having financial problems of its own.

CBS Cable was a pet project of William Paley's, and it is significant that the decision to drop the channel was made less than a week after Paley announced his departure as chairman of CBS.

Now only ARTS, a service of Hearst/ABC Video, survives as a basic cable cultural service. ARTS has made less of an initial investment in programming, however, and

(Continued on page 66)

## Styx Pioneers Studio Use Of Solar Power

By MOIRA McCORMICK

CHICAGO—Styx made recording history here Sept. 10 by becoming the first recording group to use solar power in the studio.

Solar Genny One, the 6,000-pound solar unit built by Solarwest Electric of Santa Barbara, arrived at 48-track Pumpkin Studios in south Suburban Oak Lawn Sept. 9, and was put to use the following day during a recording session for Styx's new LP. That album, their third cut at Pumpkin, has been in the works since July.

James "JY" Young, Styx guitarist and vocalist, has been a spokesman for the Solar Lobby since 1980, and has worked on this project over the past year, in conjunction with Solar

(Continued on page 39)

## Brown Signs Studio Tax Reform Bill

By SAM SUTHERLAND

LOS ANGELES—Gov. Jerry Brown has signed into law the California legislation necessary to exempt independent engineers, producers and recording studios from a controversial new tax bite (Billboard, Sept. 4), but the battle to protect those interests isn't over.

That's the warning being flashed by the California Entertainment Organization (CEO), the industry coalition formed last spring to contest the state Board of Equalization's reading of the Revenue and Taxation Code. Major CEO meetings have been set for Sept. 25 here and Oct. 2 in San Francisco, where the organization's leaders will underline the trade's need to insure that resulting tax regulations will carry through the thrust of AB2871, the bill introduced March 1 by Assemblywoman Gwen Moore (D) and later amended to spell out pertinent exemption for the music business.

Producer and studio owner/operator David Rubinson cites the industry's prior experience with remedial tax legislation as sufficient reason for caution. Charging that the mid '70s passage of a Senate bill to block similar retroactive and "value-added" style levies aimed at major labels indirectly allowed for the recent move against independent creative firms by the Board of Equalization, Rubinson said last week, "When SB512 was passed, the record business didn't really follow

(Continued on page 62)

## More Music Coming To Cable Showtime's Clark Is Bullish On New Programming

By SAM SUTHERLAND

Showtime, the second largest pay television channel next to Home Box Office, has stepped up its original music production to meet what it perceives as the interests of the marketplace. Here, as part of Billboard's continuing series of profiles with industry leaders, Showtime vice president of program development Mike Clark discusses the part music plays in the channel's programming mix.

LOS ANGELES—Broadening viewer demographics and the advent of joint financing between multiple cable, pay and subscription tv systems are stepping up the flow of original music programming for the burgeoning narrowcast video market.

That's the scenario outlined by Showtime's Mike Clark. As one of seven companies jointly underwriting a two-program package of concert specials produced by Para-

mount Pictures Corp., Showtime now forecasts new, exclusive musical specials will be added at the rate of "at least one a month," according to Clark.

Frequency of production is only part of that trend. Clark is at least as bullish on the caliber of artists and quality of production values that will characterize future music specials produced for narrowcast outlets—a prospect underlined by the recent Frank Sinatra concert taped by Paramount in the Dominican Republic as part of that licensing package.

That show, acquired for Showtime in tandem with a rock concert package featuring Santana and Heart, mirrors the cable industry's intention of turning musical superstars into audience lures.

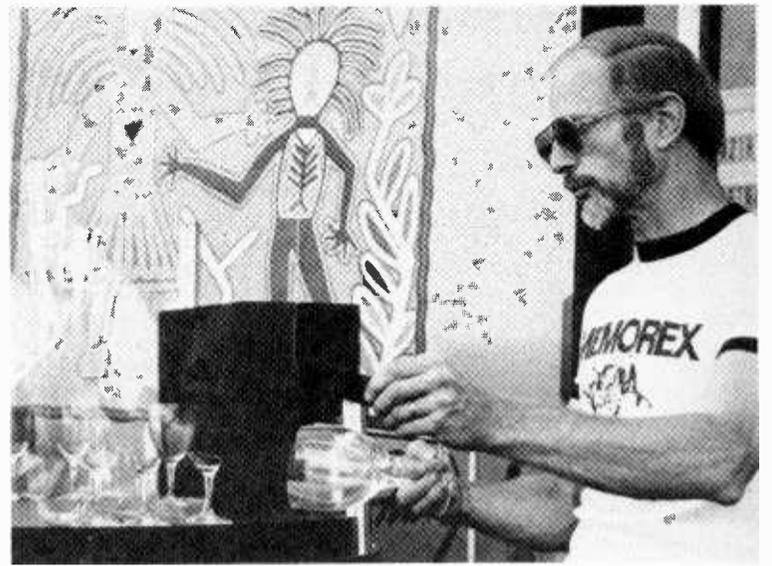
"Just to take that project down to the Dominican Republic and underwrite all the production costs was

something we simply couldn't afford on our own," explains Clark. "By forming a consortium with six or seven other program suppliers, we can afford the kind of highly recognizable, marketable talent we want."

His emphasis on audience recognition isn't casual. Clark suggests that Showtime's goals for its music programs have evolved considerably since its earliest ventures, which included an ill-fated maiden concert project with Alice Cooper and two subsequent, successful concerts featuring Willie Nelson and James Taylor.

Calling those early shows "essentially concerts for television" that complemented Showtime's initial primary program source—feature films—Clark believes Showtime now needs to exploit its musical shows as marketing hooks on their own, capable of attracting new system sub-

(Continued on page 36)



SHATTERING EXPERIENCE—Wayne Saylor, Memorex audio specialist, tests the pitch of two glasses prior to demonstrating how glass is shattered by sound at a Tower Records outlet in Los Angeles. The demonstration was the third Memorex has presented.

## Executive Turntable

Record Companies

Bob Merlis is upped to vice president, publicity director at Warner Bros. Records in Los Angeles. He was director of publicity. . . . Doug Wilkins is appointed director of jazz and progressive promotion, West Coast, for Columbia Records.



Merlis

He joined CBS Records in 1978, serving most recently as West Coast director/national trade liaison, black music and jazz promotion, for Columbia.

Steve Leeds is named director of a&t, East Coast, for MCA Records. He was head of his own independent promotion company. . . .

Jackie Siegel is promoted to regional marketing manager for PolyGram Records in New York. She was New York branch manager. Succeeding her in that post is Joe Parker, who was New York sales manager for the label. Also at PolyGram, Dan Zamierowski is named Detroit promotion manager. He held a similar post at A&M Records.



Siegel



Lambert



Ruiz



Zanders

Eddie Lambert joins Motown Records in Los Angeles as creative coordinator of music and recording for the creative division. He was vice president of creative activities at 20th Century-Fox Music. Lambert worked with Motown president Jay Lasker and Steve Barri, vice president of creative affairs for the label, at ABC Records in the early '70s. . . . Mario Ruiz is named manager, A&M label development, for CBS Records International's Latin American operations in Coral Gables. He was with A&M Records.

Zeke Zanders joins RCA Records as a black music promotion rep, covering the Baltimore, Washington and Virginia market. He has had stints as a promo man with Elektra/Asylum Records, Ariola Records, Atlantic Records and MCA Records, among others. . . . Keith Carlos is upped to chief operations manager for Urban Rock Records in New York. He was market researcher for the label. . . . Ray Alessi is named director of dance promotion and retail marketing for Pavillion Records in New York. He was with CBS Records. . . . Vincent Di Blanda is appointed vice president/financial officer and administrator for CTI Records in New York. He was vice president of international finance for Mermes of Paris.

Marketing

Several people are promoted in an executive realignment of Western Merchandisers, the Amarillo-based rackjobber/retail operation. Promoted are: Jerry Hopkins, executive vice president, rack division; Walter McNeer, executive vice president, retail; Warner N. Pagliara, vice president, Dallas operations; and Bruce Shortz, vice president, retail.

At WEA's Boston branch office, Mike Symonds is appointed local Warner Bros. promotion person; George Skaubitis is named Warner Bros. promotion person for secondary stations; and Debbie Di Tullio is named local Warner Bros. promotion person for the Hartford/Albany market.

Video/Pro Equipment

Ronna Wallace is named vice president of programming, West Coast, for MGM/UA Home Video. For the video division, she will handle program acquisition and development; for the records division, she will oversee the marketing and merchandising of MGM/UA soundtrack albums. She was director of programming for the video division.

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## Legal Action

### Alabama Moves Vs. Manager

NASHVILLE—RCA group Alabama has filed suit in Federal District Court here to sever its management relationship with T. Howard Hamilton, after learning that Hamilton is a convicted felon. Hamilton replaced Larry McBride as Alabama's manager in 1980 when McBride was convicted of federal wire fraud and conspiracy and subsequently sent to prison.

The complaint filed by Alabama asks that Hamilton, sole shareholder and president of the band's personal management company, be ordered to repay all monies paid him by Alabama. Hamilton was convicted in a Texas federal court in 1974 of conspiring to defraud a savings and loan association; and on July 23, 1982, he pleaded guilty to charges of interstate transportation of money obtained by fraud, a federal offense which resulted in a sentence of five years' probation, a \$10,000 fine and a court order that he make restitution of more than \$500,000 to persons he defrauded.

According to the filed complaint, Hamilton was the principal investor in a recording company and per-

sonal management firm controlled by Larry McBride. McBride was hired by Alabama to handle their recording and personal affairs. After learning that McBride had been convicted in July, 1978 in North Carolina of federal wire fraud and conspiracy, the group asked to be freed from its contracts with him, and hired a lawyer to end the relationship when McBride began serving a three-year prison sentence

in January, 1980.

However, prior to litigation, Hamilton allegedly convinced the group to let him use his power of attorney for McBride to rescind the contracts himself as principal investor in the firm. Eventually, he offered to provide similar management and business services for Alabama, and the group agreed to pay Hamilton a percentage of its gross income for representation.

### Singer Tony Sheridan Sues Over Beatles LPs

LOS ANGELES—British singer Tony Sheridan and his manager, Dirk Summers, are suing a string of record companies for \$1.35 billion, alleging that recordings by Sheridan were released fraudulently bearing the name of the Beatles.

The local Federal District Court complaint contends that Polydor released Sheridan masters for Global distribution under the Beatles' name. Polydor had a contract with Sheridan for distribution of his masters. The filing enumerates 18 different Sheridan titles, allegedly released as Beatles' sides.

Defendants listed are Polydor International GmbH; Phillips Seaman (sic); Decca Records; MGM Records; Atco Records; Clarion Records; Vee Jay Records; Brunswick Records; Deutsche Grammophon; Swan Records; Metro Records; Pickwick Records; Contour Records; Karussel (sic) Records; Savage Records; Impact Records; Lingasong Ltd.; Double H Licensing Corp.; K-tel and Belinda

Recording Co. The four Beatles are listed as defendants but no damages are sought from them.

The plaintiffs ask for \$100 million in actual damages, \$1 billion in punitive and \$250 million for alleged damages to Sheridan's career.

### AFM, Regency In Flap Over \$\$

LOS ANGELES—The American Federation of Musicians accuses Regency Records of renegeing on a pledge to pay \$19,950.10 in \$500 monthly installments for musicians' payments due on the soundtrack of the movie "Airplane."

The local Federal District Court complaint alleges that the local label, through its president, Lloyd M. Segal, assumed the responsibility of Paramount Pictures, the producer of the film spoof, in paying AFM members employed on making the film's musical backing.

### Ruling Asked On Hendrix

LOS ANGELES—The late Jimi Hendrix's father and sole heir, James A. Hendrix, and Interlit Ltd. are asking Federal District Court to mediate a hassle over the release of a movie documentary about the guitarist's 1969 European junket.

The plaintiff claims Last Experience and Steve Gold and Jerry Goldstein are readying release of the film without having obtained his approval. The pact for the film was concluded in 1968 between the son's than-manager, Michael Jeffrey, and the defendants. The plaintiff claims

Interlit, a British Virgin Isles firm, has taken over control of all his son's music and film ventures and the heir controls Interlit.

The plaintiff states he has already approved an album based on the tours for release by Warner Bros. Records, but that the defendants are hampering the album's issue claiming they have some control. The senior Hendrix also claims that the passage of time has taken the edge off the film and that the estate has been offered no compensation, while the original contract calls for a 50/50 split between Jeffrey and the defendants.

### Applause Label Is Target Of Two Lawsuits

LOS ANGELES—Applause Records here is the defendant in two different Superior Court suits seeking money.

The first, filed by Pollet & Kaye, who have been assigned the claim of a law firm, Manatt, Phelps, Rothenberg & Tunney, seeks payment of an alleged \$18,512.43 due the attorneys.

The second, filed by Nicholas Kerman, also cites Arthur Mogull, Applause Records president, as defendant. The complaint alleges Kerman lent the defendants a total of \$195,000, \$35,000 on July 14 and \$160,000 on July 23. Both notes carried an Aug. 20, 1982 maturity and were backed by Mogull's personal guarantee, according to court records.

## AFTER TROUBLED SUMMER

### Gospel Music Industry Sees Indications Of A Turnaround

By CARTER MOODY

NASHVILLE—The gospel industry has been experiencing the same kind of economic troubles as the rest of the music industry this summer, but recent events may signal a turnaround for the business.

Light Records, just sold by Ralph Carmichael to California developer John Ward (Billboard, Sept. 18), should now receive ample funds for growth. The Benson Co., plagued all year by low inventories, cash-flow problems and under-budget profits, will get closer management scrutiny from the Zondervan Corp. (which co-owns Benson with Paragon Associates). Zondervan president Peter Kladder says the parent company will "exert a strong role in handling operations" and attempt to put Benson, the umbrella for 18 gospel labels, back on target. A 30% staff cut in July will remain in effect as the company follows an official position of "doing more with less."

Word Records and Music, owned by ABC, has been luckier in the recession, but still is hurt. Nearly all its print advertising was eliminated this year as a measure to prevent layoffs, and the firm continued to pare its distribution pacts with independent labels—dropping 11 by February, although this month it has added two in a move that may indicate financial resurgence (see related story, page 49).

The Word artist roster has dropped in the past few years from 120 to fewer than 60.

Sparrow Records, which owns Birdwing Records and is distributed by MCA, hasn't made major staff cutbacks but has eliminated much of its radio budget and placed a moratorium on co-op advertising.

Another development benefitting all gospel record/tape manufacturers—as well as distributors and retailers—is a burst of major artist product. Amy Grant's "Age To Age" on Word's Myrrh label is credited by many industry officials as a shot in the arm, drawing thousands into Christian bookstores and gospel

shops with its 20,000 units-per-week sales. Others by Leon Patillo, pianist Dino Andrae Crouch, and the "Aerobic Celebration" LP are reportedly firestarters at the retail level, and as many as a score of major releases should follow between now and January.

But problems—and rumors of problems—persist. With sales demand increasing, backorders are piling up.

Betsy Heady, principal gospel buyer for the Record Bar chain, notes a lot of Benson Co. titles currently out of stock. "We see an equal number of LPs and tapes out. New ones by Joe English, Rick Cua and the aerobics album are on backorder. The DeGarmo & Key 'No Turning Back' is out. We track five titles on Dallas Holm, and four of them are now out of stock. The shortage of catalogs is hurting, too, because we've always done well with Doug Oldham's 'Golden Treasury' and the Clark Sisters' 'Is My Living In Vain.'"

Benson sales and marketing vice president Michael A. Blines says catalog sales overall have fallen off significantly, ending a cushion of sales that has always supported the company. It will attempt to resurrect (Continued on page 49)



MATHIS TRIUMPH—Johnny Mathis responds to the Radio City Music Hall audience during one of his four shows at the venue.

SEPTEMBER 25, 1982, BILLBOARD

### Graham Sues Cream Records For Back Pay

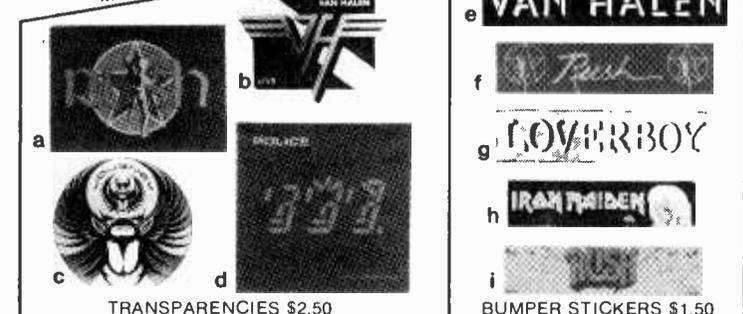
LOS ANGELES—Veteran promo man Don Graham is suing Cream Records for \$21,700, allegedly due as back pay when he worked at the label as vice president of promotion.

The local Superior Court complaint claims Graham assigned his interest in Midget Productions to Alvin Bennett's Cream Records in January, 1976. In return, he was to receive \$500 monthly as promo chief, with \$100 a month of that amount deferred until the label showed a profit.

After he was terminated in February, 1980, the plaintiff claims he tried to recover the back pay but was continually told cash was unavailable.

Graham contends that when Cream sold its assets, the Stax music publishing interests, to A&M in February, the defendant received \$4 million from A&M Records. He asks \$21,700 for the 217 weeks he worked with the \$100 withheld.

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## KQED TO AIR OCTOBER TEST

## NPR Home Tape Plan Sets Debut

By LAURA FOTI

NEW YORK—Next month will see the launch via KQED San Francisco of the system developed by Codart Inc. to offer over-the-air home taping through National Public Radio stations (Billboard, Sept. 18).

Codart, a technology development firm based in Novato, Calif., and NPR have teamed up to distribute encoded, but not scrambled, programming during overnight hours to participating member stations. There are 273 NPR stations nationally. In areas where NPR is not represented, a commercial station may be sought to carry the Codart programming.

Panasonic, the third announced participant in the venture, has expressed the intention of its parent company, Matsushita Electric Industrial Co., to monitor the October launch and later manufacture equipment incorporating the technology.

Details on the system's operation were presented at a press conference here last Tuesday (14).

Programming, initially consisting of jazz, classical music and talk features such as magazine articles, will be broadcast between the hours of midnight and six a.m. A consumer checks the Codart catalog to find items of interest, and calls a toll-free number for the code representing those items.

That code is punched into a special outboard unit (or, later, directly into a tape recorder with a special

chip) available for \$99.50. The code tells the tape recorder when to turn itself on and off to tape the desired segments.

According to Alan Strachan, chairman and chief executive officer of Codart, a royalty will be paid for every recording made. "The pricing of each segment is worked out with the copyright holder," he says. One figure mentioned was 50 cents per song. The consumer is billed at home for programs taped.

## Caprice Records Chief Is Jailed

NASHVILLE—Don Lewis, head of Nashville-based Caprice Records, has been sentenced to six months in prison for wire fraud by U.S. District Judge James Miller in a Maryland district court.

Lewis will also be on probation for three years and perform 200 hours of community service in return for his guilty plea to the charge (Billboard, July 31). The wire fraud charge stemmed from allegations that Caprice, a custom-contract label, bilked some 450 unknown singers around the country out of approximately \$3,000 each in return for record "deals." Lewis falsely promised in the contracts that the singers would get free auditions, have demos sent to Nashville producers and be provided trips to Nashville for recording.

Although the broadcasts are not scrambled, Strachan says taping without payment will not be a problem, since the consumer is not told precisely at what time any particular segment goes on the air.

"There's nothing to stop you from staying up and listening, but we will jumble the programming so you'd have to edit the final tape." In other words, the programming will be a melange of talk features and music, and the consumer has no way of knowing what will be on when. "If piracy ever does become an issue, we'll just increase the hassle factor," says Strachan. "We know there will be diehards who will want to get around the system."

Each subscriber to the system will receive a unique number, so that friends cannot exchange information on codes. The code that works for one subscriber will not work for another.

Tom Warnock, executive vice president of National Public Radio, says the broadcasts group became involved with Codart in part because of its goal to move from federal funding by 1988.

Initially, NPR will limit its originally produced programming to "the same type we do now," according to Warnock. "But as soon as we're off and running we want to give station listeners the widest choice we can."

The first Codart/NPR catalog, to be distributed in San Francisco, will offer 60 albums, two-thirds of them jazz and one-third classical. Of the five hours per night being programmed, three and a half hours will be music, with the rest informational. All parties involved with the venture refused to discuss specifics regarding programming, but insisted that deals had been worked out with record companies and magazines.

When the system goes national, stations will be satellite-fed from Washington, D.C. and San Francisco. It is possible that the system will be in effect 24 hours a day at a future date.

As for questions of signal quality, Strachan says, "Consumers felt our trial copies of tape were better than prerecorded cassettes, although not as good as disks." He adds, "later we'll include Dolby FM circuitry in

(Continued on page 66)

## Chartbeat

## Men At Work Joins Ranks Of Down Under Climbers

*Cary Darling is on the beat this week, filling in for Paul Grein, who's off in search of the perfect stat.*

**Men At Work** digs into the top 10 this week with "Who Can It Be Now?" (Columbia), which moves from 12 to seven. This Melbourne-based quintet becomes the fifth Australian act in 1982 to get a top 10 single. The other acts which have been as lucky are: **Air Supply**, "Sweet Dreams" and "Even The Nights Are Better" (Arista), both peaking at five; **Olivia Newton-John**, "Physical" (MCA), which had four of its 10 weeks at one in 1982; **Little River Band**, "Take It Easy On Me" (Capitol), peaking at 10; and **Rick Springfield**, peaking at two for four weeks with "Don't Talk To Strangers" (RCA).

By last year at this time, only two Australian acts had hopped into the top 10. Air Supply had "Every Woman In The World" (Arista) peaking at five and "The One That You Love" going all the way to one, while Rick Springfield poured his heart out about "Jessie's Girl" and stayed at one for two weeks.

The rest of 1982 should prove just as fruitful for Australian music as the first nine months. **Moving Pictures**, from Sydney, debuted last week at 75 with "What About Me?" (Network). This week the ballad pushed to 68. (The Moving Pictures single entered three notches behind the debuting "New World Man" by **Rush** on Mercury, whose last studio album was called "Moving Pictures.")

Right behind Moving Pictures is another Air Supply single, "Young Love," which flies to 69 from 76. Pushing into the top 40 is Olivia Newton-John's "Heart Attack" (MCA). The song beats to 39 from 51. Meanwhile Rick Springfield jumps to 54 from 65 with "I Get Excited" (RCA).

The charting of Men At Work and Moving Pictures is significant in that it shows American acceptance emerging for Australian rock in addition to Australian pop. However, ever since the **Easybeats** first broke the ice in 1967 with the working class

anthem "Friday On My Mind," Australian rock has had a place—albeit a small one—in the American consciousness.

The best charting Australian rock singles, excluding Men At Work and Moving Pictures, include:

1. "Friday On My Mind," Easybeats (United Artists), peaked at 16, 1967.
2. "You Shook Me All Night Long," AC/DC (Atlantic), peaked at 35, 1980.
3. "Back In Black," AC/DC (Atlantic), peaked at 37, 1981.
4. "Let's Get It Up," AC/DC (Atlantic), peaked at 44, 1982.
5. "Who Listens To The Radio," Sports (Arista), peaked at 45, 1979.
6. "I Got You," Split Enz (A&M), peaked at 53, 1980.
7. "I Have The Skill," Sherbs (Atco), peaked at 61, 1981.
8. "We Can Get Together," Icehouse (Chrysalis), peaked at 62, 1981.
9. "Hey St. Peter," Flash & The Pan (Epic), peaked at 76, 1979.

(Continued on page 62)

## Edward Ray Renamed To Royalty Tribunal

WASHINGTON—Veteran record industry executive Edward W. ("Eddie") Ray has been renominated by President Reagan to be a commissioner of the Copyright Royalty Tribunal for a seven-year term beginning Sept. 27.

The appointment, announced by the White House, follows Ray's initial nomination to fill the seat of former commissioner Clarence L. James, Jr. last December.

Texas Democratic commissioner and CRT chairman Frances Garcia will be leaving the Tribunal on the Sept. 27 date, and her seat will become vacant. Commissioner Thomas E. Brennan will serve again as acting chairman until Dec. 1, when Ray would become chairman of the copyright jurisdictional unit.

## Classical Assn. Elects Directors Initial Membership Roster Is Announced At Meeting

By IS HOROWITZ

NEW YORK—The newly formed Assn. for Classical Music elected an interim board of directors at its first formal meeting here Thursday (9), and announced that it has inked an initial membership roster of 10 corporations and 60 individuals.

The group, which patterns itself organizationally after the Country Music Assn. and hopes to achieve similar public recognition for its own genre of music, has set as one of its prime goals the establishment of a special television awards show for classical music (Billboard, Sept. 4).

The proposed awards show and a broadly recognized need for greater attention to music education in the nation's public schools were among major topics discussed at the meeting at Merkin Hall. About 125 individuals attended, representing a wide gamut of interest in classics.

Companies which have joined the organization to date, according to Gerard Widoff, one of the key AfCM coordinators, are CBS Records, RCA Records, Moss Music Group, Nonesuch Records, Sine Qua Non Productions, Intersound Inc., radio stations WFMT and WNCN, Amberson Enterprises and the American Mechanical Rights Society.

Corporate members pay membership fees of \$250 annually. Dues for individuals are \$25.

Elected to serve on the interim board were conductor Gerard Schwarz, composer John Corigliano, recording engineer Ray Moore, publicist Margaret Carson, attorney Teri Towe, broadcaster Matt Biberfeld, educator Schuyler Chapin, music retailer Stuart Schwartz, Jack Romann of the Baldwin Co., and Leonard Marcus,

former editor of High Fidelity Magazine.

Six more individuals were nominated, from which the board will select two to join it for an initial nine-month term. Those named are David Rothfeld of Vanguard Records; pianist Ruth Laredo; Albert (Nick) Webster, manager of the New York Philharmonic; Charles Wadsworth, music director of the Chamber Music Society of Lincoln Center; Peter Munves of CBS Records, and Elizabeth Ostrow of New World Records.

The board is to meet before the end of September, at which time it will also elect officers and define early strategies.

Martin Bookspan chaired the meeting, which also heard short addresses on the aims of the association by Ira Moss, president of the Moss Music Group, and WNCN's Biberfeld.

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—The Los Angeles Times-Aug. 8, 1982

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**Billboard  
Pop Charts**

**LP: 24\*\***

**Single: 29\*\***

## Weintraub Looks To USSR, China Sets Up Cultural Exchange Project With Hammer

By SAM SUTHERLAND

LOS ANGELES—Entrepreneur Jerry Weintraub is teaming with Occidental Petroleum chairman Dr. Armand Hammer in an ambitious multi-media joint venture aimed at developing arts and entertainment programs for cultural exchange with both the USSR and the People's Republic of China.

Plans call for projects in film, tv, theater, dance, records and tapes, video, sports and publishing. In line with the fundamental goal of cultural exchanges between the U.S. and each of the two other nations, two newly created companies are being set up to produce projects abroad using both local and Western talent, import programs and projects produced in the Soviet Union and China to the U.S. and other markets, and export productions from the West to the Soviet Union and China.

In those countries, the acting firm will be dubbed Armand Hammer/Jerry Weintraub Productions, reportedly in line with Dr. Hammer's long-standing Soviet and Chinese cultural ties. For the U.S., the company will go under the title of Jerry Weintraub/Armand Hammer Productions.

The Occidental chief has maintained close personal and professional ties with Russia since 1971, becoming instrumental in the earliest grain trade agreements between the U.S. and the Soviets. That

cachet has aided Occidental in attaining a position as one of the largest industrial firms trading with Russia, with whom the corporation currently holds a \$20 million contract covering chemical exchanges.

He made his first visit to China in 1979, and this year Occidental signed its first contract with the Chinese government.

Weintraub remains best known as head of Management III, which began with a roster of musical acts and has since grown to include film and tv talent. Weintraub has also expanded successfully into film, having produced 10 features to date,

### Medley LP Set For Christmas

NEW YORK—RCA Records is rush-releasing a "Turned On Christmas" album, following completion of the project in London last week by producer Ethel Gabriel.

The package consists of eight medleys of a total of 85 songs, performed by an orchestra and chorus under the direction of Henry Hadaway. The medley titles are "Turned On Christmas," "Turned On Carols," "Turned On Reindeer," "Turned On Toys," "Turned On Tinsel," "Turned On Tradition" and "Turned On Cheer."

Gabriel spent a week and a half at London's Satril Studios working on the recording, which utilizes the services of four arrangers.

with four more films and a Broadway show now in development.

Management III president Bob Finkelstein will be among the executives actively involved in the new joint venture, as will Management III production vice president Mark Johnson and two Armand Hammer Productions executives, Kenneth Locker and James Pugash, both producers.

Weintraub also recently unveiled the formation of a new narrowcast video subsidiary, Intercontinental Broadcasting System, Inc. (IBS) to combine sports and entertainment personalities in programs for cable, pay and satellite systems.

Armand Hammer Productions has meanwhile launched its first tv productions to be produced in the Soviet Union. Already wrapped is a show co-produced with Johnston Films for ABC Cable on the Tchaikovsky Competition, filmed in Moscow, while "Backstage At The Kirov," being produced in tandem with Britain's new Channel 4 television, is currently filming in Leningrad.

Although it's known that technological growth in the People's Republic of China has yet to sire a market for home entertainment commensurate with its population size, most recent estimates of the Soviet market are fairly sizeable. In recorded music, most recent figures estimate shipments of 204 million LPs in a year, at an approximate value of \$800 million.

## Rock 'n' Rolling

### Steve Winwood Emerges And Starts Talking Back

By ROMAN KOZAK

Steve Winwood is not the most visible of rock stars. He lives in the country in Britain. He has recorded his last two albums alone in his home studio. And he doesn't tour.

But with the release of "Talking Back To The Night" on Island, he is doing some interviews. So we ask him what he feels about his isolation from the nuts and bolts of the music business. Does it matter to him that a guy running a record store in Omaha or a DJ in Detroit probably will never have the opportunity to meet him?

"I don't live in the States to start with, and I don't record here, but then again when I was with a band and went to Cleveland or Dallas I probably saw the inside of the airport and hotel, and then it was back on the bus again, and the airport, and away.

"It's a point taken that I don't actually meet many people (in the music business), but I do phone them. Last time around I phoned shops around the country, which is something I had never done with a group. I did that last time I was here, and

there are plans to do it again next week.

"And I went to the distributors' warehouses last time around, and I had never ever done that in my life before. I had no conception at all about marketing records. It was wonderful to actually see the people who are doing that. It was a real eye opener. It sounds awful, but I had no conception that such places even existed. It's amazing," he says.

Winwood has been criticized in some reviews of "Talking Back" for working alone, which some suggest has led him to a creative rut. But Winwood defends his latest LP. "It may not have the same surprise factor as 'Arc Of A Diver' and it may not be as instant, but it is not in any way a weaker album," he says. "It has a certain strength to it that 'Arc Of A Diver' hasn't."

Moreover, he says that he is now interested in playing with other musicians, and eventually producing new bands.

"I'm not going to do a world tour, but obviously if I get a band it is in my interest to play in as many places as I can," he says. "I'm really after that, but it is not going to last too long. I'm quite keen to do produc-

(Continued on page 64)



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# General News

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50	26 1/2	ABC	8	2196	48	46 1/2	47 1/2	+ 1/2
35 1/2	25 1/2	American Can	9	2927	31 1/2	30 1/2	31 1/2	— 1/2
7 1/2	4	Automatic Radio	4	20	7	6 1/2	6 1/2	Unch.
48	33 1/2	CBS	7	3325	48	46 1/2	47 1/2	+ 1/2
7 1/2	5	Craig Corporation	13	2	6 1/2	6 1/2	6 1/2	— 1/2
59 1/2	47	Disney, Walt	16	3397	56 1/2	54 1/2	54 1/2	— 2
4	2 1/2	Electrosound Group	—	5	2 1/2	2 1/2	2 1/2	Unch.
17	11 1/2	Gulf + Western	4	509	14 1/2	14 1/2	14 1/2	+ 1/2
15 1/2	10 1/2	HandiMan	6	43	15 1/2	15 1/2	15 1/2	+ 1/2
6 1/2	1 1/2	Integrity Entertainment	2	2	1 1/2	1 1/2	1 1/2	+ 1/2
7	3 1/2	K-tel	7	—	—	—	4 1/2	Unch.
59	36	Matsushita Electronics	9	7	45 1/2	44 1/2	45 1/2	— 1/2
70	38	MCA	16	1060	70 1/2	68 1/2	69 1/2	+ 1 1/2
63 1/2	48 1/2	3M	11	3566	63 1/2	61 1/2	62 1/2	+ 1/2
80 1/2	49	Motorola	15	1749	79	76 1/2	77	— 1/2
42 1/2	30	North American Phillips	6	112	43	41 1/2	42 1/2	+ 1/2
10 1/2	5 1/2	Orrox Corporation	—	64	7	6 1/2	6 1/2	— 1/2
16 1/2	10	Pioneer Electronics	20	5	13 1/2	13 1/2	13 1/2	+ 1/2
23 1/2	15 1/2	RCA	10	4060	21 1/2	20 1/2	21 1/2	+ 1/2
18	11	Sony	10	6508	13 1/2	13 1/2	13 1/2	— 1/2
34 1/2	19	Storer Broadcasting	15	249	25	24 1/2	24 1/2	— 1/2
3 1/2	2	Superscope	—	20	2 1/2	2 1/2	2 1/2	Unch.
37	27 1/2	Taft Broadcasting	8	15	34	33 1/2	33 1/2	— 1/2
63 1/2	34	Warner Communications	8	8860	40	37 1/2	39 1/2	+ 2 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Kustom Elec.	11	1 1/2	1 1/2
Certron Corp.	14	7/8	1	Recoton	—	2 1/2	2 1/2
Data Packaging	10	6	6 1/2	Reeves	—	—	—
Josephson Int'l	4	9 1/2	9 1/2	Comm.	1107	25 1/2	25 1/2
Koss Corp.	128	4 1/2	4 1/2	Schwartz Brothers	—	1 1/2	2 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

### DISTRIBUTORS, MANUFACTURERS INVITED

## Plans Set For NARM Indie Meet

NEW YORK—The program has been developed for the NARM Independent Distributors Conference Nov. 4-6 at the Inter Continental Hotel & Spa in Fort Lauderdale, Fla.

The event, dubbed "Vote Independent: Your Distribution Force," is being called the first major industry meeting of independent distributors and manufacturers since independent distributors became part of NARM almost two decades ago. It's sponsored by the Independent Distributors Advisory Committee, chaired by Jim Schwartz of Schwartz Bros., with Tony Delasandro of M.S. Distributing serving as conference chairman.

At the opening business session Thursday (4), Irv Biegel, president of Boardwalk Records, will be a featured speaker. Later that day, a panel discussion of manufacturers and distributors will tackle "Our Independent Platform." Beginning at

the opening luncheon, when separate tables will be assigned to sales/marketing personnel, buyers, and radio promotion people, the program emphasizes middle management.

Seminars on Friday (5) afternoon for each category of distributor personnel will be the basis for panel discussions on Saturday (6) morning, at which manufacturers and distributors will discuss their "grass roots" problems in sales, marketing and promotion.

Registration forms, which were sent to all independent distributor and manufacturer members of NARM last week, included a request for names of potential panel members, in order to enable as many different companies as possible to be represented in the conference program.

Attendees must be members of NARM. For information on membership and conference attendance,

interested parties can contact NARM, 1008-F Astoria Blvd., Cherry Hill, N.J. 08034 or telephone (609) 424-7404.

In addition to Schwartz and Delasandro, the Independent Distributor Advisory Committee consists of Jack Bernstein, Pickwick; Bud Daily, Big State; Warren Hildebrand, All South; Steve Marmaduke, Western Merchandisers; Ronald Schafer, Piks Corp.; Joe Simone, Progress; and Jerry Winston, Malverne.

The members of the Independent Manufacturer Advisory Committee are Marty Kasen, Ambassador; Aaron Levy, Arista; Irv Biegel, Boardwalk; Sal Licata, Chrysalis; Phil Jones, Fantasy/Prestige/Milestone; Mike Lushka, HighRise Entertainment; Irv Schwartz, Kid Stuff; Jay Lasker, Motown; Joe Fields, Muse; Marvin Schlachter, Prelude; Joe Robinson, Sugar Hill; and Roland Lundy, Word.

## French Labels Consider Plan For New Chart

By MICHAEL WAY

PARIS—French record companies are currently weighing a proposal by a West German research organization to establish a weekly sales chart for this market, which has been without one for almost a year.

The absence of such a chart is seen by some observers as a disadvantage to the French music market not only domestically but internationally. They believe that the absence of a credible barometer of French sales hurts local artists' chances of generating interest in other markets.

The French subsidiary of the West German firm, Media Control, has prepared a detailed proposal for establishing a French chart. Media Control says that its plan can only be effective if it has the cooperation of all 15 of France's major record companies.

(Continued on page 54)

## Pressing Declines In Nashville But Tape Duplicating Plants Report Increased Business

By KIP KIRBY

NASHVILLE—Soft industry sales are taking their toll on this city's pressing operations, with major plants reporting a volume decline of nearly 30% to 35% so far this year, compared to last year. Simultaneously, however, tape duplication facilities appear to be reaping the benefits of increasing prerecorded tape sales.

Pressing plant owners/managers are blunt in their prediction that 1982 will go down in their books as the worst year yet. Loss of revenue brought on by an overall decline in the number of independent and custom labels—as well as fewer acts recording and smaller pressing runs—was further compounded earlier by price increases this year in vinyl, shrink wrap, cartons, labels, freight fees and postage.

"Normally, we'd be covered up with work right now," says James Gann, plant manager, Dixie Pressing. "But we're down from 300,000 to 350,000 units to 150,000 to 200,000 now. When we close out our fiscal year this month, our dollar volume may be down as much as

\$600,000 to \$700,000."

Dixie still maintains Motown as one of its steady accounts, pressing records for such acts as Stevie Wonder, Rick James and the Dazz Band. And area record pressing facilities express hope that they will absorb some of the work vacated by recently-shut major label plants. But the majority of Nashville's pressing business still comes from custom country, bluegrass and gospel work, as well as from albums cut by artists for sale on the road.

Southern American Record Pressing reports its slowest year in a nine-year history. "Business used to be pretty steady, but it's completely

sporadic now," says Martha Ivanits, treasurer of the firm. "We're operating at about one-third of our former production. Our 4,000-unit daily plant capability has been running only a little more than 1,000 units on an average of three days per week."

Pressers indicate that despite predictions of doom for the single, that configuration still manages to hold its own, in terms of volume, better than LPs.

"Even though people like to say singles are dying, they sure aren't for us," comments Joe Talbot, co-owner of Nashville's Precision Pressing/

(Continued on page 45)

## Rockbill Debuts In Europe With Roxy Music Promo

By ALEX FOWLER

LONDON—Rockbill, the U.S. marketing company which specializes in setting up "promotional marriages" between rock acts and corporate sponsors, is moving into Europe. Its first step is a deal uniting Roxy Music with clothing manufacturer Levi's.

The seven-year-old firm, which has opened a London office to coordinate its European push, will also be bringing Earth, Wind & Fire's tv advertising campaign for Panasonic to West Germany, Britain and France.

In the U.S., Rockbill has been responsible for liaisons between Rod Stewart and Sony tape, Blondie and Pioneer audio, and, in its most highly publicized deal, Jovan perfume and the Rolling Stones.

Jay Coleman, founder and president of Rockbill, believes that in today's competitive leisure market, rock acts need more than just an aggressive record company, a smart manager and a good publicist.

He sees Rockbill's venture into Europe as a natural progression for the company, allowing its many multi-national advertising clients a cost-effective doorway to greener pastures.

"Sport sponsorship in European countries is so saturated that its effect is totally diluted. It's become cluttered and ineffective," he says. "But music is, quite simply, an international language, especially for young people. Sponsoring a suitable rock act can provide a focused platform for international advertising."

Although fairly well established in the U.S., corporate tour sponsorship is rare in Europe, and particu-

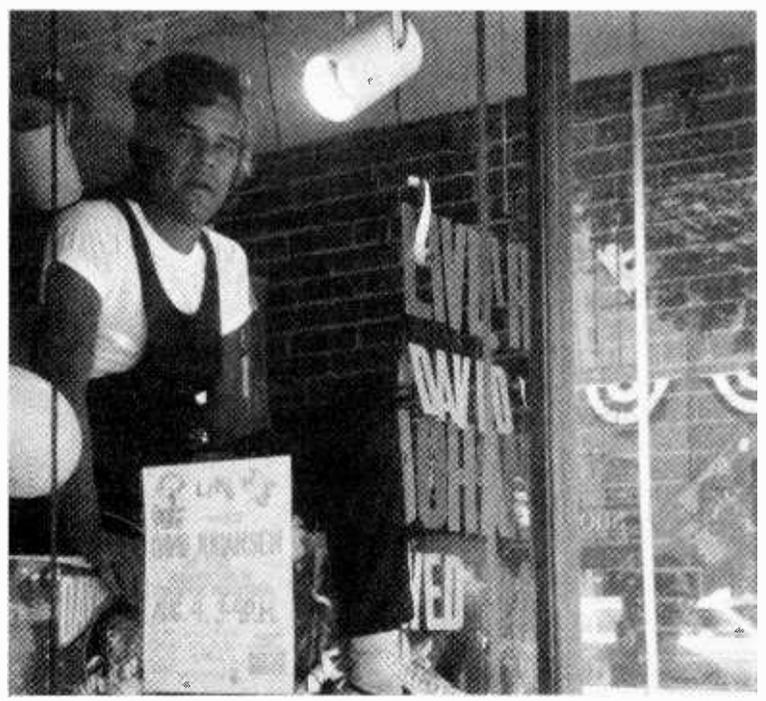
larly in the U.K. Rockbill is well aware of European skepticism towards advertising-sponsored rock.

Reflecting on the company's success in the U.S., Coleman explains: "When we started up in 1976, advertisers steered well clear of rock because it was part of the so called 'counter-culture.' Likewise, rock acts were afraid involvement with advertisers would commercialize or repackage their work.

"In the '60s and early '70s, this may have been true, but today young people relate to music mainly for its entertainment value. They go to concerts to enjoy themselves and to be with their peers."

Pat Ross, one of the company's London-based directors, stresses the importance of "marrying" the right

(Continued on page 54)



WINDOW DISPLAY—David Johansen sits in the front window (where else?) of Penguin Feather Records in Washington during an in-store promotion for his latest CBS/Blue Sky LP, "Live It Up."

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Vol. 94 No. 38

## EDITORIAL

# Tribute To A Titan

William S. Paley, who will be retiring as CBS chairman (Billboard, Sept. 18), has written a brilliant chapter in the history of the world's communications, home entertainment and record industries, as well as the numerous other fields he touched.

Of particular interest to us are his contributions to the record industry. These have been of such great significance that they have helped shape the course of the record business throughout the world.

It was under Paley's leadership that Columbia Records pioneered the microgroove LP. Today it is the world's standard form of album product.

It was his guidance that led Columbia Records to launch the Record Club. He saw in the club concept a means of expanding the record business into mass market proportions.

It was Paley who provided the proper creative climate for his carefully selected executives. And it was he who armed them

generously with the budgets to build artists, seek new sounds and generate that spark of excitement that so often ignites the record business.

It was also Paley's vision that recognized the vital importance of the international marketplace. It was with his support and encouragement that CBS became the first U.S. firm to establish its own record companies in foreign lands throughout the world.

The record industry did indeed reap a rich harvest when Bill Paley decided 44 years ago to enter this field. He bought the American Record Co. in 1938, changed its name to Columbia Records and brought it under the wing of his then fledgling radio network.

The entire record industry has benefited from having in its midst someone with his vision, his courage and his business acumen.

# The Music And The Money

By VINCENT FUSCO

I entered the music business because of the music and the money. It is a business where it is not necessary to belong to the right club, or to play golf with your boss.

In most cases, if you got a hit you got paid, no matter your age, creed or political affiliation.

But today's record business is changing almost daily. Home taping is fact, record renting is fact. Video games et al. are all in competition for the same entertainment dollar.

Still, people love music. Artists will continue to create. Radio will continue to play music, and record companies will continue to compete for and develop talent.

The task we face is how to get everybody involved paid for their efforts. Record companies should not fight what is already there, or what is coming around the next turn. They must find ways to participate in the new methods of merchandising.

## 'Record labels must find ways to participate in new methods of merchandising'

Blank tape royalty will certainly help, but other avenues for income sharing must also be found. Perhaps we can tie in with a radio network to have a licensed pre-release broadcast of entire albums specifically for the home taping audience. Record companies could then command sizable fees for these broadcasts, and I am sure blank tape manufacturers, among others, would be glad to sponsor them.

Record companies will either have to go into the record rental business or work with renters, learning how to cost effectively promote rentals. This again can lead to joint efforts involving blank tape manufacturers and others.

Recording artists and artist management are beginning to work more closely for cost conscious production and stronger

repertoire. The companies can also seek ways to participate actively in merchandising and in live concert promotions.

If record companies take some of the risk and add to the success, they certainly should enjoy some of the profits.

We are now seeing the re-emergence of non-record company music sponsorship. It is growing to the point where we may soon have companies like Miller Beer, Levi's, Jovan, etc. with their own artist rosters. These sponsors can be and are being added to the merchandising tools available.

In one year we witnessed the growth and impact of MTV, the resurgence of 12-inch club records, the cross promotions of movie and television soundtracks and themes. We have artists performing on soap operas, Pac-Man, Hooked-Ons, etc. So all is not lost.

We need our music people, our accountants, our technicians, our administrators, our lawyers, our clerks, our secretaries and our go-fers. Let us not keep sending people out of our business because we are fighting change. Let's find new ways to employ their skills and love of their work.

We have not heard anybody say that music and art are dead. Video may have killed the radio star, but radio helped make the song a million seller. Don't fight new ideas—integrate them.

Vincent Fusco is managing director of Peter Pan Industries' Artist Series. The company is located in Newark, N.J.



Fusco: "The task we face is how to get everyone paid for their efforts."

# Letters To The Editor

## From The North Country

Tyler Rutt recently wrote about the lack of service Arista provides to college radio. Well, the same goes for small market stations.

We are an adult contemporary station, the only commercial station in our market, indeed for miles and miles. But I don't play Arista product unless it is very successful nationally. I do not have the budget to invest in marginal format tunes.

I am willing to take chances on new music. I don't have quarter-hour ratings to contend with. But we do have 13 feet of rain a year, and the desire to entertain our audience and take their minds off the constant drip.

I am not requesting 14 copies of their new albums, posters in living gloss, or a bunch of hype. I just want a copy or two of their new 45s.

Marty West  
 Program Director, KTKN  
 Ketchikan, Alaska

## The Search For Quality

I heartily second recent observations concerning poor disk quality. Stanson Nimroski's defense of CBS quality control notwithstanding (Commentary, Aug.

14), we have to take a razor blade to their LPs as often as to many other labels.

Columbia is not the worst, yet neither are their new albums up to the quality of the '60s disks by Percy Faith and Tony Bennett we still use on occasion for WGAY's beautiful music format. We have five or six copies of certain albums in our library, not necessarily Columbia's, and all of them have defects of one kind or another.

My most nightmarish experience recently involved working with classical records. I recall the days when these were the cream of the crop, but had not purchased one for years. Imagine my shock at having to go through several copies of a particular selection just to find one minimally acceptable.

Trying to find an unwrapped, non-audiophile label disk is akin to searching for the Holy Grail. What's interesting is that I have thousands of disks 10 to 20 years old which are superior to today's albums, quality-wise.

In light of these pressing problems, I heartily endorse CBS and any other company that is at least working toward manufacturing better consumers disks.

Ed Osborne  
 Director of Production  
 Greater Media Inc.  
 East Brunswick, N.J.

## A Degree Of Training

Thanks to Ian Walker for his commentary, "Managing Just To Survive," and to you for printing it.

A little over two years ago I received a bachelor's degree in "recording industry management" from Middle Tennessee State Univ., near Nashville. My studies included courses in copyright law, record promotion, artist development, merchandising and audio engineering, just to name a few. Required minors for this degree are management/marketing and mass communications. My desire to be a professional in the music industry prompted me to pursue proper training.

At 24 years of age I am now a retail store manager for a chain in Tennessee. On approaching a few people in the business and informing them of my training they seem to react almost as if they were afraid I would take their position.

Hopefully, industry executives will recognize that there are a few people formally trained who want to prove themselves in a business that fails to train people itself.

Peter Waraksa  
 Cat's Records  
 Oak Ridge, Tenn.

## 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

- ABYSSINIANS**  
Forward  
LP Alligator AL 8305.....\$8.98
- B B & Q BAND**  
All Night Long  
LP Capitol ST-12212
- BRICK**  
After Five  
LP Bang FZ 38170.....No List  
CA FZT 38170.....No List
- BURNS, GEORGE**  
Young At Heart  
LP Mercury 4061
- CAMPBELL, GLEN**  
Old Home Town  
LP Atlantic America 90016-1.....\$8.98  
CA 90016-4.....\$8.98  
8T 90016-8.....\$8.98
- CAPTAIN BEEFHEART & THE MAGIC BAND**  
Ice Cream For Crow  
LP Virgin/Epic ARE 38274.....No List  
CA AET 38274.....No List
- CARNES, KIM**  
Voyeur  
LP EMI America SO17078
- CONY HATCH**  
Coney Hatch  
LP Mercury SRM 14056
- CROWN HEIGHTS AFFAIR**  
Think Positive  
LP De-Lite DSR 8504
- CYMONÉ, ANDRE**  
Livin' In The New Wave  
LP Columbia FC 38123.....No List  
CA FCT 38123.....No List
- FIREFALL**  
Break Of Dawn  
LP Atlantic 80017-1.....\$8.98  
CA 80017-4.....\$8.98  
8T 80017-8.....\$8.98
- FITZROY, EDI**  
Youthman Penitentiary  
LP Alligator AL 8304.....\$8.98
- FRICKE, JANIE**  
It Ain't Easy  
LP Columbia FC 38214.....No List  
CA FCT 38214.....No List
- FRIDA**  
Something's Going On  
LP Atlantic 80018-1.....\$8.98  
CA 80018-4.....\$8.98  
8T 80018-8.....\$8.98

- GARFIELD THE CAT**  
Here Comes Garfield  
LP Epic FE 38136.....No List  
CA FET 38136.....No List
- GATLIN, LARRY, & THE GATLIN BROTHERS BAND**  
Sure Feels Like Love  
LP Columbia FC 38135.....No List  
CA FCT 38135.....No List  
8TFCA 38135.....No List
- HAIN, KIT**  
Looking For You  
LP Mercury SRM 14053
- HENDRIX, JIMI**  
The Jimi Hendrix Concerts  
LP Warner Bros. 22306
- ICEHOUSE**  
Primitive Man  
LP Chrysalis CHR 1390
- JEFFREYS, GARLAND**  
Guts For Love  
LP Epic ARE 38190.....No List  
CA AET 38190.....No List
- JOEL, BILLY**  
Nylon Curtain  
LP Columbia TC 38200.....No List  
CA TCT 38200.....No List  
8T TCA 38200.....No List
- JONES, TOM**  
Country  
LP Mercury SRM 14062
- KANTER, AMY**  
The Other Girl  
LP Atlantic 80016-1.....\$8.98  
CA 80016-4.....\$8.98  
8T 80016-8.....\$8.98
- KHEMISTRY**  
Khemistry  
LP Columbia FC 38215.....No List  
CA FCT 38215.....No List
- McCRAE, GWEN**  
On My Way  
LP Atlantic 80019-1.....\$8.98  
CA 80019-4.....\$8.98  
8T 80019-8.....\$8.98
- MOWATT, JUDY**  
Only A Woman  
LP Shanachie 43007
- MURRAY, ANNE**  
The Hottest Night Of The Year  
LP Capitol ST-12225
- NOVO COMBO**  
The Animation Generation  
LP Polydor PD16356
- NUMAN, GARY**  
I, Assassin  
LP Atco 90014-1.....\$8.98  
CA 90014-4.....\$8.98  
8T 90014-8.....\$8.98
- OSMOND BROTHERS**  
The Osmond Brothers  
LP Elektra 60180-1
- POCO**  
Ghostown  
LP Atlantic 80008-1.....\$8.98  
CA 80008-4.....\$8.98  
8T 80008-8.....\$8.98
- PSYCHEDELIC FURS**  
Forever Now  
LP Columbia ARC 38261.....No List  
CA ACT 38261.....No List
- REYNOLDS, L.J.**  
Travelin'  
LP Capitol ST-12223

(Continued on page 57)

## Five Added To NARM Group

LOS ANGELES—The greater rapport between record manufacturers and retailers sought by the National Assn. of Recording Merchandisers (NARM) is getting a boost with the addition of five new advisory committee members to the Oct. 6-8 meeting at Houston (Billboard, Sept. 18).

Added as retailer advisory committee members are: Scott Young, Young Entertainment, Atlanta; Ira Heilicher, Great American Music Co., Minneapolis; Ann Lieff, Spec's Music, Miami; Sterling Lanier, Record Factory, San Francisco; and Maryann Levitt, The Record Shop, Minneapolis.

Welcoming the new members to the Houstonian Hotel gathering, committee chairman James Bonk, Stark Record & Tape, North Canton, Ohio, identifies the charter members as: Jerry Adams, Sound Shop, Detroit; Jack Eugster and Fred Traub, Musicland, Minneapolis; Lou Fogelman, Music Plus, Los Angeles; Jim Greenwood, Licorice Pizza, Los Angeles; Roy Imber, Elroy Enterprises, Freeport, Long Island; Tom Keenan, Everybody's Record Co., Portland, Ore.; Evan Lasky, Danjay Music, Denver; Alan Levenson, Turtles Records & Tapes, Atlanta; John Marmaduke, Western Merchandisers, Amarillo; Carl Rosenbaum, Flip Side, Chicago; Stuart Schwartz, Harmony Hut, Lanham, Md.; and Russ Solomon, Tower Records, Sacramento.

## DAKOTA JAMMERS Stores, Shows Keep Mother's Men Busy

By JOHN SIPPEL

*This is the second part of a two-part report on how two young Heartland entrepreneurs are successfully operating a retail store chain and concert production business.*

LOS ANGELES—To one segment of the music industry, Dan Bredell and partner Tom Tepley stand for Mother's Record Stores. To another, the duo means concert production success in most of the North and South Dakota areas (Billboard, Sept. 18).

A simultaneous high and low point in their concert production career came after May 28, 1978 and the first Dakota Jam, grossing \$180,000. They quickly slated a second June outdoor jam, only to see it destroyed by a tornado.

Referring to the storm (it wiped out the Doobie Brothers, Little River Band, Climax Blues Band and Cheap Trick date), Bredell says, "It set us back a year, but in another sense, it established us. People were griping about ticket refunds. We owed everybody. Our suppliers knew it was bad. But by a year later, everybody was talking about the two guys who paid back over \$50,000 we dropped in the second jam.

"By the end of the summer of

# Retailing

## Chain Owner Runs A Tight Ship Fix On Overhead Leads To Turntable/Paradise Growth

By EDWARD MORRIS

NASHVILLE—Tight budget and personnel management, says Bruce Feit, can be largely credited for the growth of his seven-store chain. Feit, who owns five Turntable Record Shops in Nashville, Selma, Ala., and Starkville, Miss., recently bought two Paradise Stores in Chattanooga.

The latter are locations of 4,800 and 5,500 square feet and employ seven clerks each. Feit says the Turntable stores are in the 1,600 to 2,300 square feet range and subsequent locations will require approximately 2,200 square feet of floor space.

The Paradise acquisitions are freestanding. Three of the Turntables are in strip centers, one in a mall and one in an arcade.

With the addition of the new stores, Feit calculates he will have a 150% increase in volume by next year. "What we're doing is keeping a fix on overhead," explains Feit, who came to record retailing with a background in accounting. Store managers, he continues, are allowed to spend only a fixed percentage of their previous days' or weeks' receipts on new product. Store orders are made at least twice a week and sometimes daily.

This condition, according to Feit, leads to wiser purchasing and "keeps inventory at a level situation."

"Every manager has to read Billboard," Feit says, "and when we have meetings I'm not above asking them questions to see they've done their reading. We don't have clerks standing around to take money—our people are out there selling records."

Buying from a single and reliable source is another moneysaver, as Feit sees it. Most of his purchasing, he says, is from Central South Music Sales, Nashville.

Although clerks are guaranteed a minimum number of hours a week, Feit says, "We watch their hours very closely. If we find it's a particularly slow day, we're not reluctant to

send someone home. And we don't have overlapping shifts, either."

Feit contends that no outlay of consequence is beyond scrutiny, whether it be the cost for air conditioning, telephones or insurance. He reports that shopping for the best insurance has given him the coverage he wants at up to 25% savings over original quotations.

He says his tight economic policies have not cost him employees. "Turnover is not a problem. I still have some of my original managers. I explain to them that I need them as much as they need me." Feit established his chain six years ago in Franklin, Tenn., a Nashville suburb. He says he is looking for other stores to buy.

Part of Feit's time has been devoted for several years to a family-owned garment business. "We're devoting 85% of our time now to the record business," he reports. "Within three months, it will be 100%."

The large Paradise stores will continue to have a touch of elegance, Feit reports. They are decorated, he says, with "top quality" artificial plants, and have stained glass doors and oak furnishings. There are "spacious browsers" and a large checkout counter.

The Turntables are more direct and functional in their design and layout. The best sellers and new releases are displayed in the center. Browsers run the length of the store. Cassettes are behind the counter and out of reach of the customers. At the Paradise stores, the cassettes are in plastic flip racks in the record bins.

Accessories, particularly blank tapes and record care products, are important in all the stores' sales, Feit says.

"Singles sell very well for us," he adds, "especially in our stores that have a lot of black customers." Singles are priced at from \$1.59 to \$1.79, depending on location.

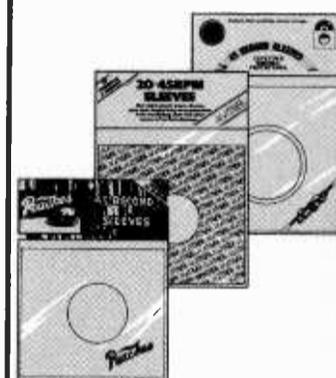
New albums normally tagged at \$8.98 have a shelf price at Turntable/Paradise of \$7.99. Albums on

sale are ticketed at from \$5.99 to \$6.99. "We don't give our merchandise away," Feit summarizes, "but we do give discounts."

Among other important stock in Feit's product mix are cutouts and midline albums. "We do a big cutout business in most of our locations," he says.

The Paradise stores will retain their name, Feit notes, and will exist under the Turntable/Paradise corporate structure.

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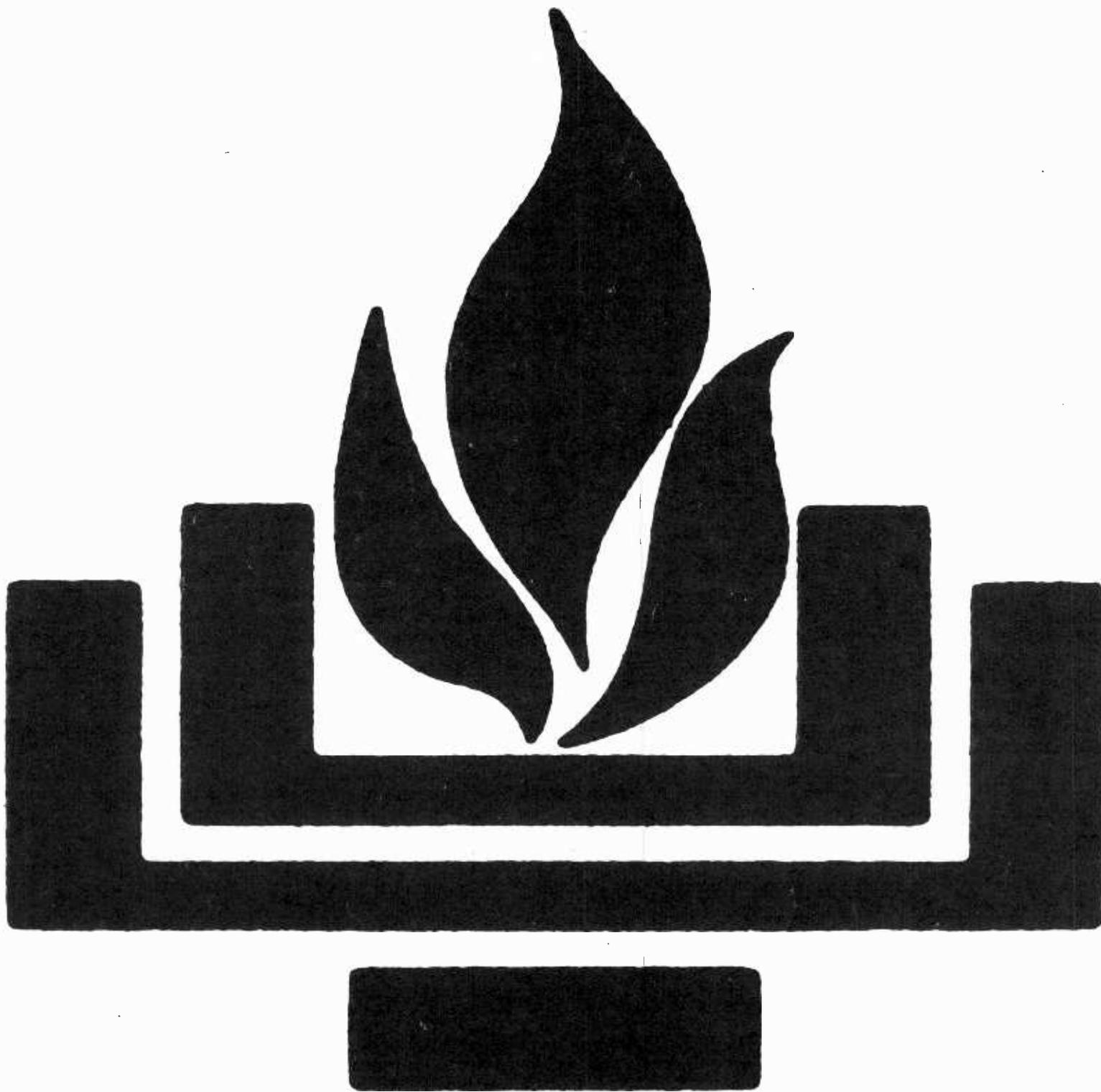
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## Rackjobbers High On Kid Titles

### Children's Records Are Seen As Major Growth Area

By JOHN SIPPEL

LOS ANGELES — Rackjobbing executives across the U.S. are enthusiastic in their evaluations of the contribution kiddie product makes to their annual grosses.

"We see the children's product line as a high growth area," Eric Paulson, senior vice president and general manager of Pickwick wholesale's rack division, says. "We have the product in more than 3,000 accounts, every one we serve. We can run 15% to 20% of our gross in kidisk units.

"Our customers make more money with it," Paulson extols. There's a better marginal spread. There are very few returns. They don't become obsolete. It helps slash our operational costs. We concentrate on it. It's been a top priority of Pickwick's for over a year."

David Hudkin, vice president of merchandising for Pickwick racks, amplifies on the rack giant's program. "We have a basic 'planogram' when we establish a new department. We study ease of traffic and department location long before we go in with fixtures and product. About eight years ago, we developed a low profile fixture which has been

copied widely by the industry," Hudkin claims. "This lower fixture, which accommodates all configurations of kiddie product, makes it easier for the child to browse. We stock Peter Pan, Disneyland, Kid Stuff, Sesame Street, AA Wonderland and some Superscope cassettes."

Several years ago, Pickwick tested tv and found it created the strongest customer pull, though it is very expensive, Hudkin notes. Working with national advertising manager Mary Pietromonica, Pickwick continually is changing its 30-second tv spot campaigns. Spot buys in local markets are made for the accounts. The Pickwick constructed spot dwells on animation or presentation of the character featured on the kidisks.

For the past several years, Pickwick has slated most of its tv spots in September and October in a back-to-school campaign. "Tv becomes very expensive as rates go up as Christmas nears, but this year our campaigns, all of which play on the Saturday morning kiddie programs, will also carry into November and December," Hudkin states.

Print gets the bulk of the ad bucks because it goes further and is easier and less expensive to prepare, Hud-

kins points out. "We try to include kiddie product in our accounts' advertising to convey the message that the racked department is a full-line record/tape department. We get a good result. In addition, it would be difficult to make such a statement based on the money we have just for moppet product."

Kiddie merchandise lends itself well to in-store merchandising, Hudkin finds. He singles out the Mickey Mouse exercise record as a perfect example. He is working with Marty Kasen of Peter Pan for a late fall program based on the new "N More" series being introduced soon. He also has promotions tied in with Kid Stuff's Pac-Man releases.

Chuck Blacksmith, buyer for Roundup Music, Seattle in-house rack for the 63 Fred Meyer music departments, is just as high on children's records. Roundup has the product on its computer system and sees constant growth. "Today's parents, we feel, are better educated and wish to establish music with their children," Blacksmith opines. "It's more than a toy. It is less expensive than most toys and makes a great gift."

Roundup tries to segregate its children's record department within



**SESAME COUNTRY**—Glen Campbell and Oscar the Grouch are among the vocalists featured on "Sesame Country," a country music album produced by Sesame Street Records in conjunction with Children's Television Workshop.

the music area. "We try to bring it as close to the traffic aisle as possible," Blacksmith says. "We stock Kid Stuff, AA Wonderland, Disneyland, Sesame Street, Peter Pan and Superscope. I wish there were more children's tape playback units. The only one I know of is the Superscope unit made by Fisher-Price. We need more low-priced units made specifically for a child and we'd sell more cassettes."

Blacksmith favors timely promotions, such as cross-promotions fea-

turing Disney classics revivals, such as the recent "Bambi." Two or three times annually, Meyer stores in conjunction with kid labels run a composite ad. The most successful promo has been a Children's Music Festival, a 10-day sales period.

Kiddie recorded product and videocassettes are the perfect blend, Jim Lara of Largo, the Columbia, Md. rack, feels. Largo holds a rather unusual position among rackjobbers, with its business split evenly

(Continued on page 18)

## Labels Offer A Plethora Of Product For Youngsters

By ED HARRISON

From Walt Disney's most cherished characters to Pac-Man, Strawberry Shortcake and Barbie to Big Bird, Bert and Ernie to more sophisticated sing-alongs, language instruction, spoken word and literature, the prerecorded children's record market is perhaps the most overlooked sector of the record industry.

Whether manufacturers choose to capitalize on identifiable cartoon and fairy tale characters, trends, or more educationally stimulating motor and verbal skill developers, children and parents have a plethora of product to choose from.

From a consumer perspective, there is a wealth of moderately priced product ranging from 12-inch and seven-inch records, record/book and cassette/book packages and picture disks to higher priced record or cassette packages with accompanying instruction or read-along books. Children's records benefit not only from affordable pric-

ing, but from accessibility at toy stores, grocery stores, mass merchandisers, mail order, and specialty shops in addition to record and tape outlets.

For the retailer, children's records represent high profit margins, limited returns, longer shelf life and the luxury of not having to rely on airplay to move product.

According to NARM research, children's records reportedly represent 22% of total volume of product priced below \$5.98. It accounts for 12% of volume at the rackjobber level and 4% at retail.

Manufacturers, ranging from stalwart companies that have been in the business for decades to young upstarts, are finding business to be brisk and consistent. As long as pricing remains affordable, the future bodes well for them.

The largest manufacturer of children's product is Disneyland Records, who for 25 years has been marketing such familiar characters as Cinderella, Bambi, Snow White, Pinocchio, Peter Pan and hundreds

of others that parents and their parents grew up on. Disneyland also markets more contemporary titles, including "Raiders Of The Lost Ark," "Star Wars," and "The Empire Strikes Back."

Available in different configurations, Disneyland product includes read-along seven-inch book/records priced at \$1.99, storyteller albums at \$5.98 featuring narration, music, songs and dialog, many from original Walt Disney films, children's 12-inch LPs at \$3.98, storyteller cassettes/book at \$3.98, and picture disks for \$6.98. Disneyland's trendy albums, "Mickey Mouse Disco" and the new "Mousercise," are part of its premiere series.

According to Nancy Rahnasto, manager of advertising and publicity, Disneyland volume has increased 100% in the last three years and has quadrupled since 1976. Growth of the cassette business (introduced in 1975), new configurations and the effect of the triple platinum "Mickey Mouse Disco" contributed heavily to the label's success.

Available in department stores, mass merchandisers (two primary outlets), drug stores, gift shops, supermarkets and record stores, Disneyland product can be displayed by retailers in a variety of floor spinners, easels, counterspinners and pegboards, with Mickey and Minnie header cards. Returns are minimal, says Rahnasto. "For our product, there is no reason to return it unless defective. We're also very conservative in our shipping practices."

In five years, Kid Stuff Records has already become one of the leading manufacturers of children's records. More than 109 pieces of product were scheduled for release in 1982. Kid Stuff, through licensing deals, markets records, cassettes and read-along books and picture disks by such well-known characters as Strawberry Shortcake (its biggest seller), Marmaduke, Raggedy Ann & Andy, Benji, Barbie, Paddington Bear and others. The latest member of the Kid Stuff family is Pac-Man,

which will be available in picture disk at \$5.98, LP at \$4.98, book and record at \$1.98, book and cassette at \$3.98 and tape at \$4.98.

According to Sheldon Tirk, vice president of sales, "Pac-Man Christmas" will be introduced in a 12x12 tape package so that consumers can see the tape and still get the album's notes on the back. All product is released in book/record or cassette configuration.

In addition to its records featuring highly visible characters, Kid Stuff is introducing two children's language sets at \$8.98. "Beginning Line" in Spanish and French, aimed at ages seven and up, will be packaged in a box with an accompanying book.

"Most of our sales are at the rack level," says Tirk. "They sell more children's records because they make it an important part of their business. I'd say that 90% of retail stores put children's records in the back and never display them in low cases. At a K-mart, children can touch, see and enjoy. They are also an affordable gift. When you give kiddie records you're giving a gift for life. Kiddie records also sell over longer periods."

Kid Stuff has been aggressive in creating account excitement with tie-ins on its popular characters. The company is giving away Ms. Pac-Man arcade games in conjunction with certain accounts. Pac-Man display material will include double browser cards, shelf talkers, and wobblers. When ABC-TV unveils its Saturday morning Pac-Man show, Kid Stuff will kick in with additional print advertising.

Another major manufacturer of children's product is Peter Pan Records, a 50-year-old company with some 500 titles. Peter Pan's seven-inch records list for 99 cents, its book/record sets are \$1.98, deluxe book and LP sets are \$4.98, 12-inch LPs are \$3.98 and the same product in cassette is a dollar higher. Newly introduced this year is a line of picture disks which retail for \$6.98.

Peter Pan, according to Jim Monaghan, vice president of sales, owns the licenses to Casper The Friendly Ghost and other cartoon characters. In addition to the standards, such as "Snow White," Peter Pan has specialty items such as a children's Bible series.

Peter Pan product is available in toy stores, supermarkets, and mass merchandisers as well as record/tape outlets. The firm supplies dealers with display material including permanent racks, corrugated displays for in and out promotions and complete department wood or wire racks.

Peter Pan advertises primarily with and through their accounts, using newspaper and tv. Some of their characters, such as Irwin The Dynamic Duck and Barney Book Bear, also do in-store appearances.

Another fixture in the children's market is Sesame Street Records. The label, which releases eight to 10 albums a year, has four new ones coming, including "For The First Time," "Sesame Street Sing-Along" featuring the Muppet and Sesame Street cast; "Big Bird Presents Hans Christian Anderson," comprised of Frank Loesser's music from the film starring Danny Kaye; and "Exercise!" featuring Big Bird leading children through exercises.

The Sesame Street catalog includes about 50 titles, with 10 of them available in book/record and book/cassette configuration priced at \$2.49 and \$4.98 respectively.

According to Art Denish, director of marketing, toy stores are becoming an increasingly vital outlet, with the Toys R Us chain accounting for 25% of Sesame Street's business. Denish reports that mass merchandisers such as K-mart, Sears and J.C. Penney still sell the bulk of product.

Sesame Street supplies dealers with various kinds of point-of-purchase displays, including easily identifiable Big Bird hangups. "We market our product at low positions so children can see them," says Denish.

(Continued on page 21)



**CHILD'S PLAY**—RCA SelectaVision VideoDiscs features a number of classic cartoons, including Mickey Mouse, Goofy, Donald Duck and Pluto. The video disk player attaches to any television set and is simple enough for a child to operate. Also offering children's programming on video disk are Walt Disney, Scholastic Productions, Henson Associates (the Muppets), the Learning Corp. of America, United Features (Charlie Brown) and Big Blue Marble.

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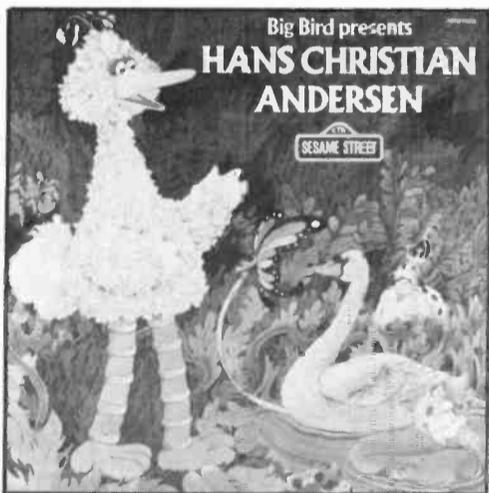


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# Special Report/Kiddie Records

## One-Stops Once Again Stocking Children's Product

LOS ANGELES—When kiddie record makers started to sell direct to mass merchandisers and retail chains almost two decades ago, a

converse trend toward the deletion of such product by the nation's one-stops began.

But the pendulum traditionally

swings both ways in American industry. Some one-stops are again stocking moppet product.

Musicanza, a Wantagh, N.Y.

one-stop, is unique in that owner Al Rubin stocks and distributes only children's product. Rubin backed into the business. He started with a

small pop label, Musicanza. About eight years ago, while distributing and promoting "Energy Crisis," a pop single, he contacted Marshall Frankel of Pan American Distributing, Chicago, about handling his 45 in that area.

Frankel turned him down, but he countered with his own proposition: that Rubin handle Disney Latin recorded product in the New York City area. Rubin accepted. Now he handles Sesame Street, Folkways, Superscope and English language Disney, along with more specialized lines like Pathways and Ultra Sound.

Musicanza stays in touch with more than 350 accounts nationwide by printing and mailing catalogs every three months or so. Included among his accounts are retail stores, libraries and schools.

ASCAP lyricist Rubin and his songwriting partner Bernie Baum, who wrote "Music, Music, Music" among other songs, are collaborating on a series of musical vehicles pointed toward youngsters based on a song they co-wrote in 1949 when they were neophyte writers in a Bronx neighborhood. Recently they worked out material for two Dolly Dimples LPs, "Fever" and "Disco." They are currently packaging a kiddie matinee show for Long Island movie theaters, which would be built on the Dolly Dimples character. They hope to use this showcase to sell a show for cable tv.

"You've got to stock kiddie records," is the way Sam Ginsberg of City 1-Stop, Los Angeles, sees it. "We distribute Peter Pan, Kid Stuff and Disneyland. It's hard to guesstimate what percentage of our gross it is; maybe 2%. But all our accounts at some time during the year want kiddie records. We distribute in all configurations, LPs, cassettes, book and cassettes and/or records. The picture record has been really important. The Disneyland picture

(Continued on page 20)

## BUILDING A BETTER WAY

# A.A. WONDERLAND CHILDREN'S RECORDS & TAPES

### WONDERLAND LONG PLAYING RECORDS



### BOOKS & RECORD



### MERRY RECORDS & TAPES



### BOOKS & CASSETTE

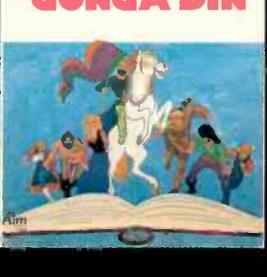
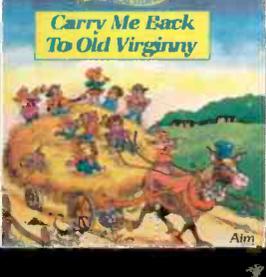
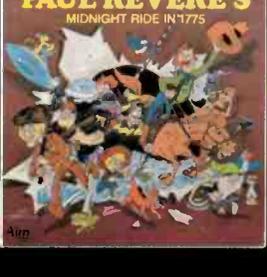
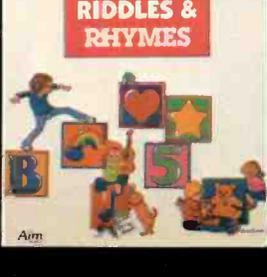
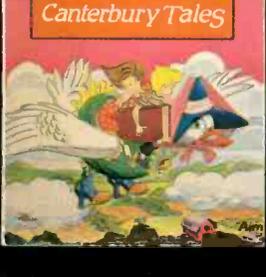
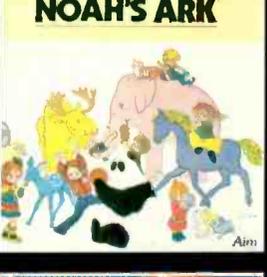
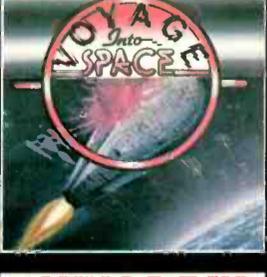
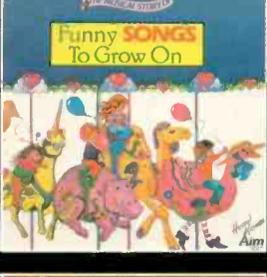
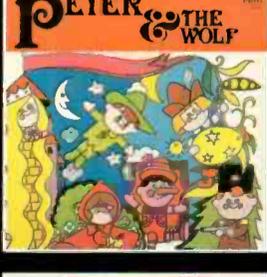
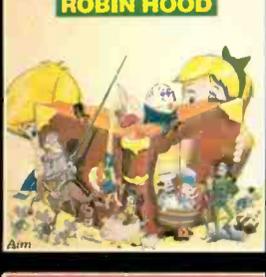
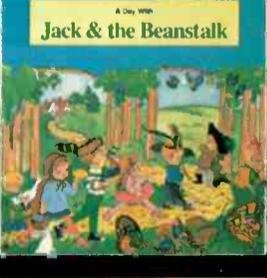
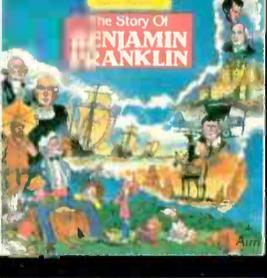
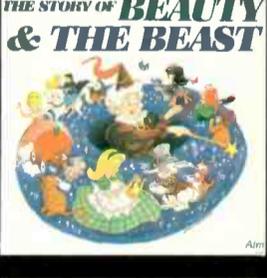
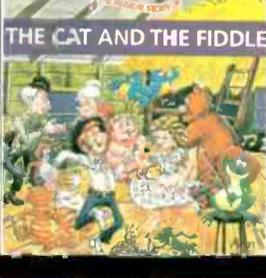
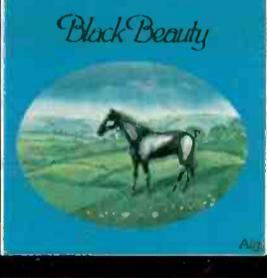
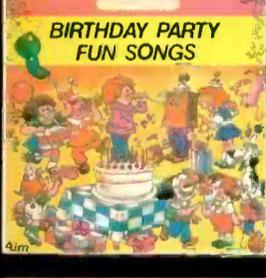
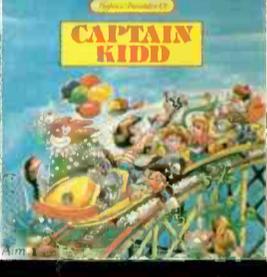
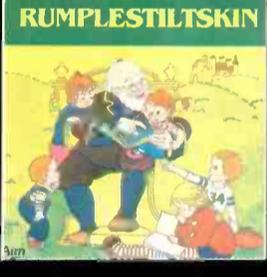
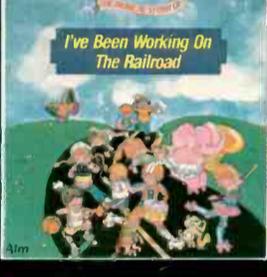
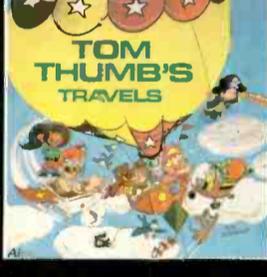
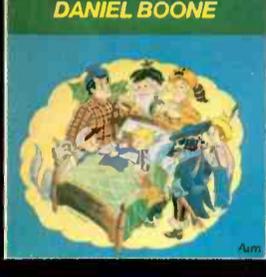
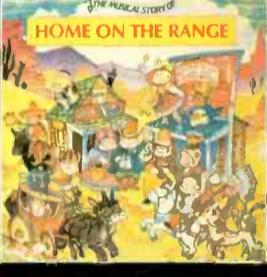
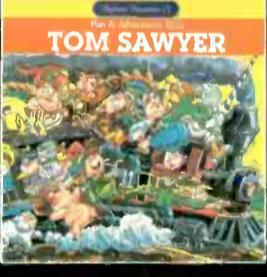
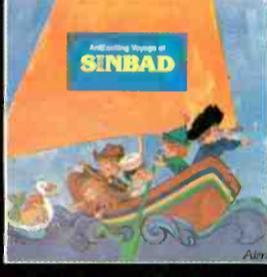
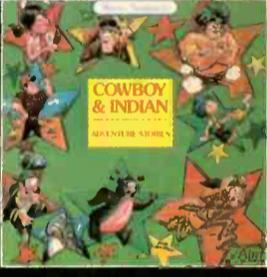
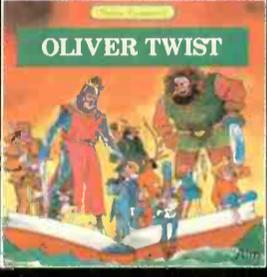
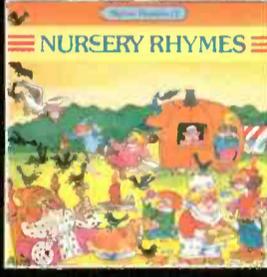
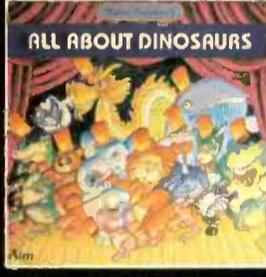
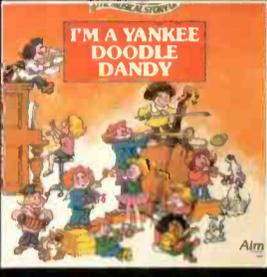
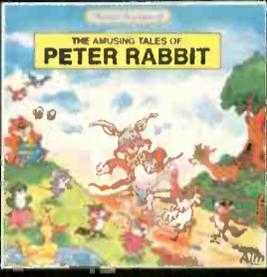
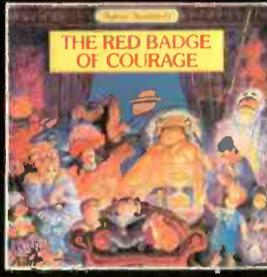
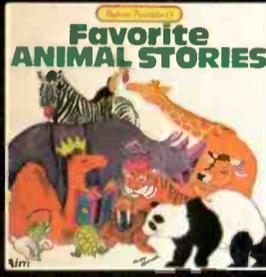
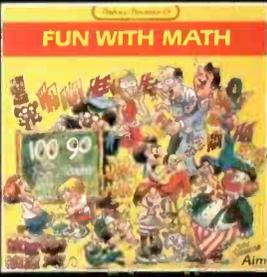
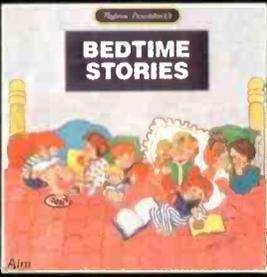
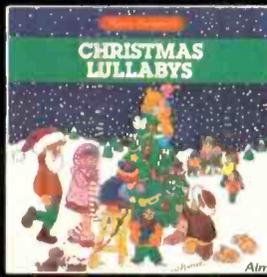
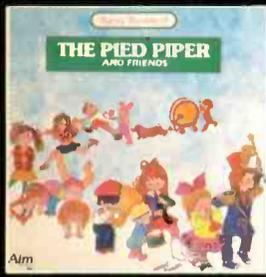
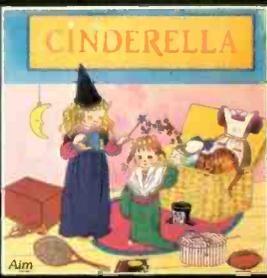
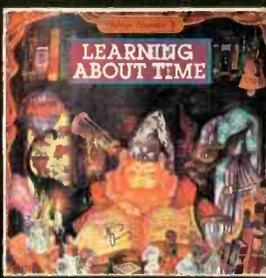
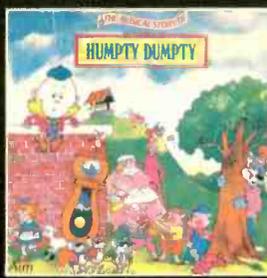
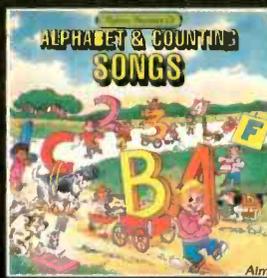
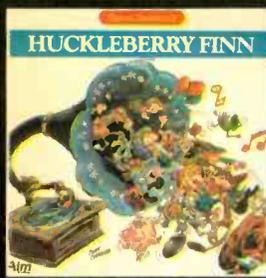


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# Special Report/Kiddie Records

## Rackjobbers See Kid Product As Major Growth Area

• Continued from page 14  
between military and civilian locations.  
"We see a breaking field with

video," the Largo vice president of marketing forecasts. "We are stocking every bit of tv product available and are anxiously awaiting new

firms like World Vision, Hanna Barbera and Taft Broadcasting product. While video does well domestically, the real pride of ownership in video-

cassettes manifests itself overseas, where sale outdistances rental."  
Largo constructs its own lower fixture with small steps suited to the

child. "The Disney fixtures are excellent," Lara says. "You can customize them in a sense using pegboard and other devices," he continues.

Largo also attempts to put kiddie recorded product into its toy departments. Lara likes kidisks because they offer a wide range of cross-pollinating promotions within a department store. Product like the Smurfs, Strawberry Shortcake and Pac-Man provides an easy link with dress, sports, and even food departments, he has found. These correlative promotions are working through Justin Dudley, Largo's vice president, merchandising.

Lara emphasizes that the industry can't neglect videodisks when it comes to kiddie purchases. Though that configuration got a late start, it is presently showing Largo a faster growth than videocassettes, Lara avers.

United's Syd Silverman backs up Lara's contention about putting kidisks into every department possible in their accounts' locations. United recently tried packaging a kiddie month, in which more than 450 different products were combined in a month-long campaign.

Silverman says United just completed what he considers one of the most fruitful promotions ever with Disneyland. "Color Your Way To Disneyland" attracted more than 6,000 entries in the 23 Jefferson/Ward stores in Florida. "The big thing about the promotion was the traffic it created. If they didn't have the newspaper ad, they had to come in and get the entry, take it home and color it and then bring it back. It also helped to sell crayons and coloring books, where the kids could practice."

Silverman agrees with Blacksmith, citing the sparsity of kiddie-oriented tape playback units. He has also found that such catalog showrooms as Best Products and H.J. Wilson are excellent movers of children's recorded product. He sees a natural tie-in in this type of location for more moppet kid tape decks.

**Why has Disneyland Records increased its sales over 100% during the last 3 years?**

**Disney product turns!**

Smart retailers know that Disneyland delivers more than magical stories and songs; Disney means fast turn and solid profit. That's why Disneyland records and tapes represent a substantial portion of the sales of profitable independent distributors, rack jobbers and retailers.



**Over 400,000 copies sold!**

Disney is the overwhelming force in the children's record business. According to a Spring '82 survey of children's record purchases by a leading research organization\*...

- 7 in 10 records in a child's record library are on the Disneyland label.
- More children specifically ask for a Disneyland record.
- Disneyland is the record most likely to have been purchased last.
- Disneyland Records are purchased at a rate twice as fast over the nearest competitor.
- Mothers view the Disney characters more favorably than other characters.

The formula for survival in the 80's is quality, value and sell-through. With Disneyland Records you get all 3. Stock the full line this fall.



\*Other products included in survey—Sesame Street, Strawberry Shortcake, Smurfs, Muppets and Superheroes.

**Disneyland RECORDS**

For further information contact your local Disneyland/Vista Records Distributor or Disneyland Records, 350 S. Buena Vista, Burbank, CA 91521 • (213) 840-1665



**DEALER DISPLAY—Superscope is supplying retail display racks in various configurations for its "Read-Along Books & Cassettes."**

© MCMXXII Walt Disney Productions

# Special Report/Kiddie Records

## Two Distributors Carry On A Long, Proud Tradition

SEATTLE—While Pacific Record Service, Seattle, and Western Record Sales, Richmond, Calif., also peddle cutouts, they are probably America's top independent distributors of kiddie records and tapes.

In this respect, they are unique, listing Disneyland, Sesame Street, Kid Stuff, Peter Pan and Super-scope as lines they distribute in Billboard's annual International Buyers Guide.

Seattle's Jim Huffine and Richmond's Vern Cupples carry on a proud and long tradition in their loyalty to children's recorded product. Huffine follows in the footsteps of his father and uncle, now retired, who for more than two decades represented Decca in the Northwest. Cupples, too, broke in with Decca, eventually moving to the Bay area from Pittsburgh, where he long managed the branch for the Kapp brothers.

The two have successfully applied the Decca catalog-selling strategy to the marketing of moppet albums and singles.

Four salesmen actively call on more than 200 retailers ranging from California through the Northwest, operating on the theory that stores must be personally called upon. Take the specific case of Denny Vaughn, 30-year veteran of independent and branch distribution in Salt Lake City and later San Francisco.

Vaughn, like his three counterparts, John Edgerton, Charley Able and Bill Lawrence, carries a full sales bag. In it are not only his most recent catalog sheets, but more importantly, inventory sheets which make it possible for him to check the inventory of each store he calls upon. You'll see the bespectacled Vaughn working with a looseleaf folder of such sheets, each of which is sheathed in plastic. When going through children's product browser boxes, Vaughn pencils in number of units of product beside catalog numbers with a red wax pencil. Using this pencil enables Vaughn to erase the pencilled-in numbers with a Kleenex after each store visit.

After Vaughn has done his inventory in a Tower Records, DJ's Sound City or Record Factory store, he visits the manager, with whom he personally discusses replenishment of stock. After that, he displays his new releases. Vaughn literally writes his own orders, according to Don Jenne, co-principal of the Seattle-based DJ's stores, which range from Alaska through the Northwest to Hawaii. Though he knows the product levels DJ's wishes to maintain, Vaughn always tries to involve the store manager in his individual unit orders.

Both Pacific and Western offer a variety of prepacks for Christmas, starting in September. The prepack can be ordered as is or may be or-

dered individually as to quantity.

Both distribution points are capable of supplying a wide variety of counter and floor fixtures and

dumps provided by the various manufacturers they represent.

"We certainly do guarantee all our kiddie merchandise," Cupples

states. "Remember, we back up the account by the personal visit of the salesman. But kiddie product is the most consistent repertoire there is."

## SIGNAL RECORDS & TAPES PRESENT "LISTEN & LEARN" SERIES



An educational experience  
for men, women & children of all  
ages—Offered in a wide range  
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# Special Report/Kiddie Records

## Children's Video Promotions Help Boost Volume

By EARL PAIGE

LOS ANGELES—Retailers of prerecorded video and video games agree that children's product can provide a valuable hedge against the ups and downs of the hit movie business, and that special promotions for such product can help to lift volume during lull periods.

Manufacturers and suppliers are usually eager to supply merchandising aids and hot product, but retailers pace suppliers constantly, resourcefully pushing catalog and doing their own thing.

Possibly no other video retailer has as potentially an exploitative children's birthday list or program than Video Village, Philadelphia, which maintains birthday logs on 10,000 club members and does everything but exploit the birthday in terms of merchandising.

The attitude of Jack Grimes, owner of the three-unit chain (soon to expand by two more plus a separate computer store), is that "if you do birthday giveaways as a promo-

tion you'd have everybody and his brother in here all day long yelling for his free video rental.

"But more than this, we find that by using the birthday list as a surprise element it is much more effective." We actually give away a lot of things. I treat my managers like they're bartenders and this is how they think in regard to customers. If you've ever been in a bar and the bartender bought you a drink, you remember that bar. It's all part of good will."

Thus at Video Village, mothers with children are constantly being surprised and amazed when Grimes' staff presents the birthday child with a birthday kit the chain assembles, and announces that the movie rental for the party is on the house for that day.

Grimes says the basic program for the birthday kit—balloons, hats, plastic pins and so forth—started when Disney brought out a package on a one-time basis. "We then went on to put together our own kit. It's for eight kids."

Grimes is quick to point out that "While our birthday program may seem mainly for mothers or fathers who come in renting and buying children's product, it is basically for all our customers: We have the birthday of the customers as a basic part of our rental file card system."

Video Village runs children's video promotions continually. "For space Invaders we gave out 3,000 necklaces. We will give out puzzles. Little things that maybe cost \$1 or so."

Unlike other video retailers, Grimes is discovering that there is a growing proportion of sales versus rentals in terms of children's video product. This is because the children's cartoon or movie—for example, "The Wizard Of Oz"—is often viewed two to four times a year.

"This goes for titles such as 'Grease' as well, where you're talking kids 7-12 who rent it over and over and know every song in the movie." At some point the parents realize that it's more economical to buy the movie than to rent it over and over (Video Village's club rental fee is \$3 per day, \$5 for three days and \$8 over weekends).

One video retailer whose sales do not run anywhere near his rentals is Tom Keenan, Everybody's Video Vault, Portland. This is a department in seven Oregon and two Washington record/tape outlets.

"As a parent, I find it unreasonable to have to pay \$49.95 for a Disney 45-minute cartoon that has run for years on television. I think children's video product is priced too high and this worries me a lot," says Keenan.

On the other hand, Keenan says his company is "fully committed" to children's video product and finds that it "does not have the ups and downs" of the hit movie business. He says each store is stocking from 60 to 80 titles of children's videocassettes. The chain is just now "seriously considering" videodisks.

Most children's product rents for \$3 a night, with the rental return period usually extending until 10 p.m. the next day. Except for Sundays when hours are 10 a.m. to 6 p.m., the chain is open 10-10. General rental fees run \$1-\$5 a night.

Everybody's Video Vault stages

### One-Stops

• Continued from page 16

disk has shown us some real volume.

"It's definitely a plus business," Chris Lawrence, sales chief of The One-Stop, Pittsburgh, states. Buyer Mike Fortunato backs him up, citing kiddie product as 10% of their total volume. Kid Stuff and Disneyland lead their lines, with Sesame Street, AA Wonderland, Superscope and Peter Pan in support roles. Lawrence estimates they serve 50 retail accounts as a one-stop and 125 more locations as a rack.

Lawrence preaches to his accounts that they must broaden their demographic base, with kiddie lines as one extremity of the spectrum. He feels bright colored product in the lower brackets of a stepup fixture means sales. The child, accompanied by his parents, sees the product easily and an impulse buy may result, he points out.

Both have good experience with promotions in store based on current movies. Pertinency, as is the case with Pac-Man product, also is influential. They anticipate doing a big holiday job with the Disney packages from the new "Christmas Story" animated cartoon.

regular Saturday children's programs. These are characterized by renting several costumes from a costume shop and having the store personnel dress up as various characters. The program rotates during the day from one store to the other, say 10 a.m. to noon at one store, then noon to 2 p.m. at the next and so on, with messengers used to ship the costumes from one store to the next.

Children are photographed with their favorite characters while cartoons run in the store, and usually a special price like a two-for-one is offered on video as well as audio product, says Keenan.

Four to eight costumes are usually rented for the Saturday promotions, which adds up to a reasonably priced promotion.

Keenan, a panelist at the recent Video Software Dealers Assn. meeting, seemed to stun the audience by asking if video retailers "closed during December." His point was that retailers should stock greeting cards, do gift wraps and be totally involved in merchandising seasonal products.

With that attitude, children's product is a natural at Everybody's Video Vault, where entire promotions might revolve around personnel dressing up in Mickey Mouse outfits and promoting the "Mouserize" title.

Few video retailers go to the extremes in merchandising children's product that Gail Pierce does. Pierce runs Video Exchange Unlimited in Brandon, Fla. near Tampa.

Actually, Pierce pushes every-

thing to the limit. Her business card, for example, lists: "Large selection of prerecorded tapes (Paramount, Warner Bros., Columbia, 20th Century-Fox), video games and cartridges (Atari, Odyssey, Intellelevision), video cassette recorders, quality blank tape, video hookups & accessories, color camera sales & service."

In fact, the business card itself was part of a promotion keyed in some respects to older children when she teamed up with a book store owner and had the cards placed inside a pocketbook promotion for Pac-Man. She loaned out her last video game and helped the dealer stage a total promotion.

Pierce is especially patient with children of all ages in terms of getting them into video games. She stocks games for four and five-year-olds. "What I do is work with the child and the parent to see if the child understands the game and can play it. I also spend a lot of time at CES each year checking out all the games. My mother (Doris Kenney, head of Brandon Accounting and along with Gail a panelist at VSDA) thinks I'm crazy for spending all that time, but I want to know what kind of product I'm offering children."

Video Exchange Unlimited children's promotions take on the aura of an extravaganza. Recently, Pierce recruited two actors from a local theater group to dress as clowns for a balloon festival tied in with a hot air adult balloon contest in a local park.

(Continued on page 22)

## PETER PAN IS #1 and We are Betting \$1,000,000 We Will Stay That Way because we have signed JOY WILT BERRY

to produce an exclusive line of children's books & records on subjects that have made her the largest selling children's author in America today. Her best selling "Ready-Set-Grow" series of books for children are distributed by Xerox Corporation for direct mail, Word Publications for the religious market and Children's Press for schools and libraries. To date, they have sold over 10,000,000 copies—unbelievable!

This product is new, fresh, and timely, and based on her ability to touch the buying button of the public, will be a best seller. The quality of the songs and stories are fantastic—you have to hear them to believe what they contain. Each 16-page full color book and recording contains two stories and eight songs dealing with two subjects.

If you are involved in selling or buying records, you owe it to your customers to present them with this outstanding quality line. If you would like a review copy, write us on your letterhead, or contact your District Manager.

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Western .....Bob Rice .....(213) 749-8440  
Midwest .....David Wulfsohn .....(312) 432-6019  
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Originators of Aerobic Dancing

# Special Report/Kiddie Records

## Labels Offer A Plethora Of Product For Youngsters

• Continued from page 14

Because Sesame Street Records is part of the non-profit Children's Television Workshop and subsidized through public funding, advertising is kept to a minimum. Instead, the label relies heavily on the Sesame Street tv show to reinforce Sesame Street characters.

Denish is very bullish on the children's record market, stating: "In very depressed times, the children's business has prospered."

One manufacturer going all out to push children's product is AA Wonderland Records, which supplies various designs in fixtures to retailers at no charge, according to Al Berger, vice president.

A vociferous proponent of marketing children's records and tapes, Berger spent many years in the toy business, which he claims still does 35% of an estimated \$150 million total annual volume of children's prerecorded product sales in the U.S.

AA Wonderland thus make sure dealers have adequate displays in prominent locations. Supplied are floor and counter units as well as shelf extenders in corrugated as well as metal for permanent fixturing.

Hottest product for AA Wonderland is the Smurf series. Berger claims "close to platinum" status for the initial two releases, "All Star Show" and "Singalong." The new release is "Best Of Friends."

The Smurf series is available in both LPs and cassettes. In tape, Ber-

ger says the firm supplies three configurations; spaghetti box, Norelco box and blister card. Cassettes were \$9.98 list but are now \$8.98, the same as LPs.

On Wonderland, the company is releasing three LP and cassette packages in the \$3.98 line: "Danny Dunn & His Homework Computer," "Fiddle De Dee" and "Cats."

Berger contends that the children's record business targets children as young as five months. In fact, the "Fiddle De Dee" package is designed by Wonderland as a "baby's first record."

More attention is being focused on book and disk packages by AA Wonderland. New is a series of 18 book and record sets with seven-inch 45 r.p.m. disks and a soft cover book to list for \$1.79. The text has large print and full color graphics.

Six book and cassette sets in Spanish are planned. Berger envisions a burgeoning market in the U.S. and internationally. PolyGram is now marketing AA Wonderland worldwide, he says.

AA is also distributing Troubadour Records, a Canadian line, featuring Raffi, whose first two LPs have passed platinum in Canada. The U.S.-distributed title, "Singable Songs For The Very Young," is listed at \$8.78 in both LP and cassette.

Superscope Tele-Story, a division of Superscope Electronics, has been manufacturing children's records since 1973. "The children's market is up and coming," states Bill Rosen,

assistant vice president. "Everyone wants to supplement and enhance children's education. It's entertainment and educational."

Superscope Tele-Story has a series of 24 classic fairy tales in cassette/book configuration that stresses education through entertainment. Geared for ages three to eight, the sets combine a sense of sound and sight. They list at \$4.98. Introduced last year was the "Growing Up Smarter" series, which includes a 32-page hardcover book in color, a word-for-word cassette and an educationally designed toy for each subject to reinforce the lesson being taught. Retailing for \$6.95, titles include "Learning To Tell Time," "Learning My ABC's" and "Learning About The Zoo."

Superscope Tele-Story product is distributed through record rackjobbers and toy distributors and sold by mail order. It is also distributed to the military and overseas. Dealers can display product on floor displays, spinner racks, turning counter displays, floor racks and pegboards. Coop advertising is available with distributors and dealers.

CBS Records is re-entering the children's record field after a 10-year hiatus, according to Peter Fletcher, product marketing coordinator. Four albums are slated for October release, all utilizing the Annie character through an association with Columbia Pictures. The four albums are "The Original Children's Soundtrack And Story Of Annie," which will include short versions of

the film's songs, dialog, and narration and a game board that can be used for coloring; "Annie's Christmas," "Annie And The Mystery Of The Vanishing Locket" and "Feeling Good With Annie," an exercise LP.

Fletcher believes that the LPs' prime demographic will be 3-11-year-old females. Display material will include special cassette packaging on die-cut boards with blisters for hanger tree or rack, and rack header cards. The albums, which will also be available in toy stores, supermarkets, mass merchandisers and convenience stores, will be test marketed via television in select markets.

Among the best known and biggest selling characters are the Chipmunks, created in 1958 by Ross Bagdasarian. After retiring the Chipmunks in 1967, Ross Bagdasarian Jr. and his wife Janice Karman brought Alvin, Simon and Theodore out of retirement in 1980 with "Chipmunk Punk" followed by "Urban Chipmunk" and a Christmas LP.

"The Chipmunks bring back fond remembrances of people now in their thirties and forties who remember back to the '50s and '60s," opines Bagdasarian. "We get letters from adults who appreciate us bringing the Chipmunks back so they can introduce them to their own families."

Bagdasarian reports that the three Chipmunk albums released in the last couple of years generated \$20 million at the retail level. The next

Chipmunk LP will be "The Chipmunks Go Hollywood," on RCA, with Chipmunks versions of "Eye Of The Tiger," "Tomorrow" and others.

A relative newcomer to the children's market is two-year-old Aim Records, manufacturers of learning records ranging from Mother Goose, Tom Sawyer, and Pinocchio to "Popular American Folks Songs" and "History Of The West."

Carrying a \$4.98 list, product comes in four color jackets with the backs designed for coloring.

"Education is foremost in my mind," says Aim president Louis Merenstein. "Kids should have a broad range of learning and I'm trying to find more ways to get kids to read. Raising the literacy level is my goal."

Aim is utilizing the new children's marketing division of Los Angeles-based Music Umbrella to insure that retailers have inventory and product is visibly displayed. Music Umbrella, which will work the West Coast for Aim, is supplying retailers with mobiles, posters, LP jackets and admat blowups using the logo "Kids Know The Difference—Fun And Learning On Aim Records."

"We have our reps meet with store managers to get product out of the back racks and into front displays," says Doug Friedman, vice president of marketing and sales of Music Umbrella's children's division.

If cartoon, fairy tale and other contemporary characters represent one end of the children's record (Continued on page 24)

# Annie

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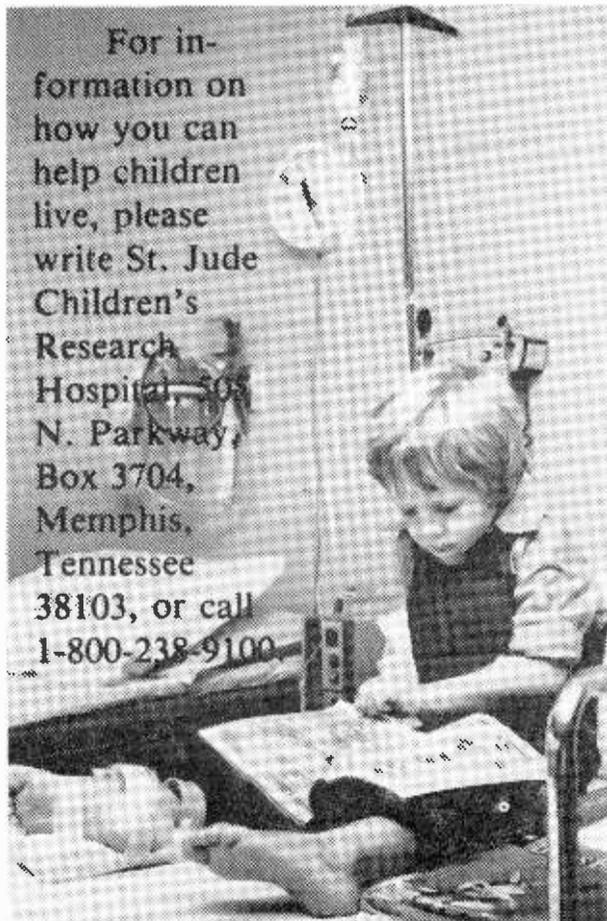
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# Kiddie Records

## Retailers Actively Push Kid Vid Unusual Promotions Help Lift Volume During Lulls

• Continued from page 20

For \$48 she rented a helium tank, and for \$90 she had 1,000 balloons made with the store name imprinted on them as giveaways. All was in readiness by 6 a.m. in an area near the open grounds where the contest was staged.

Basically, Pierce maintains an ambience in her store conducive to parents. She has books children can look through while the parents select merchandise. She has stuffed animals for sale, jelly beans, and perhaps someone walking around dressed in a Darth Vader helmet.

In terms of games, Pierce does not believe in rentals. "Not when sales are going so well." She has recently stocked Outlaw, a game selling for \$22.95. "People are looking for games that are not about war or battles."

She is stocking Atari's Sky Diver, Space War, Human Cannonball and Home Run and runs these at discount \$13.95 for certain special events. Activision ranges from \$22.95 to \$27.95, and she stocks Fishing Derby, Freeway, Kaboom and Stamped.

As for movies, she is stocking around 30 titles and finds the proportion of rental to sales to be around 75-25. She features new releases at \$6 for three days and lets older titles out for a week at \$6.

Children's product has caused Pierce to emphasize older titles. "There is a real catalog market. I'm talking 'Chitty, Chitty Bang Bang,' 'Doctor Doolittle,' Magnetic Video's 'Adventures Of Tom Sawyer' and a whole range of older titles."

Older product spans a whole age range, she has found, mentioning "Battlestar Galactica," "The Incredible Hulk" and "Clash Of The Titans." "The Muppet Movie," which won an award at VSDA, rents "all over the place" she finds.

She mentions "Dot & The Kangaroo," "Romie-O & Julie-8 & The Runaway Robot," "Looney Looney Rooney," and "Little Lulu" as being among the more popular cartoons. "I carry a lot of Disney at \$59, \$69 and \$79."

The question of how retailers be-

come inspired is fascinating to Susan Gee, co-owner, Audio/Video Plus, Houston, who admits that at times she has gone overboard—for example, when she promoted a 24-foot tall "King Kong" outside her store.

"In the case of 'Gumby,' which was a family entertainment product, it was hard for me to get excited. The kids also didn't remember it. It was a question of how much could I afford to do."

On the other hand, with Nostalgia Merchants and a distributor encouraging her, Gee went all out on a children's week that revolved around a nine-section "King Kong" mural. Just constructing it became a large project.

Gee says that it was done by sections using canvas fixed to two by fours and oil paint. A network of braces supported it.

The whole jungle theme was then brought inside the store with a landscaping company assisting. Plants, large rocks and two waterfalls were positioned in the store.

One employee was dressed in a gorilla suit and balloons with gorilla faces and the name of the store were used as well. In addition, employees wore jungle hats and popcorn was given out.

With the distributor assisting in the inventory plan, Audio/Video Plus was able to offer movies at \$5 and \$6 over cost.

To cap off the promotion, Gee won a prize from the distributor that helped defray half the cost of the promotion.

Audio/Video Plus, a single store operation that does not involve a rental club, maintains some children's promotions on a permanent basis, according to Gee.

One example was an elaborate promotion for "Star Wars" with models of space ships that were lit up with flashing red lights. The store has its own service department, which made this sort of electronic elaboration possible. These models are now permanent fixtures.

"I guess it gets old for our regular customers, but new people come in every day and they often remark about the various displays."

Every Saturday Audio/Video Plus gives out balloons. These are purchased by the gross and are imprinted with the store name. Gee figures that balloons cost \$30 to \$40 a month. "They would pay \$1 for the same balloon at the zoo," Gee says. "I know the kids bug their parents to come down on Saturday for the balloons."

Other promotions include the Tuesday-Thursday "Happy Hour" one-half rental price. "We schedule this usually between 11:30 and 1:30 to pick up volume during the mid-week lull." Normally, the store rents films at \$6 for two days and \$12 for the week.

Presently, with Atari running a test promotion in Houston, Audio/Video Plus is going all out on Berzerk. One element of the contest involves a "Trip For Two To San Francisco" sweepstakes with a stop-over for the winning consumers at the Atari plant.

Gee was on a panel at the recent VSDA convention and spoke at length on the values and philosophy behind her store's emphasis on display and promotion.

Often, Gee feels, retailers are too blasé about display and merchandising. She was working outside the store recently and overheard two youngsters remark, "God, look at all the games in there!"

"They were probably drawn to the window by an Activision mobile with a model helicopter that runs on two D batteries. This is for the game Chopper Command."

Gee has one advantage other retailers might not enjoy. She has a four-year-old nephew who gives her ideas about appealing to the youngest age range.

"This is why I think the manufacturers hurt themselves by not paying more attention to packaging. I watch my nephew. He gets a pencil and piece of paper and goes through the stock writing down what he wants to see. I have all product coded and for children's my code is 'T' for toddlers. Here's a little guy who can't read but he can write down 'T-5,' which tells us exactly what movie he wants, or game, whatever."

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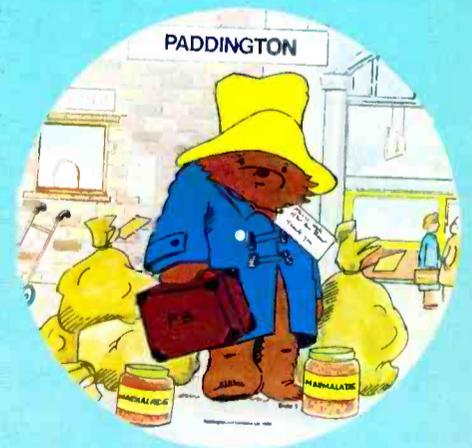
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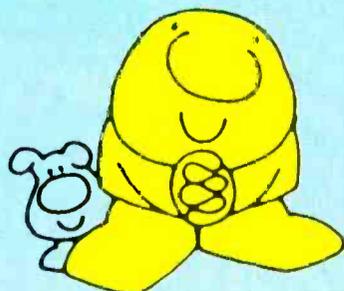


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## LABELS OFFER WIDE RANGE

## A Plethora Of Product For Kids

• Continued from page 21

market, then the opposite end of the spectrum leans toward more sophisticated educational product such as spoken word, records designed to improve motor and verbal skills, novels, drama, literature, foreign language, math, classical music and more.

One of the oldest and foremost manufacturers of spoken word product is 30-year-old Caedmon Records. President Carol Haubert calls Caedmon "an upscale label" with such best selling titles as "The Story Of The Nutcracker" performed by Claire Bloom, "Peter & The Wolf And Tubby The Tuba" by Carol Channing, "Where The Wild Things Are" by Tammy Grimes, "The Wizard Of Oz" by Ray Bolger and more priced at \$8.98.

Haubert reports that cassette sales have more than doubled since 1975 and have increased 200% in the last two years. Caedmon's catalog contains 350 titles.

"If we pick right, we never have to put anything out of print," says Haubert. "We have things produced 30 years ago, such as Boris Karloff records, that are still on our best seller list."

Caedmon does no advertising, relying instead on reviews in parent-oriented magazines and newspaper articles and reviews. Some performers have done in-store appearances.

Caedmon cassettes, says Haubert, are packaged in boxes the size of paperback books instead of Norelco boxes. The back has contents and time, a photo of the performer and liner notes which continue inside.

Another leader in the field of spoken word recordings is 20-year-old CMS Records, which releases instructional records, music for ballet practice, stories of great composers and folk and fairy tales.

"We're not into comic books," states CMS president Leon Golovner, "but quality recordings." CMS also has a music appreciation series, poetry, short stories and others.

Like Caedmon, CMS relies on reviews from exposure, although Golovner says ads are placed in magazines such as Parents. Golovner is proud of "Happy Rhythm And Rhyme," which is culled from the pages of "My Weekly Reader." CMS obtained rights to it through a licensing deal with Xerox. Texts accompany product and most recordings come with extensive liner notes.

Conversa-phone, founded in 1911, deals almost exclusively in the education field, with product teaching spelling, math, languages, vocabulary and children's songs. Product is distributed to schools, libraries and record and book stores. Conversa-phone gives ad allowances to its distributors, who in turn place advertising in children's magazines.

Youngheart Records also specializes in educational material through its "We All Live Together" series, comprised of four volumes. Sold primarily to school supply stores and some toy stores, the record/book series is comprised of sing-along, movement activities and original material geared to ages three to nine.

Folkways Records has recordings for pre-school, kindergarten, primary and elementary grades. Among the type of records issued by Folkways are historical ballads, children's songs of other countries, literature, science, activities, rhythms, participation and more.

Kimbo Records feature "Songs About Me," children's exercise records and two new recordings, "It's Toddler Time" and "Fun Activities For Toddlers." According to advertising manager Bob Wass, there are 300 titles in the label's catalog. Kimbo also distributes popular Canadian singer Raffi to the educational market in the U.S. Kimbo recordings come with booklets describing the activity, lyrics and liner notes all with \$7.98-\$8.98 suggested lists.

Sparrow Records, a gospel label, has a special "Agapeland" series geared toward children with performances by the group Candle. The

1977 release of "Music Machine" has reportedly sold 750,000 copies. Sparrow's forthcoming release is "Lullabies & Nursery Rhymes Vol. 1."

According to Billy Hearn, vice president of marketing, all the records have concepts. Sparrow product is available in Christian book stores as well as record outlets. "Ants'hilvania," featuring Pat Boone, was nominated for a Grammy Award.

## Mom And Pop Stores Hanging On One-Stop Execs Say Things May Improve This Fall

• Continued from page 1

they are mildly encouraged by recent Labor Day sales. But they caution that many entrepreneurs will shut their doors in January if they do not see a marked improvement in their businesses.

"They're hanging on—and it's a struggle—but there's still a viable mom and pop business out there," asserts Joe Voynow of Bib Distributing in Charlotte, N.C. However, he warns that if their profit margins slip any further, "it could easily tilt the balance of the record retail industry."

Voynow, one of 15 one-stop executives surveyed by Billboard, confirms that indie dealers are holding their own by specializing in specific musical categories and sprinkling their product mix with video games and other accessories.

"Their business has contracted, and we're hearing stories about one-stops having collection problems," says Harold Okinow, president of Lieberman Enterprises in Minneapolis. "But the ones that survive this year are probably in business to stay."

Noting the loss of approximately 350 mom and pop accounts during the past year, Okinow explains that those dealers who went out of business were impacted by changes in laws governing the sale of drug paraphernalia. "It was a substantial part of their business—margins run as high as 50%. And that hurt their profitability tremendously."

Raymond Espinosa of Stratford Distributors in New Hyde Park, N.Y., predicts that some of his accounts will assess their future in record retail after the holidays. "I expect a lot of them to weigh their prospects around Christmas time," he states. "Right now, they're buying just what they need, like midlines and the hits. Nobody has the room or the money to stock much catalog."

Sam Ginsburg, president of Show Industries/City One-Stop in Los Angeles, acknowledges that while the mom and pop business is slow, "the indies are pulling their own. I've been dealing with them for 21 years, and the industry seems to have forgotten how intelligent they are. They know how to belt-tighten and control their inventory much easier than a mass retailer."

"Their love for music is keeping them alive, too," adds Harvey Campbell of Mobile Record Service in Pittsburgh. "The overall picture may not be rosy, but they're attuned to the street and they know what the public wants. They don't speculate, either. Major chains can't rule the world, you know."

Other operators dispute assertions that the fortunes of the independent dealer are changing. "Little stores

## Aim In National Print Ad Campaign

LOS ANGELES—Lew Merenstein, president of Aim Record Distributing, New York, is in the midst of a nationwide print media advertising campaign that will find his LP product in more than 100 newspapers before the holidays.

Merenstein would not divulge his future ad plans, but he did disclose that he is running full page ads in conjunction with Warehouse Records in San Diego, San Francisco and here. In addition, Aim is working with Caldor's Ben Bernstein in a series of ads inserts in more than 80 newspapers in the Northeast.

Already set prior to Christmas are an additional 15 newspaper ads with eight different chains cross country.

Aim is doing so well with its educationally-oriented LPs, Merenstein says, that he intends to come with his first cassette counterparts soon. The tapes, too, will carry a suggested list of \$4.98.

have no future," argues Stan Lewis of Stan's Record Service in Shreveport, La., noting a 30% decline in sales this year compared to 1981. "There are too many people out of work." Victor Chin of Chin-Randy's Records in Brooklyn estimates that he's lost "about 850" domestic customers to store closings in the past two years. "They weren't fly-by-nighters," he insists. "Their markup was just too low." And Jerry Richman of Richman Bros. in Pennsauken, N.J., contends that "there isn't much of a mom and pop network to sell to anymore, and I'm talking about the whole Eastern sector."

"It's a dead situation," he continues. "The economy is a contributing factor, of course, but the manufacturers are the real cause of the problem. Their policies are so restrictive that we can't even carry the number

of catalog titles we used to. And the mom and pop stores can't make any money on hits because that's the domain of the chains. It's an impossible circle."

The bleakest picture comes from Calvin Simpson of Simpson's Wholesale in the Detroit suburb of Ferndale. "The mom and pop store is slowly disappearing," he states, "and there's nobody to replace him. Last month we lost five customers who had been in business for an average of three years. They just gave up."

Simpson says that some of the more established retailers in his vicinity are adding such items as blue jeans, sunglasses and confections to their inventories.

"They're turning into the corner candy stores of yesterday, shifting

(Continued on page 64)

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Billboard® Survey For Week Ending 9/25/82

**Top 15 Video Games**

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	3	3	DONKEY KONG	Coleco 2451
2	1	3	BERZERK	Atari CX-2650
3	2	3	DEFENDER	Atari CX-2609
4	6	3	FROGGER	Parker Bros. 5300
5	4	3	PAC-MAN	Atari CX-2646
6	NEW ENTRY		PITFALL	Activision AX 108
7	5	3	STAR MASTER	Activision AX-016
8	8	3	CHOPPER COMMAND	Activision AX-015
9	7	3	YAR'S REVENGE	Atari CX-2655
10	9	3	EMPIRE STRIKES BACK	Parker Bros. 5050
11	11	3	DEMON ATTACK	Imagic 3200
12	13	3	ATLANTIS	Imagic 3203
13	NEW ENTRY		KABOOM	Activision AG 010
14	NEW ENTRY		STAR STRIKE	Intellivision 5161
15	14	3	NIGHT STALKER	Intellivision 5305 (Mattel)

## Radio

# Mutual To Bow 'Multi-Casting'

## New System Will Transmit 11 Channels Simultaneously

By ROBYN WELLS

NEW YORK—Mutual Broadcasting is taking full advantage of the multi-channel capabilities of its satellite system by introducing "multi-casting," the simultaneous transmission of multiple radio programs ranging from a classical concert to a football game.

The system, which uses 11 channels, kicks off Oct. 17 after a six-week period with a phase-in live stereo broadcast of the National Symphony Orchestra from the John F. Kennedy Performing Arts Center in Washington. Simultaneously, stations in the same market can carry the "NFL Game Of The Week" or Mutual's basic network newscasts

and sportscasts. An additional group of stations, primarily in Texas, also have the option to pick up regional sports coverage.

With multi-casting, a station can play one programming option while taping another for future use. Seven of the eleven channels will be used for programming: three for network news and sports; one for supplementary services, such as long-form sports and music programs; one for regional sports; and two for stereo music programs. The remaining four will be used for backhaul service.

Mutual believes that with multi-casting, the network will boost its live music coverage in all formats. "In short, this gives us the instant capability to deliver stereo music programming," says a Mutual spokesman. For the time being, most of

Mutual's programming will continue to be carried on disk for stations without satellite capability.

Some satellite distribution will be used for Mutual's Nov. 20 special featuring Pete Fountain, Count Basie and Woody Herman. The show is being taped in October at Disney World in Orlando.

The "Dick Clark National Music Survey" goes on satellite in January. At first, the show will be available only in mono, with the stereo phase kicking in six months later.

The Mutual spokesman believes that within a year, the technical advancements of multi-casting will be of such high quality that people will no longer be satisfied with programming on disks. "This is just the first step on a long road of technical advances."

### MANY DRAWBACKS CITED

## Syndicators Not Sold On Gospel

By EDWARD MORRIS

NASHVILLE—A survey of major format syndicators reveals little interest in producing and marketing gospel music programming, despite the much-heralded growth in that form of music during the past few years.

The major drawbacks to gospel syndication, according to those surveyed, include the relatively small number of stations that have total or primarily gospel formats, the diversity of the music and the tendency of

gospel station operators to believe that they are the most effective programmers for their audiences.

These caveats notwithstanding, Century 21 Programming, Dallas, claims moderate success with its array of four gospel offerings: "Sacred Sounds Of Praise," "Contemporary Sounds Of Praise," "Sacred Sounds Of Country Gospel" and "Beautiful Sounds Of Praise." The first three formats were purchased a little more than a year ago from the Sacred Sound company in Riverside, Calif. Century 21 later came up with "Beautiful Sounds."

According to Century 21's Dave

Scott, the combined client list for his gospel formats is more than 30 and is "growing fairly rapidly."

The picture is less rosy for the "Sonshine" package offered by the William B. Tanner Co., Memphis. The company's Bob Dumais says it has been available for about a year and a half and has "a couple of subscribers at the moment." Still, Dumais says, Tanner will continue to offer the service "for the time being." "We update it on a monthly basis," he explains, "so there's not a lot of production involved."

"There seemed to be a little higher

(Continued on page 49)

## Washington Roundup

# FCC Combines Two Bureaus

By BILL HOLLAND

The FCC voted last Tuesday (14) to consolidate its old broadcast bureau and its new cable television bureau into a new branch to be called the mass media bureau.

The Commission says it took the action to provide "a single, integrated organizational structure for administering FCC policies" on AM and FM radio, television, cable tv and emerging television systems.

There will be four new divisions within the new bureau: the audio services division, consisting of an AM and FM branch; a video services division, with a cable branch, a distribution services branch, a low power tv branch and a (traditional) tv branch; an enforcement division, with complaints, EEO, fairness/political broadcasting, hearing and investigations branches; and a policy and rules division, containing allocations, legal, policy analysis and technical and international branches. Coordinating the new mass media bureau will be a new administration and management staff.

The unanimous vote by all of the FCC commissioners indicates a receptivity from within the Commission to streamline the function of the bureaus and a further commitment by Chairman Mark B. Fowler to

deregulation and consolidation of resources to promote greater efficiency.

The FCC also voted unanimously last week to relax rules adopted in 1979 governing consumer and coin-operated electronic games. The loosened verification procedures will permit less burdensome compliance procedures and will allow less stringent radio frequency emission standards. The FCC had initially been worried about interference problems connected with the then-new games. However, home games will still remain subject to FCC approval procedures, although reduction of that requirement has been proposed in a separate rulemaking procedure.

The FCC's office of plans and policy recently released a new study that looks at such factors as AM and FM power and antenna direction in estimating effects on radio station revenue. One of the findings suggests that more than half of new stations' revenues come from advertiser dollars not previously spent on radio, and less than half come from advertising that previously went to competing stations. Copies of the study will be available soon at the National Technical Information Service, Springfield, Va. 22161.

## New Approach To Country Pays Off For WCAI-AM

NASHVILLE—In the 18 months since WCAI-AM, a 1,000-watt daytime operation, dropped its syndicated-feature oriented format for one that mixes top 40 country, oldies and mild southern rock, it has become the top country station in Fort Myers, Fla.

"We're trying to get away from traditional country," says general manager Carl I. Rubin, and that approach seems to be paying off. Against rival FMer WHEW, WCAI posted a spring Arbitron average quarter hour showing of 11.5 to 5.1 in the 18-34 demographics, a 10.8 to 7.7 in the 18-49 grouping and 10.9 to 6.4 in the 25-54 range.

The station is owned by Ercona South, Inc. Although playlist decisions are made by music director Kenny Collins, deejays are encouraged to create their own shows

within these confines, Rubin says. The deejays, he adds, aren't "kids," but seasoned air personalities who are familiar with the music they play. The station maintains two active request lines.

In addition to its on-air activities, WCAI now co-promotes concerts at the Fort Myers Civic Center. "Now promoters are calling me to see what we can do together," says Rubin. "We don't make any money, but we benefit from the association." Among recent co-promotions have been concerts by Alabama, Kenny Rogers, Hank Williams Jr., Lacy J. Dalton, Bobby Bare, Lee Greenwood and Janie Fricke.

Rubin says that while the Civic Center used to host only two or three country concerts a year, it is now moving to a once-a-month frequency under the WCAI banner.

## Vox Jox

### Britton Leaving KBEQ PD Post

Maja Britton is exiting as program director of KBEQ Kansas City. Insiders say that Britton, who helped boost the station's Arbitron share from a 6.9 to an 8.7 during the last rating period, was facing the upcoming book with inadequate promotion bucks from Mariner Communications. There's no word yet about Britton's future plans or her replacement at KBEQ.

\* \* \*

Bob Hattrik Communications has been retained by WWDC-AM-FM (DC-101) Washington as music research analyst. Burkhart/Abrams/Michaels/Douglas and Associates continue as station consultants. ... Cat Simon is upped to operations manager at KYST Houston, succeeding Hank Moore. Simon will continue his midday shift. ... Steve Schy joins KOAX Dallas as operations manager. He held a similar post at KMEQ-FM Phoenix. ... Pete Pande is appointed operations manager and afternoon anchor at KCNN San Diego, succeeding Jeff Lucifer. Pande was news director at KPRO Riverside, Calif.

\* \* \*

One of the hottest LP cuts on George Jones and Merle Haggard's duet album is "No Show Jones." But at least one country radio executive is not amused by the tune. WIRJ Humboldt, Tenn. has banned all airplay of Jones to protest his tendency of not showing up for scheduled

(Continued on page 33)



IDOL HOUR—Billy Idol, left, checks out where his self-titled debut *Chrysalis* album is on the rotation at WMMS Cleveland. Looking on is music director Kid Leo.

Survey For Week Ending 9/25/82

# Billboard Chart Breakouts

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**Country Hot 100**

- ★ **BILLY JOEL**  
Pressure, Columbia 38-03244
- ★ **CHICAGO**  
Love Me Tomorrow, Full Moon/Warner Bros. 7-29911
- ★ **STEVIE WONDER**  
Ribbon In The Sky, Tamla 1639 (Motown)

**A/C**

- ★ **MEL TILLIS**  
Stay A Little Longer, Elektra 7-69963
- ★ **JERRY LEE LEWIS**  
I'd Do It All Again, Elektra 69962
- ★ **BELLAMY BROTHERS**  
Redneck Girl, Warner/Curb 29923

- ★ **STACY LATTISAW**  
Attack of The Name Game, Cotillion 7-99968 (Atlantic)
- ★ **STEPHANIE MILLS**  
Keep Away Girls, Casablanca 2354 (Polygram)
- ★ **MAGIC LADY**  
Red Hot Stuff, A&M 2436

- ★ **STEPHEN BISHOP**  
If Love Takes You Away, Warner Bros. 7-29924

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

## AOR Format Room Draws Crowd But Top 40 Panel Breaks Up For Lack Of Interest

By DOUGLAS E. HALL and  
ROLLYE BORNSTEIN

RENO—The subject of how to reach older demographics dominated a session on AOR during the Sunday (12) night format rooms at the opening of the NRBA convention here. The AOR session was among the best attended at the convention. The session on top 40, in contrast, broke up for lack of interest.

Toney Brooks, president of the radio division of Sandusky Newspapers, said, "To reach the 25 to 34-year-olds, we have to discuss other elements than music. On KBPI Denver, we skew to 25 to 34 even though we are number one in teens. We do

this through imaging of the station to older listeners. You need marketing dimension to your station, not just programming dimension. You must have a community image. You have to do things for your 25 to 34-year-olds without hurting your 18 to 24-year-olds."

Consultant Jeff Pollack advised, "Don't do a promotion that will tell them you're some other kind of station. Marketing is very important." Consultant John Sebastian added, "The way to get the 25 to 34-year-olds is to spend on marketing and promotion—be very visible."

Lee Abrams of Burkhart/Abrams/Michaels/Douglas discussed the music of the forthcoming "SuperStars II" format. He explained the new format would play in depth such artists as Cream, the Moody Blues and the Doors.

Consultant Rick Carroll seemed out of place in all of this as he told how his "ROQ" format (developed at KROQ Pasadena) is "keyed to 12 to 24." He listed his oldies as the Pretenders, the B-52s and Talking Heads. Carroll claimed, as he has in the past, that his format sells records. Noting that he has installed it at stations in Bakersfield, Calif. and Seattle, Carroll said, "It's created an incredible buzz. The companies can't keep the records in the stores."

A member of the audience suggested that it was important for AOR stations "to play more new music and make stars now so there will be hits to play five years from now." But Sebastian complained that "the record companies aren't learning. If they would only get it through their thick skulls to give us more albums like Asia. It's the only thing that's really sold."

With fewer than a dozen people in attendance at the top 40 session, the only real discussion was sparked by KFRC San Francisco program director Gerry Cagle, not a panel participant. "I don't want to carry this banner," said Cagle. "But I've said it before. I don't believe in research. It's fine if you do it yourself, but to hire an outside firm and program by its results—then forget it. As for the p.d. who says he won't add a record based on what he feels, I say he ought to get out of radio."

The nostalgia panel, on the other

hand, addressed a standing-room-only crowd, most of whom were excited about the format. "Forget the success of the music for a minute," cautioned Jim West of Fairwest, syndicator of "Music Of Your Life," "and realize that like any format, it has the same problems and criteria of any station."

One of these problems is promotion. "How can you tell your audience what you're doing?" asked panelist Bob Shannon of TM Programming, syndicators of TM-O-R. "Music Of Your Life" is vague and "Unforgettable" may not mean anything. We've been successful just listing the artists' names on billboards." That idea has apparently helped dispel the notion that this is only a big band format. "The truth of the matter," said George Williams of Satellite Music Network, syndicators of "Stardust," "is that this music is rooted in the '40s and '50s, spiced with the music of the '60s and '70s that's textured like the '40s and '50s. When you listen to music, you don't categorize it as a listener. You either enjoy it or you don't."

"What we have tapped," said West, "is an audience who had turned off the radio, and they have come back to us very emotionally. What we need to do is organize that emotion."

### Orkin Outlines Promo Points

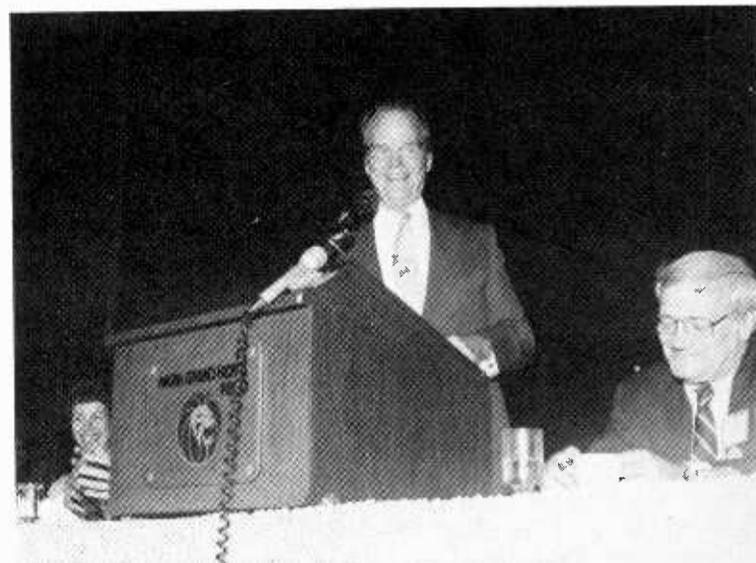
RENO—"What we need to do first is ban forever 'promo,'" said Dick Orkin of Dick Orkin Creative Services as he spoke on a promotion session Sunday (12). His remarks followed a presentation of top radio promotions assembled by the Broadcast Promotion Assn.

Known for his work as half of the comedy team Dick & Bert, Orkin, a former production director for WCFL Chicago, laid out the five points necessary for creating a good promotion announcement:

- Create an announcement that springs honestly from the product. If your promo reflects the sound of the station, consistency will follow.

- Avoid "pulpit tone." That's the sound effect, cliché or other means

(Continued on opposite page)



Paul Harvey, center, addresses the luncheon crowd prior to receiving the NRBA Golden Radio award Monday (13). Flanking Harvey are NRBA president Sis Kaplan and National Public Radio president Frank Mankiewicz.

### FOWLER PRAISES GROUP'S 'GUTS'

## Lease Fee Is Endorsed By Organization Leaders

By DOUGLAS E. HALL

RENO—The idea of broadcasters paying a lease fee for the right to a specific frequency gained new currency during this year's NRBA convention.

It was originally floated as a trial balloon several years ago and has been strongly opposed by NRBA's rival, the National Assn. of Broadcasters. At Reno, the concept was endorsed by NRBA leaders, and FCC chairman Mark Fowler praised the organization for having "the wisdom and guts" to embrace it.

NRBA president Sis Kaplan and chairman Bill Clark of KABL-AM-FM San Francisco are adamant that any fee must be tied to full deregulation. Clark argued that a 1% fee against the gross of a station would produce a better bottom line, since this cost would be less than regulation has been costing broadcasters for years.

Fowler drew a standing ovation as he called for an end to "government meddling" and for the elimination of log keeping and of rules governing trafficking, hyping ratings, con-

test rules and fraudulent billings.

Discussing hyping ratings, Fowler compared stepped-up promotions during rating periods to price wars at supermarkets or gas stations or circulation wars among newspapers. "What does this have to do with communication policies?" he asked.

He also said he "wants to see the day when broadcasting and print are treated equally under the First Amendment to the Constitution. No law abridging freedom of the press or speech means no law. No law means no Fairness Doctrine, no content requirements, no contest rules. There are those who want a fair flow of information versus a free flow of information. To have a free society, we must have a free flow of information."

Later during the Monday luncheon session, National Public Radio president Frank Mankiewicz praised the NRBA for its position on a fee, noting "we've been working closely with NRBA and will continue to do so."

### Conference Highlights

- "There will be no equal time for any other organization"—Sis Kaplan, upon beginning a fourth term as president of the NRBA.

- "Things are getting so bad with AM that there are even AM jokes. An AM in Syracuse has gone dark, another in New York has been given away to charity"—Rick Sklar, ABC Radio programming vice president, while chairing "Programming Your AM For Success."

- "Everytime the record companies sell a (pre-recorded) cassette, a listener is lost. Let's agree not to play full albums if they'll agree not to sell any more cassettes"—consultant Jim Loupas, speaking at the "Program Directors' Technical Session."

- "Don't play jukebox. Revitalize radio, but I don't know what you should do"—Paul Harvey, upon receiving the NRBA Golden Radio Award.

- "If someone (on the air) wants to give away REO Speedwagon tickets, I don't think I should care. How you promote a rock concert has not much to do with how you're serving the public"—FCC chairman Mark Fowler in keynote address.

## Conference Speakers Offer Hope For AM Stations

• Continued from page 3

cations, Chris Payne of Motorola, William Streeter of North American Philips (Magnavox) and David Hershberger of Harris Corp.—re-stated claims they have made at several previous radio gatherings.

Kahn pulled in KSL Salt Lake City in a stereo broadcast on a receiver in the Kahn suite Monday (13) night; Harris had headphones in its exhibit booth to hear its new installation at KROW Reno; and Motorola offered tapes of stereo broadcasts made during tests of its system by Delco over WIRE Indianapolis. The Delco division of General Motors will be testing AM stereo in car radios for the next month and is expected to announce results within two months.

Even FCC chairman Mark Fowler, in his keynote address Monday, took credit for the development of AM stereo. He offered that the development had become a reality only because the FCC had decided to let the marketplace select the system. He reasoned that if the FCC

had chosen a system, the decision would have been challenged in court and there would have been a freeze on AM stereo.

Balon said the biggest problem for AM was the 25-to-34-year-old group who, although they grew up with AM, discovered FM in their formative years. "They have been sold on FM," he reasoned. "They don't care about AM. It's not an auditory difference. The difference is psychological. They think FM is more music, clarity, less clutter. FM stereo is linked to all of this. In 1970 to 1972, we blew it as AM broadcasters," he said.

Urging AM broadcasters to be more creative, Balon noted that many say "All we can do is 'The Music Of Your Life' or news-talk." While Balon agreed that the 35-plus audience is "not predisposed to FM," he suggests that AM, particularly when it adds stereo, could be "hot for 12-year-olds," who have not been sold on FM being better. "The problem is innovation. The difference is psychological." He continues, "Good jocks on AM will get

numbers. AM could someday again mean all music."

Bob Welch, program and music director of KLYZ Dubuque, Iowa, said that AMs "bit the dust trying to compete head on with FM's." He called for a return to "the outrageous AM promotions of the past" and

### Panelists Rap Overprocessing

RENO—An appeal for less processing and a more natural sound was made during a programmers' technical session at the NRBA convention.

Consultant Jim Loupas said, "There is no place for the macho sound on the dial. Listeners don't want processing. They don't want compressors. You don't find a compressor on a receiver."

"Being the loudest on the dial is counterproductive," said WYST Baltimore program director Ralph Rhodes, who noted that he had developed a new AC format on his station, pulling most of his women listeners from AOR.

## Use New Technologies, Broadcasters Are Urged

RENO—In the face of warnings about the harm new technologies can cause broadcasters, an NRBA panel devoted to "New Profit Opportunities" pointed out that these technologies can also be helpful to those broadcasters who understand them.

"Your band width is your most precious resource," said moderator Dennis Waters, consultant. "You might want to use it for more than your signal." Waters pointed out the value of a joint venture between local radio stations and cable companies. "Skills you have are skills a cable company doesn't. There are opportunities in programming and advertising sales," Waters said.

He illustrated his contention with a videotape from WELI New Haven. The station has made arrangements to buy local time on Ted Turner's Cable News Network. One minute is devoted to a live video newscast called Radiovision from WELI's newsroom; the other is used to show local advertising.

Meridian, Miss. station owner Chuck Cooper also told of his use of cable, simulcasting his AM daytimer during regular operating hours and providing 24-hour cable service of his "Music Of Your Life" format. He's also leasing two more cable audio channels on which he programs Satellite Music Network's country and adult contemporary formats. "It's selling well, but the biggest

problem is with regional advertisers. They don't really understand what we're doing."

"There's one resource FM broadcasters are already using," said Greg Skall of Washington law firm Blum & Nash, "and that's the sub-carrier channel. But at present that use is primarily limited to background music. Right now less than 27% of all FM signals carry any information on their sub-carrier, but that will change. Right now, legally, you're not free to use these capabilities. There are regulations on what can be sent but in the future you'll see point-to-multi-point distribution, paging systems and computer usage. A lot of that technology needs to be developed, but a lot of it is here right now."

FCC chairman Mark Fowler, in his keynote address, indicated that the commission is looking into liberalizing the regulation of sub-carriers.

"AM, too, has incredible growth opportunities in this area," said Peter Tannenwald of Washington law firm Arent, Fox, Kinter, Plotkin & Kahn. "The AM signal is very reliable. Receivers to decode information are cheaper than with any other system, and such signals do not interfere in any way with regular programming." Tannenwald indicated that uses could include everything from data transmission to utility load management.

## How Important Are Consultants? Not As Important As A Good Game Plan, Panelists Say

By ROLLYE BORNSTEIN

RENO—Consultants? "Sometimes they're helpful," conceded Bill Moyes, president of the Research Group, speaking at the NRBA panel, "Are Consultants Necessary To Win?"

"But," he continued, "sometimes it's like putting the cart before the horse. First a station should determine a strategic plan for success. What really makes a station successful is not research or a consultant, but a good strategic plan to win in a particular situation. A consultant works when a station has an admitted weakness in carrying out their game plan."

"In this age of specialization and change, a lot of new people are emerging as consultants," said Charles Giddens, general manager of First Media's WPGC Washington. "You can divide consultants into two categories: general and specific," he said. "And while I'm not using any general consultants, I regularly seek specialized advice, such as in the area of graphics or technical advice."

"That type of consultant doesn't cost you money; they often prevent you from spending it," said Bill LaBonte, general manager of KRKR and KFKF Kansas City, who recounted a positive experience with a technical consultant. "The questions you need to ask yourself when hiring a consultant," continued LaBonte, "are: do you really have the money to afford one? Do you really have the money to follow their suggestions? Will you follow suggestions from someone outside your staff?"

Dwight Douglas of Burkhart, Abrams, Michaels, Douglas and Associates, added two more questions to that list: "How much does each share point mean to your bottom line and how do you get them?"

If the answer lies in a consultant, "Prepare your people," urged moderator Sis Kaplan, NRBA president. "If you don't, you'll wind up with a defensive, uncooperative staff."

"Hiring a consultant is like hiring an employee," said LaBonte. "If you don't have a high confidence level in him, if you haven't checked his background, if you don't know much about him, don't hire him."

There are some red flags to look out for when talking to a consultant, said Moyes. "Check out his logic. If he gives you unshakeable facts, fine. If he gives you 'it's always worked before,' watch out."

"You'll find two kinds of consultants: those who are flexible and can adapt to your game plan; and those who are experts—no matter what's the situation, they use the same bag

of tricks. Stay away from experts."

Douglas agreed, but added, "There are some standard techniques for standard situations. Nobody called Ray Kroc an idiot for franchising McDonald's."

"Don't use a consultant," said Moyes, "unless you can see that he'll make you two or three times your money. You're not doing this to keep the consultant financially alive."

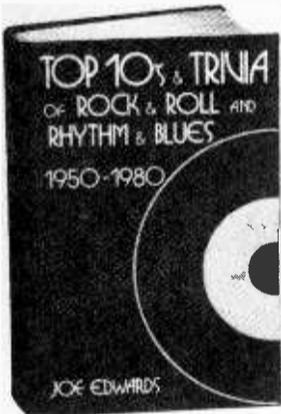
Researchers don't have the answers, said Jhan Hiber of Hiber & Hart in a Tuesday (14) session on research. "But we can ask the question in the right way to get the answers." All panelists made reference to the title of the session, "Attitudinal Research, Focus Groups And Other Voodooos," assuring the audience that "research is not voodoo."

"It is, or should be a part of a station's game plan," Hiber said. "It's really just a way of making the pipeline flow both ways. Every day you talk to the public as broadcasters, but how often do they talk to you?"

"We've used research," said Ed Wodka, general manager of KIOA and KMGK Des Moines. "It not only made us money, it saved us money. 50% of all stations do little or no research and the other 50% are concentrated in the top 30 markets. It's the middle size markets that need it most. In Des Moines, we have 19 stations. Applying that ratio to a market the size of Chicago, there would be over 300 stations. We need research in order to compete."

"Focus groups are the current rage," said John Coleman of Stations Research systems in Dallas. "And while they can be one research solution, some radio stations are on the verge of being programmed by a small group of 10 or 12 people, and that's as bad as no research at all. Focus groups done by professionals produce unexpected problems—everything from bad methodology to poor interpretation. Often what is not said is more important than what is."

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GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S TENNESSEE TWO?

## Orkin Outlines Promo Points

• Continued from opposite page that tips the listener off that a promo is coming. Instead, catch them off guard.

• Stress the aspect of your programming that sets you apart from the competition. You can't cover all your programming, so pick an area where you're strong and the competition is weak.

• Don't use themes and slogans. If you do, make sure your slogan is demonstrable in your programming and be sure to work in the spirit of fun.

• All your promos should create a good feeling about your station.



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KCOH-AM	HOUSTON	WHAT-AM	PHILADELPHIA
KDAY-AM	LOS ANGELES	WHRK-FM	MEMPHIS
KDIA-AM	OAKLAND	WHUR-FM	WASHINGTON
KDKO-AM	DENVER	WIGO-AM	ATLANTA
KGFJ-AM	LOS ANGELES	WILD-AM	BOSTON
KMJQ-FM	HOUSTON	WJAX-FM	JACKSONVILLE
KOKA-AM	SHREVEPORT	WJJS-FM	LYNCHBURG
KOKY-AM	LITTLE ROCK	WJLB-FM	DETROIT
KPOP-FM	ROSEVILLE	WJMI-FM	JACKSON
KPRS-FM	KANSAS CITY	WJMO-AM	CLEVELAND
KSOL-FM	SAN FRANCISCO	WJPC-AM	CHICAGO
KTFM-FM	SAN ANTONIO	WKND-AM	HARTFORD
KUKQ-AM	PHOENIX	WKTU-FM	NEW YORK
KWAM-FM	MEMPHIS	WKWM-AM	GRAND RAPIDS
KZEY-AM	TYLER	WKXI-AM	JACKSON
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WANT-AM	TALLAHASSEE	WLOK-AM	MEMPHIS
WAMO-AM	PITTSBURGH	WLOU-AM	LOUISVILLE
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WAOK-AM	ATLANTA	WNJR-AM	NEWARK
WATV-AM	BIRMINGHAM	WNOV-AM	MILWAUKEE
WAWA-AM	MILWAUKEE	WOIC-AM	COLUMBIA
WBLX-AM	MOBILE	WOKB-AM	ORLANDO
WBMX-AM	CHICAGO	WOK-FM	WASHINGTON
WBOK-AM	NEW ORLEANS	WORL-AM	ORLANDO
WCHB-AM	GRAND RAPIDS	WOWI-FM	NORFOLK
WCIN-AM	CINCINNATI	WPAL-AM	CHARLESTON
WDAO-FM	DAYTON	WPDQ-AM	JACKSONVILLE
WDAS-AM	PHILADELPHIA	WPEG-FM	CHARLOTTE
WDIA-AM	MEMPHIS	WPLZ-FM	PETERSBURG
WDMT-FM	CLEVELAND	WRAP-AM	NORFOLK
WEAS-AM	SAVANNAH	WRBD-AM	FT. LAUDERDALE
WEDR-FM	MIAMI	WRKS-FM	NEW YORK
WENN-AM	BIRMINGHAM	WSSJ-AM	CAMDEN
WESL-AM	ST. LOUIS	WTLX-FM	INDIANAPOLIS
		WTMP-AM	TAMPA
		WTOY-AM	ROANOKE
		WUFO-AM	BUFFALO
		WVEE-FM	ATLANTA
		WVKK-AM	COLUMBIA
		WVOL-AM	NASHVILLE
		WVON-AM	CHICAGO
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SEPTEMBER 25, 1982, BILLBOARD

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/14/82)

## PRIME MOVERS-NATIONAL

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- JACKSON BROWNE—Somebody's Baby (Asylum)

★ **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.

## TOP ADD ONS -NATIONAL

- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)
- NEIL DIAMOND—Heartlight (Columbia)

## BREAKOUTS-NATIONAL

- BILLY JOEL—Pressure (Columbia)
- THE GO-GO'S—Get Up And Go (IRS)
- SURVIVOR—American Heartbeat (Scotti Bros.)

## Pacific Southwest Region

### ★ PRIME MOVERS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)

### ● TOP ADD ONS

- STRAY CATS—Rock This Town (EMI-America)
- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
- NEIL DIAMOND—Heartlight (Columbia)

### BREAKOUTS

- BILLY JOEL—Pressure (Columbia)
- TIMOTHY B. SCHMIT—So Much In Love (Fullmoon/Asylum)

## KKXX-FM—Bakersfield

- ★ **JOHN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 9-1
- ★ **DON HEINLEY**—Johnny Can't Read 21-13
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 12-7
- ★ **KIM CARNES**—Voyeur 15-8
- ★ **GLENN FREY**—The One You Love 29-25
- ★ **CHICAGO**—Love Me Tomorrow
- ★ **CROSBY, STILLS AND NASH**—Southern Cross
- ★ **THE CLASH**—Should I Stay Or Should I Go B
- ★ **JOE JACKSON**—Steppin' Out B
- ★ **THE GAP BAND**—You Dropped A Bomb On Me B
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **LEE MAJORS**—Unknown Stuntman A
- ★ **TALK TALK**—Talk Talk X
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack X
- ★ **EDDIE MONEY**—Shakin' X
- ★ **NEIL DIAMOND**—Heartlight X
- ★ **ROCK SPRINGFIELD**—I Get Excited X
- ★ **ROBERT PLANT**—Burning Down One Side X
- ★ **GLENN FREY**—Party Town X
- ★ **SCORPIONS**—No One Like You X

## KIMN-AM—Denver

- ★ **JACKSON BROWNE**—Somebody's Baby 6-4
- ★ **AMERICA**—You Can Do Magic 10-6
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 13-7
- ★ **ELTON JOHN**—Blue Eyes 15-2
- ★ **KIM CARNES**—Voyeur 16-13
- ★ **KOOL AND THE GANG**—Big Fun
- ★ **BILLY JOEL**—Pressure
- ★ **STEEL BREEZE**—You Don't Want Me Anymore B
- ★ **TANE CAIN**—Holdin' On B
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack B
- ★ **THE MOTELS**—Take The L A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **DON HEINLEY**—Johnny Can't Read A
- ★ **THE WHO**—Athena X
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **NEIL DIAMOND**—Heartlight X
- ★ **TOMI BASILLE**—Mickey X
- ★ **PAUL CARRACK**—I Need You X

## KOAO-FM—Denver

- ★ **JACKSON BROWNE**—Somebody's Baby 6-1
- ★ **JOHN COUGAR**—Jack And Diane 7-2
- ★ **AMERICA**—You Can Do Magic 8-4
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 10-7
- ★ **KIM CARNES**—Voyeur 15-10
- ★ **CROSBY, STILLS AND NASH**—Southern Cross
- ★ **NEIL DIAMOND**—Heartlight
- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It B
- ★ **DON HEINLEY**—Johnny Can't Read A
- ★ **SYLVIA**—Nobody A
- ★ **MICHAEL MURPHY**—What's Forever For X
- ★ **TANE CAIN**—Holdin' On X
- ★ **KOOL AND THE GANG**—Big Fun X
- ★ **STEVE WINWOOD**—Still In The Game X
- ★ **PAUL CARRACK**—I Need You X
- ★ **THE POINTER SISTERS**—I'm So Excited X
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack X
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X

## KLUC-FM—Las Vegas

- ★ **CHICAGO**—Hard To Say I'm Sorry
- ★ **JOHN COUGAR**—Jack And Diane
- ★ **MEN AT WORK**—Who Can It Be Now
- ★ **ASIA**—Only Time Will Tell
- ★ **MICHAEL McDONALD**—I Keep Forgettin'
- ★ **JOE JACKSON**—Steppin' Out A
- ★ **CROSBY, STILLS AND NASH**—Southern Cross A
- ★ **BILLY JOEL**—Pressure A
- ★ **RUSH**—New World Man A

- ★ **RICK SPRINGFIELD**—I Get Excited A
- ★ **JUICE NEWTON**—Break It To Me Gently X
- ★ **TANE CAIN**—Holdin' On X
- ★ **A FLOCK OF SEAGULLS**—I Ran B

## KFI-AM—Los Angeles

- ★ **LAURA BRANIGAN**—Gloria 24-18
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 23-19
- ★ **SANTANA**—Hold On 17-12
- ★ **FLEETWOOD MAC**—Gypsy 29-23
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 11-7
- ★ **STRAY CATS**—Rock This Town
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **GLENN FREY**—The One You Love B
- ★ **STEVE WONDER**—Ribbon In The Sky A
- ★ **BILLY JOEL**—Pressure A
- ★ **THE WHO**—Athena A
- ★ **MOVING PICTURES**—What About Me A
- ★ **THE GO-GO'S**—Get Up And Go A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **THE MOTELS**—Take The L X
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X
- ★ **TANE CAIN**—Holdin' On X
- ★ **DON HEINLEY**—Johnny Can't Read X
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **PAUL CARRACK**—I Need You X
- ★ **BOBBY CALDWELL**—All Of My Love X
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **ARETHA FRANKLIN**—Jump To It X
- ★ **SYLVIA**—Nobody X
- ★ **TERRA**—Hidden Tears X
- ★ **ABC**—The Look Of Love X
- ★ **SHEENA EASTON**—Machinery X
- ★ **BILLY PRESTON**—I'm Never Gonna Say Goodbye X

## KIQQ-AM—Los Angeles

- ★ **EVELYN KING**—Love Come Down B
- ★ **TAVARES**—A Penny For Your Thoughts B
- ★ **THE WHO**—Athena B
- ★ **TIMOTHY B. SMITH**—So Much In Love A
- ★ **EDDIE MONEY**—Shakin' A
- ★ **BILLY JOEL**—Pressure A
- ★ **SURVIVOR**—American Heartbeat A
- ★ **CHRISTOPHER ATKINS**—How Can I Live Without Her X
- ★ **TANE CAIN**—Holdin' On X
- ★ **TERRI GREGORY**—You Don't Own Me A
- ★ **RAY PARKER JR.**—It's Our Own Affair A
- ★ **TRIO**—DaDaDa, I Don't Love You, You Don't Love Me A
- ★ **TERRA**—Hidden Tears X
- ★ **BOBBY CALDWELL**—All Of My Love X
- ★ **REO SPEEDWAGON**—Sweet Time X
- ★ **JUDAS PRIEST**—You Got Another Thing Coming X
- ★ **ABC**—The Look Of Love X
- ★ **ALONZO**—Girl, You Are The One X
- ★ **EDDIE MURPHY**—Boogie In Your Butt X
- ★ **.38 SPECIAL**—You Keep Runnin' Away X

## KRLA-AM—Los Angeles

- ★ **TOMI BASILLE**—Mickey 9-3
- ★ **THE GAP BAND**—You Dropped A Bomb On Me 26-15
- ★ **LAURA BRANIGAN**—Gloria 27-16
- ★ **JOHN COUGAR**—Jack And Diane 22-17
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack B
- ★ **THE MOTELS**—Take The L A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **DON HEINLEY**—Johnny Can't Read A
- ★ **THE WHO**—Athena X
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **NEIL DIAMOND**—Heartlight X
- ★ **TOMI BASILLE**—Mickey X
- ★ **PAUL CARRACK**—I Need You X

## KRTH-FM—Los Angeles

- ★ **THE STEVE MILLER BAND**—Abracadabra 3-1
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 8-4
- ★ **JOHN COUGAR**—Jack And Diane 9-6
- ★ **TOMI BASILLE**—Mickey 18-7
- ★ **ARETHA FRANKLIN**—Jump To It 29-19
- ★ **BILL MEDLEY**—Right Here And Now
- ★ **TIMOTHY B. SMITH**—So Much In Love
- ★ **EL CHICHO**—Groovin' B
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **TAVARES**—A Penny For Your Thoughts B
- ★ **STRAY CATS**—Rock This Town A
- ★ **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I Am Telling You I'm Not Going A
- ★ **THE POINTER SISTERS**—I'm So Excited X

## KOPA-FM—Phoenix

- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **SYLVIA**—Nobody A
- ★ **MEN AT WORK**—Who Can It Be Now A

## KGGI (99.1 FM)—Riverside

- ★ **JACKSON BROWNE**—Somebody's Baby 10-2
- ★ **MEN AT WORK**—Who Can It Be Now 13-6
- ★ **EVELYN KING**—Love Come Down
- ★ **JOHN COUGAR**—Jack And Diane
- ★ **ARETHA FRANKLIN**—Jump To It B
- ★ **THE GAP BAND**—You Dropped A Bomb On Me B
- ★ **LAURA BRANIGAN**—Gloria B
- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **MIKE RUTHERFORD**—Maxine A
- ★ **ABC**—The Look Of Love A
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **NEIL DIAMOND**—Heartlight X
- ★ **THE WHO**—Athena X
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X

## KRSP-FM (FM-103)—Salt Lake City

- ★ **A FLOCK OF SEAGULLS**—I Ran 12-9
- ★ **SANTANA**—Hold On 20-17
- ★ **THE WHO**—Athena 23-18
- ★ **FLEETWOOD MAC**—Gypsy 28-21
- ★ **BILLY SQUIER**—Everybody Wants You B
- ★ **RUSH**—New World Man B
- ★ **RICK SPRINGFIELD**—I Get Excited B
- ★ **CROSBY, STILLS AND NASH**—Southern Cross A
- ★ **PAUL CARRACK**—I Need You A
- ★ **JOE JACKSON**—Steppin' Out A
- ★ **STRAY CATS**—Rock This Town X
- ★ **BAD COMPANY**—Electricland X
- ★ **DON HEINLEY**—Johnny Can't Read X
- ★ **THE MOTELS**—Take The L
- ★ **JOE WALSH**—Waffle Stomp X
- ★ **JUDAS PRIEST**—You Got Another X

## KFXM-AM—San Bernadino

- ★ **GLENN FREY**—The One You Love 14-8
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 13-9
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 34-23
- ★ **KOOL AND THE GANG**—Big Fun 35-26
- ★ **ASIA**—Only Time Will Tell 36-28
- ★ **CHICAGO**—Love Me Tomorrow
- ★ **TOMI BASILLE**—Mickey
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **QUARTERFLASH**—Night Shift B
- ★ **SANTANA**—Hold On B
- ★ **SYLVIA**—Nobody B
- ★ **ROBERTA FLACK**—I'm The One B
- ★ **STEEL BREEZE**—You Don't Want Me Anymore B
- ★ **EVELYN KING**—Love Come Down B
- ★ **NICOLETTE LARSON**—I Only Want To Be With You B
- ★ **SYLVIA**—Nobody A
- ★ **AIR SUPPLY**—Young Love A
- ★ **DON HEINLEY**—Johnny Can't Read A
- ★ **SHEENA EASTON**—Machinery A

## KFMB-FM—San Diego

- ★ **JACKSON BROWNE**—Somebody's Baby 8-3
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 10-8
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 12-10
- ★ **GLENN FREY**—The One You Love 23-13
- ★ **FLEETWOOD MAC**—Gypsy 25-21
- ★ **CROSBY, STILLS AND NASH**—Southern Cross
- ★ **BILLY JOEL**—Pressure
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack X
- ★ **SYLVIA**—Nobody X

## XTRA-AM—San Diego

- ★ **DICKIE GOODMAN**—Hey E.T. 13-7
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 11-8
- ★ **A FLOCK OF SEAGULLS**—I Ran 15-9
- ★ **KIM CARNES**—Voyeur 17-15
- ★ **THE GAP BAND**—You Dropped A Bomb On Me 22-16
- ★ **BILLY JOEL**—Pressure
- ★ **THE WHO**—Athena A
- ★ **ABC**—The Look Of Love A
- ★ **TANE CAIN**—Holdin' On X
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **.38 SPECIAL**—You Keep Runnin' Away X
- ★ **THE POINTER SISTERS**—American Music X

## KRQQ-FM—Tucson

- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 2-2
- ★ **ELTON JOHN**—Blue Eyes 5-4
- ★ **MEN AT WORK**—Who Can It Be Now 9-7
- ★ **JACKSON BROWNE**—Somebody's Baby 11-9
- ★ **JOE JACKSON**—Steppin' Out B
- ★ **.38 SPECIAL**—You Keep Runnin' Away B
- ★ **MICHAEL MURPHY**—What's Forever For A
- ★ **JUICE NEWTON**—Break It To Me Gently A
- ★ **PAUL CARRACK**—I Need You A
- ★ **LAURA BRANIGAN**—Gloria A
- ★ **KARLA BONOFF**—Please Be The One X
- ★ **ROBERTA FLACK**—I'm The One X
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X
- ★ **DON HEINLEY**—Johnny Can't Read X
- ★ **REO SPEEDWAGON**—Sweet Time X
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack X
- ★ **CROSBY, STILLS AND NASH**—Southern Cross X
- ★ **STEVE WINWOOD**—Still In The Game X
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong X
- ★ **GLENN FREY**—Party Town X

## KTKT-AM—Tucson

- ★ **JACKSON BROWNE**—Somebody's Baby 12-9
- ★ **GLENN FREY**—The One You Love 15-11
- ★ **NEIL DIAMOND**—Heartlight 22-13
- ★ **SANTANA**—Hold On 18-11
- ★ **SYLVIA**—Nobody 23-17
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack B
- ★ **BILLY JOEL**—Pressure A
- ★ **CROSBY, STILLS AND NASH**—Southern Cross A
- ★ **STEVE WONDER**—Ribbon In The Sky A

## Pacific Northwest Region

### ★ PRIME MOVERS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)
- ASIA—Only Time Will Tell (Geffen)

### ● TOP ADD ONS

- KENNY LOGGINS AND STEVE PERRY—Don't Fight It (Columbia)
- TOMI BASILLE—Mickey (Chrysalis)
- SYLVIA—Nobody (RCA)

### BREAKOUTS

- R.H. FACTOR—Glued To The Tube (Boardwalk)
- STEVIE WOODS—Woman In My Life (Cotillion)
- KARLA BONOFF—Please Be The One (Columbia)

## KRLC-AM—Lewiston

- ★ **SYLVIA**—Nobody 10-7
- ★ **KARLA BONOFF**—Please Be The One 18-12
- ★ **GLENN FREY**—The One You Love 17-10
- ★ **NEIL DIAMOND**—Heartlight 23-17
- ★ **PAUL CARRACK**—I Need You 29-25
- ★ **R.H. FACTOR**—Glued To The Tube
- ★ **STEVIE WOODS**—Woman In My Life
- ★ **AIR SUPPLY**—Young Love B
- ★ **CHICAGO**—Love Me Tomorrow B
- ★ **HERB ALBERT**—Fandango B
- ★ **CROSBY, STILLS AND NASH**—Southern Cross B
- ★ **KELLY HURLAND**—All I Wanna Do A
- ★ **BILLY PRESTON**—I'm Never Gonna Say Goodbye A
- ★ **JEFFREY OSBORNE**—On The Wings Of Love X
- ★ **BARBARA MANDRELL**—Operator, Long Distance Please X
- ★ **THE POINTER SISTERS**—I'm So Excited X
- ★ **TIMOTHY B. SMITH**—So Much In Love X
- ★ **CLIFF RICHARD**—The Only Way Out X

## KSFM-FM—Sacramento

- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 8-2
- ★ **JACKSON BROWNE**—Somebody's Baby 15-6
- ★ **JOHN COUGAR**—Jack And Diane 13-7
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 14-8
- ★ **MEN AT WORK**—Who Can It Be Now 21-15
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack B
- ★ **JOE JACKSON**—Steppin' Out B

## KFRC-AM—San Francisco

- ★ **JOHN COUGAR**—Jack And Diane 4-2
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 10-7
- ★ **MEN AT WORK**—Who Can It Be Now 21-18
- ★ **EVELYN KING**—Love Come Down 23-6
- ★ **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' 27-20
- ★ **ZAPP**—Do Wa Ditty B
- ★ **CARL CARLTON**—Baby I Need Your Loving B
- ★ **THE POINTER SISTERS**—I'm So Excited X
- ★ **WAR**—Just Because X
- ★ **TERRA**—Hidden Tears X

## KPLZ-FM—Seattle

- ★ **JUICE NEWTON**—Break It To Me Gently 23-11
- ★ **WILLIE NELSON**—Let It Be Me 17-12
- ★ **AMERICA**—You Can Do Magic 11-4
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 15-9
- ★ **GLENN FREY**—The One You Love 19-10
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **SYLVIA**—Nobody B
- ★ **SANTANA**—Hold On B
- ★ **JEFFREY OSBORNE**—On The Wings Of Love A
- ★ **STEPHEN BISHOP**—If Love Takes You Away A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **REO SPEEDWAGON**—Sweet Time A
- ★ **AIR SUPPLY**—Young Love A

## KUBE-FM—Seattle

- ★ **ASIA**—Only Time Will Tell 10-7
- ★ **JACKSON BROWNE**—Somebody's Baby 11-8
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 12-9
- ★ **GLENN FREY**—The One You Love 22-19
- ★ **.38 SPECIAL**—You Keep Runnin' Away 27-24
- ★ **STEEL BREEZE**—You Don't Want Me Anymore A
- ★ **REO SPEEDWAGON**—Sweet Time A
- ★ **NEIL DIAMOND**—Heartlight A
- ★ **JOE JACKSON**—Steppin' Out A
- ★ **JUICE NEWTON**—Break It To Me Gently B
- ★ **PAUL CARRACK**—I Need You B
- ★ **TANE CAIN**—Holdin' On

## WYXX-FM—Seattle

- ★ **THE CLASH**—Should I Stay Or Should I Go 1-1
- ★ **TOMI BASILLE**—Mickey 2-2
- ★ **MEN AT WORK**—Who Can It Be Now 3-3
- ★ **TALK TALK**—Talk Talk 4-4
- ★ **A FLOCK OF SEAGULLS**—I Ran 5-5
- ★ **RUSH**—New World Man A
- ★ **THE MOTELS**—Take The L A
- ★ **THE GO-GO'S**—Get Up And Go A
- ★ **RICK SPRINGFIELD**—I Get Excited A
- ★ **FLEETWOOD MAC**—Gypsy A
- ★ **CHEAP TRICK**—She's Tight A
- ★ **KIM WILDE**—Checked Love A

## KJRB-AM—Spokane

- ★ **MICHAEL McDONALD**—I Keep Forgettin' 6-3
- ★ **JUICE NEWTON**—Break It To Me Gently 14-11
- ★ **AMERICA**—You Can Do Magic 16-12
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 26-18
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 25-20
- ★ **CHICAGO**—Love Me Tomorrow B

## WTAC-AM—Tacoma

- ★ **KARLA BONOFF**—Please Be The One 18-12
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **CHICAGO**—Love Me Tomorrow A
- ★ **GLENN FREY**—The One You Love X
- ★ **JOHNNIE MATHS**—When The Love Goes Out Of The Lovin' X
- ★ **KARLA BONOFF**—Please Be The One X
- ★ **RAY PARKER JR.**—It's Our Own Affair A
- ★ **BILL MEDLEY**—Right Here And Now A
- ★ **PETULA CLARK**—Dreamin' With My Eyes Open X

## North Central Region

### ★ PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

### ● TOP ADD ONS

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/14/82)

Continued from page 28

### TOP ADD ONS

- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)
- NEIL DIAMOND—Heartlight (Columbia)
- THE GAP BAND—You Dropped A Bomb On Me (Total Experience)

### BREAKOUTS

- THE GO-GO'S—Get Up And Go (IRS)

### KHFI-FM—Austin

- ★ SYLVIA—Nobody 21-16
- ★ A FLOCK OF SEAGULLS—I Ran 24-17
- ★ SARTANA—Hold On 17-14
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 19-15
- ★ FLEETWOOD MAC—Gypsy 25-21
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ SURVIVOR—American Heartbeat A
- ★ THE GO-GO'S—Get Up And Go A
- ★ KIM CARNES—Voyeur A
- ★ THE WHO—Athena A
- ★ JOE WALSH—Waffle Slomp A

### KZFM-FM—Corpus Christi

- ★ SYLVIA—Nobody 3-1
- ★ JOHN COUGAR—Jack And Diane 14-7
- ★ OLIVIA NEWTON-JOHN—Heart Attack 16-8
- ★ MEN AT WORK—Who Can It Be Now 19-16
- ★ HOWARD JOHNSON—So Fine 22-18
- ★ RICK SPRINGFIELD—I Get Excited
- ★ JOE JACKSON—Steppin' Out

### KLVU-FM—Dallas

- ★ NEIL DIAMOND—Heartlight
- ★ AIR SUPPLY—Young Love
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ LAURA BRANIGAN—Gloria X
- ★ JEFFREY OSBORNE—On The Wings Of Love X

### KEGL-FM—Ft. Worth

- ★ THE WHO—Athena B
- ★ JOE JACKSON—Steppin' Out B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ MIKE RUTHERFORD—Maxine A
- ★ THE MOTELS—Take The L X
- ★ BILLY SQUIER—Everybody Wants You X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ URIAH HEEP—On The Rebound X
- ★ JOHN ANDERSON—One Way Love X
- ★ JUDAS PRIEST—You Got Another X
- ★ AXE—Rock 'N' Roll Party In The Streets X

### KILE-AM—Galveston

- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ JACKSON BROWNE—Somebody's Baby 7-3
- ★ ASIA—Only Time Will Tell 11-6
- ★ RANDY MEISNER—Never Been In Love 20-17
- ★ GLEN FREY—The One You Love 24-21
- ★ RICK SPRINGFIELD—I Get Excited
- ★ THE WHO—Athena
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ THE POINTER SISTERS—I'm So Excited B
- ★ RUSH—New World Man A
- ★ ABC—The Look Of Love A
- ★ BOBBY BRIDGES—I Never Have To Fall In Love Again A
- ★ THE MOTELS—Take The L X
- ★ SOFT CELL—What X

### KFMK-FM—Houston

- ★ DOLLY PARTON—I Will Always Love You 9-5
- ★ JUICE NEWTON—Break It To Me Gently 15-10
- ★ PAUL McCARTNEY—Take It Away 6-4
- ★ MICHAEL MURPHEY—What's Forever For 17-13
- ★ NEIL DIAMOND—Heartlight 20-15

- ★ JACKSON BROWNE—Somebody's Baby B
- ★ MICHAEL McDONALD—I Keep Forgettin' B

### KRLY-FM—Houston

- ★ D.C. SMITH—I Betcha A
- ★ JENNIFER HOLLIDAY—I'm Changing A
- ★ BOBBY BRIDGES—She's Just A Groupie A
- ★ PEABODY BRYSON—Give Me Your Love A
- ★ BRICK—Free Dancer A
- ★ TIME—The Walk A
- ★ BOBBY BLAND—Country Love L

### KVOL-AM—Lafayette

- ★ ELTON JOHN—Blue Eyes 10-7
- ★ KIM CARNES—Voyeur 16-12
- ★ JUICE NEWTON—Break It To Me Gently 17-13
- ★ KOOL AND THE GANG—Big Fun 21-17
- ★ THE WHO—Athena 29-24
- ★ STRAY CATS—Rock This Town
- ★ TAVARES—A Penny For Your Thoughts
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ NEIL DIAMOND—Heartlight B
- ★ SYLVIA—Nobody B
- ★ AXE—Rock 'N' Roll Party In The Streets B
- ★ BILL MELOY—Right Here And Now A
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye A
- ★ BAD COMPANY—Electricland A
- ★ CHICAGO—Love Me Tomorrow A
- ★ ROBERT PLANT—Burning Down One Side X
- ★ STEVIE WONDER—Ribbon In The Sky X
- ★ RUSH—New World Man X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ BOBBY CALDWELL—All Of My Love X
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- ★ MOVING PICTURES—What About Me X
- ★ ALABAMA—Close Enough To Perfect X
- ★ HAIRCUT ONE HUNDRED—Favorite Shirts X
- ★ SHEENA EASTON—Machinery X
- ★ DON HEALEY—Johnny Can't Read X

### KBFM-FM—McAllen-Brownsville

- ★ JOHN COUGAR—Jack And Diane 2-1
- ★ AMERICA—You Can Do Magic 11-6
- ★ JACKSON BROWNE—Somebody's Baby 10-10
- ★ FLEETWOOD MAC—Gypsy 27-20
- ★ GLEN FREY—The One You Love 16-11
- ★ CHICAGO—Love Me Tomorrow
- ★ PAUL CARRACK—I Need You
- ★ THE GAP BAND—You Dropped A Bomb On Me B
- ★ KOOL AND THE GANG—Big Fun B
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ LAURA BRANIGAN—Gloria B
- ★ THE WHO—Athena B
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- ★ NEIL DIAMOND—Heartlight A
- ★ TIERRA—Hidden Tears A
- ★ JOE JACKSON—Steppin' Out X

### WEZB-FM—New Orleans

- ★ JOHN COUGAR—Jack And Diane 3-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-5
- ★ OLIVIA NEWTON-JOHN—Heart Attack 18-9
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 16-12
- ★ THE GAP BAND—You Dropped A Bomb On Me 22-17
- ★ JACKSON BROWNE—Somebody's Baby
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ AMERICA—You Can Do Magic B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ PAUL CARRACK—I Need You X
- ★ GLEN FREY—The One You Love X

### WQUE-FM—New Orleans

- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 2-1
- ★ PAUL McCARTNEY—Take It Away 10-6
- ★ JACKSON BROWNE—Somebody's Baby 14-7
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 16-9
- ★ MICHAEL McDONALD—I Keep Forgettin' 18-10
- ★ NEIL DIAMOND—Heartlight
- ★ JEFFREY OSBORNE—On The Wings Of Love
- ★ FLEETWOOD MAC—Gypsy B
- ★ LAURA BRANIGAN—Gloria X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

### WTIX-AM—New Orleans

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ JOHN COUGAR—Jack And Diane 9-2

- ★ ASIA—Only Time Will Tell 15-11
- ★ FLEETWOOD MAC—Gypsy 25-12
- ★ AMERICA—You Can Do Magic 38-31
- ★ CHICAGO—Love Me Tomorrow
- ★ THE GAP BAND—You Dropped A Bomb On Me
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ KOOL AND THE GANG—Big Fun B
- ★ PAUL CARRACK—I Need You B
- ★ NEIL DIAMOND—Heartlight B
- ★ EVELYN KING—Love Come Down B
- ★ STRAY CATS—Rock This Town A
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ JOE JACKSON—Steppin' Out X
- ★ SYLVIA—Nobody X

### KOFM-FM—Oklahoma City

- ★ SYLVIA—Nobody A
- ★ AIR SUPPLY—Young Love A
- ★ CHICAGO—Love Me Tomorrow A

### KEEL-AM—Shreveport

- ★ WILLIE NELSON—Let It Be Me 10-7
- ★ NICOLETTE LARSON—I Only Want To Be With You 18-11
- ★ DOLLY PARTON—I Will Always Love You 17-13
- ★ AMERICA—You Can Do Magic 16-14
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 22-17
- ★ SYLVIA—Nobody B
- ★ NEIL DIAMOND—Heartlight B
- ★ WALTER MURPHY—Themes From E.T. B

## Midwest Region

### PRIME MOVERS

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- MEN AT WORK—Who Can It Be Now (Columbia)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

### TOP ADD ONS

- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
- NEIL DIAMOND—Heartlight (Columbia)
- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

### BREAKOUTS

- BILLY JOEL—Pressure (Columbia)
- CLIFF RICHARD—The Only Way Out (EMI-America)
- THE GO-GO'S—Get Up And Go (IRS)

### KFYR-AM—Bismarck

- ★ ASIA—Only Time Will Tell 10-4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-8
- ★ FLEETWOOD MAC—Gypsy 19-10
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-12
- ★ JUICE NEWTON—Break It To Me Gently 16-14
- ★ AMERICA—You Can Do Magic B
- ★ NEIL DIAMOND—Heartlight B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ TOTO—Make Believe B
- ★ BILLY JOEL—Pressure A
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ PAUL CARRACK—I Need You A
- ★ STRAY CATS—Rock This Town A
- ★ REO SPEEDWAGON—Sweet Time X
- ★ RUSH—New World Man X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ GLEN FREY—The One You Love X
- ★ KIM CARNES—Voyeur X
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- ★ SANTANA—Hold On X
- ★ TANE CAIN—Holdin' On X
- ★ RICK SPRINGFIELD—I Get Excited X

### WLS-AM—Chicago

- ★ (Dave Denver—MD)

- ★ MICHAEL McDONALD—I Keep Forgettin' 16-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 42-17
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 21-12
- ★ AMERICA—You Can Do Magic 37-27
- ★ THE WHO—Athena 31-21
- ★ A FLOCK OF SEAGULLS—I Ran

### WLS-FM—Chicago

- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 21-12
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 33-18
- ★ JACKSON BROWNE—Somebody's Baby 10-7
- ★ MEN AT WORK—Who Can It Be Now 13-8
- ★ THE WHO—Athena 31-21
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ ROBERT PLANT—Burning Down One Side B
- ★ .38 SPECIAL—You Keep Runnin' Away A
- ★ RUSH—New World Man A

### KIOA-AM—Des Moines

- ★ MICHAEL McDONALD—I Keep Forgettin' 10-7
- ★ MEN AT WORK—Who Can It Be Now 12-9
- ★ AMERICA—You Can Do Magic 13-10
- ★ RANDY MEISNER—Never Been In Love 17-14
- ★ ROBERTA FLACK—I'm The One 18-15
- ★ TOTO—Make Believe B
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ KARLA BONOFF—Please Be The One B
- ★ PAUL CARRACK—I Need You A
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ DIORNE WARWICK—For You X
- ★ WILLIE NELSON—Let It Be Me X
- ★ THE FOUR TOPS—Sad Hearts X
- ★ RONNIE MILSAP—He Got You X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ★ AIR SUPPLY—Young Love X
- ★ KIM CARNES—Voyeur X
- ★ CHICAGO—Love Me Tomorrow X

### KMGK-FM—Des Moines

- ★ THE WHO—Athena 27-22
- ★ FLEETWOOD MAC—Gypsy 28-23
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 14-10
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 23-16
- ★ GLEN FREY—The One You Love 25-20
- ★ TANE CAIN—Holdin' On X
- ★ PAUL CARRACK—I Need You X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ THE MOTELS—Take The L X
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ RUSH—New World Man X
- ★ MOVING PICTURES—What About Me X
- ★ DONNA SUMMER—State Of Independence X
- ★ THE POINTER SISTERS—I'm So Excited A

### WIKS-FM—Indianapolis

- ★ MEN AT WORK—Who Can It Be Now 15-12
- ★ MICHAEL McDONALD—I Keep Forgettin' 17-14
- ★ THE STEVE MILLER BAND—Abracadabra 14-9
- ★ REO SPEEDWAGON—Sweet Time 23-20
- ★ .38 SPECIAL—You Keep Runnin' Away 25-23
- ★ CLIFF RICHARD—The Only Way Out
- ★ A FLOCK OF SEAGULLS—I Ran
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- ★ SANTANA—Hold On B
- ★ SURVIVOR—American Heartbeat A
- ★ THE MOTELS—Take The L X
- ★ THE WHO—Athena X
- ★ STRAY CATS—Rock This Town X
- ★ LAURA BRANIGAN—Gloria X
- ★ RUSH—New World Man X
- ★ FLEETWOOD MAC—Gypsy X

### WNAP-FM—Indianapolis

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 7-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 10-7
- ★ MEN AT WORK—Who Can It Be Now 13-3
- ★ RANDY MEISNER—Never Been In Love A
- ★ MICHAEL MURPHEY—What's Forever For A

- ★ TOTO—Make Believe A
- ★ FLEETWOOD MAC—Gypsy A
- ★ A FLOCK OF SEAGULLS—I Ran A

### KBEQ-FM—Kansas City

- ★ JACKSON BROWNE—Somebody's Baby 10-6
- ★ MICHAEL JACKSON—I Keep Forgettin' 11-7
- ★ STEEL BREEZE—You Don't Want Me Anymore 29-23
- ★ GLEN FREY—The One You Love 36-26
- ★ .38 SPECIAL—You Keep Runnin' Away 35-29
- ★ A FLOCK OF SEAGULLS—I Ran

### WISM-AM—Madison

- ★ JUICE NEWTON—Break It To Me Gently 16-7
- ★ SYLVIA—Nobody 23-14
- ★ MICHAEL McDONALD—I Keep Forgettin' 9-6
- ★ PAUL CARRACK—I Need You 23-14
- ★ FLEETWOOD MAC—Gypsy 24-18
- ★ NEIL DIAMOND—Heartlight
- ★ WALTER MURPHY—Themes From E.T. B
- ★ STEPHEN BISHOP—I Love Takes You Away B
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ MEN AT WORK—Who Can It Be Now A
- ★ AIR SUPPLY—Young Love A
- ★ MATTHEW WILDER—Work So Hard A
- ★ NEIL DIAMOND—Heartlight A
- ★ LAURA BRANIGAN—Gloria A

### WZEE (FM)—Madison

- ★ MEN AT WORK—Who Can It Be Now 7-5
- ★ TOTO—Make Believe 11-7
- ★ SANTANA—Hold On 12-9
- ★ AMERICA—You Can Do Magic 13-10
- ★ LAURA BRANIGAN—Gloria 18-14
- ★ NEIL DIAMOND—Heartlight
- ★ CHICAGO—Love Me Tomorrow
- ★ JOE JACKSON—Steppin' Out B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ STRAY CATS—Rock This Town A
- ★ KOOL AND THE GANG—Big Fun A
- ★ TIMOTHY B. SMITH—So Much In Love X
- ★ RUSH—New World Man X
- ★ SHEENA EASTON—Machinery X
- ★ STEEL BREEZE—You Don't Want Me Anymore X

### KDWB-AM—Minneapolis

- ★ JOHN COUGAR—Jack And Diane 5-1
- ★ AMERICA—You Can Do Magic 8-3
- ★ MICHAEL MURPHEY—What's Forever For 12-8
- ★ TOTO—Make Believe 16-11
- ★ KIM CARNES—Voyeur 19-12
- ★ FLEETWOOD MAC—Gypsy A
- ★ THE WHO—Athena A
- ★ MISSING PERSONS—Words X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ AIR SUPPLY—Young Love X
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- ★ REO SPEEDWAGON—Sweet Time X

### WLWL-FM—Minneapolis

- ★ JOE JACKSON—Steppin' Out 20-16
- ★ FLEETWOOD MAC—Gypsy 25-18
- ★ A FLOCK OF SEAGULLS—I Ran 27-22
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 29-24
- ★ TONI BASIL—Mickey 30-26
- ★ THE GO-GO'S—Get Up And Go
- ★ SURVIVOR—American Heartbeat
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
- ★ KOOL AND THE GANG—Big Fun B
- ★ MOVING PICTURES—What About Me A
- ★ STRAY CATS—Rock This Town X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ RUSH—New World Man X
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ SHEENA EASTON—Machinery X
- ★ PAUL CARRACK—I Need You X
- ★ THE WHO—Athena X
- ★ THE MOTELS—Take The L X
- ★ ABC—The Look Of Love X
- ★ SPY'S—Don't Run My Life X
- ★ JOSIE COTTON—He Could Be The One X
- ★ THE CLOCKS—She Looks A Lot Like You X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ BILL CHAMPLIN—Sara X

### KSLQ-FM—St. Louis

- ★ CHICAGO—Love Me Tomorrow
- ★ FLEETWOOD MAC—Gypsy
- ★ MEN AT WORK—Who Can It Be Now A
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
- ★ KARLA BONOFF—Please Be The One A

### KSTP-FM (KS-95)—St. Paul

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-3
- ★ AMERICA—You Can Do Magic 7-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 14-11
- ★ MICHAEL MURPHEY—What's Forever For 20-18
- ★ NEIL DIAMOND—Heartlight
- ★ AIR SUPPLY—Young Love
- ★ GLEN FREY—The One You Love B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ JUICE NEWTON—Break It To Me Gently X
- ★ TOTO—Make Believe X
- ★ JOHN COUGAR—Jack And Diane X
- ★ JOE JACKSON—Steppin' Out X
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X

### WSPT-FM—Stevens Point

- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MEN AT WORK—Who Can It Be Now 2-2
- ★ AMERICA—You Can Do Magic 14-4
- ★ SANTANA—Hold On 16-10
- ★ A FLOCK OF SEAGULLS—I Ran 23-12
- ★ BILLY JOEL—Pressure
- ★ CHICAGO—Love Me Tomorrow
- ★ DON HEALEY—Johnny Can't Read B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ FLEETWOOD MAC—Gypsy B
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ PAUL CARRACK—I Need You B
- ★ CHICAGO—Love Me Tomorrow A
- ★ RUSH—New World Man A
- ★ TIMOTHY B. SMITH—So Much In Love A
- ★ STRAY CATS—Rock This Town A
- ★ BAD COMPANY—Electricland A
- ★ NEIL DIAMOND—Heartlight A
- ★ THE CLOCKS—She Looks A Lot Like You X
- ★ JON STEVENS—Lucky My Love X
- ★ LOVERBOY—Love's Ones L
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me L
- ★ THE KIND—Loved By You L

### KEYN-FM—Wichita

- ★ MICHAEL McDONALD—I Keep Forgettin' 9-6
- ★ AMERICA—You Can Do Magic 11-8
- ★ FLEETWOOD MAC—Gypsy 13-10
- ★ MEN AT WORK—Who Can It Be Now 14-11
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-16
- ★ REO SPEEDWAGON—Sweet Time
- ★ RICK SPRINGFIELD—I Get Excited
- ★ SHEENA EASTON—Machinery A

## Northeast Region

### PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- ELTON JOHN—Blue Eyes (Geffen)

### TOP ADD ONS

- LAURA BRANIGAN—Gloria (Atlantic)
- THE POINTER SISTERS—I'm So Excited (Planet)
- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)

(Continued on page 30)

SEPTEMBER 25, 1982, BILLBOARD

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/14/82)

Continued from page 29

### BREAKOUTS

**BILLY JOEL**—Pressure (Columbia)  
**SURVIVOR**—American Heartbeat (Scotti Bros.)

### WFLY-FM—Albany

- ★ **JOHN COUGAR**—Jack And Diane 2-1
- ★ **TOTO**—Make Believe 15-12
- ★ **SANTANA**—Hold On 20-14
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 26-21
- ★ **FLEETWOOD MAC**—Gypsy 27-22
- **CHICAGO**—Love Me Tomorrow
- **THE POINTER SISTERS**—I'm So Excited
- **GLENN FREY**—The One You Love B
- **TANE CAIN**—Holdin' On B
- **STEEL BREEZE**—You Don't Want Me Anymore B
- **OLIVIA NEWTON-JOHN**—Heart Attack B
- **KOOL AND THE GANG**—Big Fun B
- **RED SPEEDWAGON**—Sweet Time B
- **BILLY JOEL**—Pressure A
- **RICK SPRINGFIELD**—I Get Excited X
- **NEIL DIAMOND**—Heartlight X
- **THE WHO**—Athens A
- **SHEENA EASTON**—Machinery X
- **YAZ**—Situation X

### WTRY-AM—Albany

- ★ **JACKSON BROWNE**—Somebody's Baby 8-4
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 11-7
- ★ **AMERICA**—You Can Do Magic 15-11
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 21-13
- ★ **GLENN FREY**—The One You Love 22-19
- **SYLVIA**—Nobody
- **BILLY JOEL**—Pressure
- **STEEL BREEZE**—You Don't Want Me Anymore B

### WACZ-AM—Bangor

- ★ **JOHN COUGAR**—Jack And Diane 5-1
- ★ **SHARON REDD**—Beat The Street 28-19
- ★ **38 SPECIAL**—You Keep Runnin' Away 24-21
- ★ **GLENN FREY**—The One You Love 29-26
- ★ **FLEETWOOD MAC**—Gypsy 30-27
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It B
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **THE MOTELS**—Take The L B
- ★ **TONI BASILLE**—Mickey B
- ★ **RED SPEEDWAGON**—Sweet Time B
- ★ **DOM HENLEY**—Johnny Can't Read B
- ★ **RICK SPRINGFIELD**—I Get Excited B
- ★ **TIMOTHY B. SMITH**—So Much In Love A
- ★ **BILLY JOEL**—Pressure A
- ★ **TANE CAIN**—Holdin' On A
- ★ **STRAY CATS**—Rock This Town A
- ★ **BAD COMPANY**—Electricland A
- ★ **THE GO-GO'S**—Get Up And Go A
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X
- ★ **RAVYNS**—Raised On The Radio X
- ★ **JOE WALSH**—Waffle Stomp X
- ★ **THE POINTER SISTERS**—I'm So Excited X
- ★ **THE CLASH**—Rock The Casbah X
- ★ **RUSH**—New World Man X
- ★ **PAUL CARRACK**—I Need You X
- ★ **KOOL AND THE GANG**—Big Fun X

### WGUY-AM—Bangor

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **A FLOCK OF SEAGULLS**—I Ran 10-7
- ★ **EVELYN KING**—Love Come Down 20-15
- ★ **KOOL AND THE GANG**—Big Fun 14-10
- ★ **THE CLASH**—Rock The Casbah 30-24
- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **ABC**—The Look Of Love B
- ★ **THE MOTELS**—Take The L B
- ★ **AMERICA**—You Can Do Magic A
- ★ **BILLY JOEL**—Pressure A
- ★ **MOVING PICTURES**—What About Me A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **RICK SPRINGFIELD**—I Get Excited A
- ★ **THE FIXX**—Stand Or Fall X
- ★ **STEVE WONDER**—Ribbon In The Sky A
- ★ **BILLY PRESTON**—I'm Never Gonna Say Goodbye X
- ★ **DOM HENLEY**—Johnny Can't Read X
- ★ **JACKSON BROWNE**—Somebody's Baby X
- ★ **RANDY MEISNER**—Never Been In Love X
- ★ **TONI BASILLE**—Mickey X
- ★ **YAZ**—Situation X
- ★ **GLENN FREY**—The One You Love B

### WIGY-FM—Bath

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **EDDIE MONEY**—Think I'm In Love 2-2
- ★ **JOHN COUGAR**—Jack And Diane 3-3
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 5-4
- ★ **GLENN FREY**—The One You Love 12-9
- ★ **CROSBY, STILLS AND NASH**—Southern Cross
- ★ **MOVING PICTURES**—What About Me
- ★ **LAURA BRANIGAN**—Gloria B
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It B
- ★ **STRAY CATS**—Rock This Town A
- ★ **TONI BASILLE**—Mickey A
- ★ **NEIL DIAMOND**—Heartlight A
- ★ **THE CLASH**—Rock The Casbah A
- ★ **DOM HENLEY**—Johnny Can't Read A
- ★ **KOOL AND THE GANG**—Big Fun A
- ★ **STEEL BREEZE**—You Don't Want Me Anymore A
- ★ **PAUL CARRACK**—I Need You A
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **ASIA**—Only Time Will Tell X
- ★ **ORLEANS**—One Of A Kind X
- ★ **APRIL WINE**—If You See Kay X
- ★ **MICHAEL STANLEY BAND**—When I'm Holding You Tight X
- ★ **JUICE NEWTON**—Break It To Me Gently X
- ★ **THE MOTELS**—Take The L X
- ★ **MICHAEL MURPHY**—What's Forever For X
- ★ **ROBERTA FLACK**—The One X
- ★ **SHEENA EASTON**—Machinery X
- ★ **ELVIS COSTELLO**—Man Out Of Time X

### WVBF-FM—Boston

- ★ **ELTON JOHN**—Blue Eyes 12-6
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 17-13
- ★ **MICHAEL MURPHY**—What's Forever For 8-5
- ★ **PAUL DAVIS**—Love Or Let Me Be Lonely 13-11
- ★ **WILLIE NELSON**—Let It Be Me 16-12
- ★ **AMERICA**—You Can Do Magic B
- ★ **JACKSON BROWNE**—Somebody's Baby A
- ★ **PAUL McCARTNEY**—Take It Easy A
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky A
- ★ **GLENN FREY**—The One You Love A

### WXKS-FM—Boston

- ★ **THE GAP BAND**—You Dropped A Bomb On Me 17-12

- ★ **KIM CARNES**—Voyeur 20-17
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 22-18
- ★ **KOOL AND THE GANG**—Big Fun 27-24
- ★ **TANE CAIN**—Holdin' On 28-25
- ★ **ABC**—The Look Of Love B
- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **SHEENA EASTON**—Machinery B
- ★ **STEVE WONDER**—Ribbon In The Sky A
- ★ **SURVIVOR**—American Heartbeat X
- ★ **STRAY CATS**—Rock This Town A
- ★ **MICHAEL McDONALD**—I Keep Forgettin' A
- ★ **DOM HENLEY**—Johnny Can't Read A
- ★ **DONNA SUMMER**—State Of Independence A
- ★ **BILLY PRESTON**—I'm Never Gonna Say Goodbye X
- ★ **TONI BASILLE**—Mickey X
- ★ **TAVARES**—A Penny For Your Thoughts X
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It X
- ★ **MOVING PICTURES**—What About Me X

### WBEN-FM—Buffalo

- ★ **KIM CARNES**—Voyeur 25-16
- ★ **NEIL DIAMOND**—Heartlight 39-26
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 37-25
- ★ **JOE JACKSON**—Steppin' Out
- ★ **STRAY CATS**—Rock This Town
- ★ **ABC**—The Look Of Love B
- ★ **CROSBY, STILLS AND NASH**—Southern Cross B
- ★ **BILLY JOEL**—Pressure A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **CHICAGO**—Love Me Tomorrow A

### WKBW-AM—Buffalo

- ★ **AMERICA**—You Can Do Magic 12-7
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 14-11
- ★ **JUICE NEWTON**—Break It To Me Gently 19-15
- ★ **WILLIE NELSON**—Let It Be Me 22-18
- ★ **FLEETWOOD MAC**—Gypsy
- ★ **LAURA BRANIGAN**—Gloria

### WTXN-AM—Dover

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 3-2
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 4-3
- ★ **ELTON JOHN**—Blue Eyes 5-4
- ★ **AMERICA**—You Can Do Magic 6-5
- ★ **THE WHO**—Athens
- ★ **JOHN COUGAR**—Jack And Diane
- ★ **AIR SUPPLY**—Young Love B
- ★ **PAUL CARRACK**—I Need You B
- ★ **RICK SPRINGFIELD**—I Get Excited B
- ★ **PAUL McCARTNEY**—Tug Of War A
- ★ **SYLVIA**—Nobody A
- ★ **CROSBY, STILLS AND NASH**—Southern Cross A
- ★ **MOVING PICTURES**—What About Me A
- ★ **THE MOTELS**—Take The L X
- ★ **CHICAGO**—Love Me Tomorrow X

### WBLI-FM—Long Island

- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 7-5
- ★ **JOHN COUGAR**—Jack And Diane 12-8
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 13-9
- ★ **KENNY ROGERS**—Love Will Turn You Around 11-10
- ★ **RANDY MEISNER**—Never Been In Love B
- ★ **BILLY JOEL**—Pressure A

### WFEA-AM (13 FEA)—Manchester

- ★ **FLEETWOOD MAC**—Gypsy A
- ★ **AIR SUPPLY**—Young Love A

### WKCI-FM—New Haven

- ★ **ELTON JOHN**—Blue Eyes 2-1
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 3-2
- ★ **AMERICA**—You Can Do Magic 4-3
- ★ **JACKSON BROWNE**—Somebody's Baby 6-4
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 7-5
- ★ **BILLY JOEL**—Pressure
- ★ **EVELYN KING**—Love Come Down B

### WKUTV-FM—New York City

- ★ **THE STEVE MILLER BAND**—Abracadabra 3-2
- ★ **MELBA MOORE**—Love's Comin' At Ya 11-9
- ★ **STACY LATTISAW**—Don't Throw It All Away 4-4
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 23-17
- ★ **CHERYL LYNN AND LUTHER VANDROSS**—If This World Were Mine 14-10
- ★ **THE GAP BAND**—You Dropped A Bomb On Me
- ★ **STACY LATTISAW**—Attack Of The Name Game
- ★ **AURRA**—Checking You Out A
- ★ **NANCY MARTIN**—Can't Believe A
- ★ **WANDA**—I Must Be Dreamin' A

### WNBC-AM—New York City

- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 7-5
- ★ **JOHN COUGAR**—Jack And Diane 9-7
- ★ **ASIA**—Only Time Will Tell 13-11
- ★ **JACKSON BROWNE**—Somebody's Baby 18-14
- ★ **AMERICA**—You Can Do Magic 24-19
- ★ **LAURA BRANIGAN**—Gloria
- ★ **NICOLETTE LARSON**—I Only Want To Be With You
- ★ **NEIL DIAMOND**—Heartlight A
- ★ **BILLY JOEL**—Pressure A
- ★ **AIR SUPPLY**—Young Love A

### WHEB-FM—Portsmouth

- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **STEEL BREEZE**—You Don't Want Me Anymore B
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) B
- ★ **BILLY JOEL**—Pressure A
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
- ★ **38 SPECIAL**—You Keep Runnin' Away X
- ★ **QUARTERFLASH**—Night Shift X
- ★ **RED SPEEDWAGON**—Sweet Time X

### WPJB-FM—Providence

- ★ **PAUL McCARTNEY**—Tug Of War A
- ★ **EVELYN KING**—Love Come Down X
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **THE GAP BAND**—You Dropped A Bomb On Me X
- ★ **SYLVIA**—Nobody X
- ★ **ARETHA FRANKLIN**—Jump To It X

### WPRO-FM—Providence

- ★ **ELTON JOHN**—Blue Eyes 8-5
- ★ **JOHN COUGAR**—Jack And Diane 1-1
- ★ **AMERICA**—You Can Do Magic 11-6
- ★ **KOOL AND THE GANG**—Big Fun 15-9
- ★ **GLENN FREY**—The One You Love 19-10
- ★ **A FLOCK OF SEAGULLS**—I Ran
- ★ **MICHAEL McDONALD**—I Keep Forgettin'
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack B
- ★ **LAURA BRANIGAN**—Gloria B
- ★ **JOE JACKSON**—Steppin' Out B
- ★ **THE GAP BAND**—You Dropped A Bomb On Me A

### WBBF-AM—Rochester

- ★ **AMERICA**—You Can Do Magic 3-1
- ★ **ELTON JOHN**—Blue Eyes 4-2
- ★ **GLENN FREY**—The One You Love B
- ★ **NEIL DIAMOND**—Heartlight B

### WHFM-FM—Rochester

- ★ **MEN AT WORK**—Who Can It Be Now 9-2
- ★ **SANTANA**—Hold On 11-4
- ★ **RANDY MEISNER**—Never Been In Love 10-6
- ★ **A FLOCK OF SEAGULLS**—I Ran 19-11
- ★ **THE WHO**—Athens 27-18
- ★ **BILLY JOEL**—Pressure
- ★ **ABC**—The Look Of Love
- ★ **THE POINTER SISTERS**—I'm So Excited B
- ★ **RICK SPRINGFIELD**—I Get Excited B
- ★ **RUSH**—New World Man B
- ★ **AIR SUPPLY**—Young Love B
- ★ **STRAY CATS**—Rock This Town A
- ★ **THE GO-GO'S**—Get Up And Go A
- ★ **MICHAEL MURPHY**—What's Forever For X
- ★ **LAURA BRANIGAN**—Gloria X
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **SYLVIA**—Nobody X
- ★ **PAUL CARRACK**—I Need You X
- ★ **TONI BASILLE**—Mickey X
- ★ **STEVE WINWOOD**—Still In The Game X

### WPST-FM—Trenton

- ★ **JOHN COUGAR**—Jack And Diane 1-1
- ★ **A FLOCK OF SEAGULLS**—I Ran 10-6
- ★ **RANDY MEISNER**—Never Been In Love 11-7
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 16-11
- ★ **THE WHO**—Athens 34-18
- ★ **DOM HENLEY**—Johnny Can't Read B
- ★ **CROSBY, STILLS AND NASH**—Southern Cross B
- ★ **TONI BASILLE**—Mickey B
- ★ **THE POINTER SISTERS**—I'm So Excited B
- ★ **HAIRCUT ONE HUNDRED**—Favourite Shirts B
- ★ **URIAH HEPP**—That's The Way That It Is B
- ★ **CHICAGO**—Love Me Tomorrow B
- ★ **AIR SUPPLY**—Young Love A
- ★ **THE GO-GO'S**—Get Up And Go A
- ★ **BILLY JOEL**—Pressure A
- ★ **PAUL McCARTNEY**—Tug Of War A
- ★ **STRAY CATS**—Rock This Town A

### WRCK-FM—Utica/Rome

- ★ **ASIA**—Only Time Will Tell 3-2
- ★ **JACKSON BROWNE**—Somebody's Baby 8-4
- ★ **MEN AT WORK**—Who Can It Be Now 7-5
- ★ **A FLOCK OF SEAGULLS**—I Ran 13-9
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 18-14
- ★ **CROSBY, STILLS AND NASH**—Southern Cross
- ★ **SURVIVOR**—American Heartbeat
- ★ **ROBERT PLANT**—Burning Down One Side B
- ★ **AMERICA**—You Can Do Magic B
- ★ **RUSH**—New World Man B
- ★ **BAD COMPANY**—Electricland A
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack A
- ★ **AXE**—Rock 'N' Roll Party In The Streets X
- ★ **THE MOTELS**—Take The L X
- ★ **TONI BASILLE**—Mickey X
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X
- ★ **URIAH HEPP**—That's The Way That It Is X
- ★ **MICHAEL STANLEY BAND**—When I'm Holding You Tight X
- ★ **JOE JACKSON**—Steppin' Out X

### WFTQ-AM—Worcester

- ★ **DOLLY PARTON**—I Will Always Love You
- ★ **WILLIE NELSON**—Let It Be Me

## Mid-Atlantic Region

### ★ PRIME MOVERS

- JOHN COUGAR**—Jack And Diane (Riva/Mercury)
- LAURA BRANIGAN**—Gloria (Atlantic)
- JACKSON BROWNE**—Somebody's Baby (Asylum)

### ● TOP ADD ONS

- THE WHO**—Athens (Warner Bros.)
- THE POINTER SISTERS**—I'm So Excited (Planet)
- CROSBY, STILLS AND NASH**—Southern Cross (Atlantic)

### BREAKOUTS

- BILLY JOEL**—Pressure (Columbia)
- THE GO-GO'S**—Get Up And Go (IRS)
- CLIFF RICHARD**—The Only Way Out (EMI-America)

### WAFB-AM—Allentown

- ★ **GLENN FREY**—The One You Love 15-7
- ★ **SYLVIA**—Nobody 25-18
- ★ **RANDY MEISNER**—Never Been In Love 17-12
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 20-15
- ★ **RED SPEEDWAGON**—Sweet Time 29-25
- ★ **LAURA BRANIGAN**—Gloria A
- ★ **CHICAGO**—Love Me Tomorrow A
- ★ **STEPHEN BISHOP**—If Love Takes You Away A
- ★ **AIR SUPPLY**—Young Love A
- ★ **BILLY JOEL**—Pressure A
- ★ **KIM CARNES**—Voyeur X
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing X
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You X
- ★ **KARLA BONOFF**—Personality X
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **ROBERTA FLACK**—Any Day Now X
- ★ **WILLIE NELSON**—Always On My Mind X
- ★ **NEIL DIAMOND**—Heartlight B

### WFBG-AM—Altoona

- ★ **THE WHO**—Athens
- ★ **BAD COMPANY**—Electricland
- ★ **JOE JACKSON**—Steppin' Out B
- ★ **THE POINTER SISTERS**—I'm So Excited B
- ★ **BILLY JOEL**—Pressure A
- ★ **PAUL CARRACK**—I Need You A
- ★ **TIMOTHY B. SMITH**—So Much In Love A
- ★ **STEVE WONDER**—Ribbon In The Sky A
- ★ **BILLY MELOYD**—Right Here And Now A
- ★ **STEVE WINWOOD**—Still In The Game X
- ★ **MICHAEL MURPHY**—What's Forever For X
- ★ **RUSH**—New World Man X
- ★ **CROSBY, STILLS AND NASH**—Southern Cross X
- ★ **RICK SPRINGFIELD**—I Get Excited X

- ★ **CHICAGO**—Love Me Tomorrow X
- ★ **SYLVIA**—Nobody X
- ★ **DOM HENLEY**—Johnny Can't Read X
- ★ **WILLIE NELSON**—Let It Be Me X
- ★ **MICHAEL STANLEY BAND**—When I'm Holding You Tight X
- ★ **ROBERT PLANT**—Burning Down One Side X
- ★ **ABC**—The Look Of Love X

### WYRE-AM—Annapolis

- ★ **SANTANA**—Hold On 23-16
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 29-22
- ★ **TANE CAIN**—Holdin' On 26-20
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 27-21
- ★ **STEEL BREEZE**—You Don't Want Me Anymore 30-23
- ★ **GLENN FREY**—The One You Love B
- ★ **NEIL DIAMOND**—Heartlight B
- ★ **FLEETWOOD MAC**—Gypsy B
- ★ **RICK SPRINGFIELD**—I Get Excited B
- ★ **RED SPEEDWAGON**—Sweet Time B
- ★ **CROSBY, STILLS AND NASH**—Southern Cross A
- ★ **THE POINTER SISTERS**—I'm So Excited A
- ★ **A FLOCK OF SEAGULLS**—I Ran A
- ★ **PAUL CARRACK**—I Need You A
- ★ **ROBBIE PATTON**—Louise X
- ★ **JOE JACKSON**—Steppin' Out X

### WBSB-FM—Baltimore

- ★ **RED SPEEDWAGON**—Sweet Time 25-22
- ★ **JUICE NEWTON**—Break It To Me Gently 27-24
- ★ **AMERICA**—You Can Do Magic 17-14
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 19-16
- ★ **KIM CARNES**—Voyeur 22-19
- ★ **CROSBY, STILLS AND NASH**—Southern Cross
- ★ **THE POINTER SISTERS**—I'm So Excited
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack X
- ★ **38 SPECIAL**—You Keep Runnin' Away X
- ★ **THE GO-GO'S**—Get Up And Go A
- ★ **JOE JACKSON**—Steppin' Out X
- ★ **THE MOTELS**—Take The L X
- ★ **A FLOCK OF SEAGULLS**—I Ran X

### WFBR-AM—Baltimore

- ★ **ELTON JOHN**—Blue Eyes 4-1
- ★ **JACKSON BROWNE**—Somebody's Baby 3-2
- ★ **LAURA BRANIGAN**—Gloria 5-4
- ★ **AMERICA**—You Can Do Magic 8-6
- ★ **GLENN FREY**—The One You Love 16-9
- ★ **THE POINTER SISTERS**—I'm So Excited
- ★ **CLIFF RICHARD**—The Only Way Out A
- ★ **BILL MEDLEY**—Right Here And Now A
- ★ **BOBBY CALDWELL**—All Of My Love X
- ★ **CROSBY, STILLS AND NASH**—Southern Cross B
- ★ **TAVARES**—A Penny For Your Thoughts B

### WCIR-FM—Beckley, W. Va.

- ★ **JOHN COUGAR**—Jack And Diane 1-1
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 7-2
- ★ <

# Singles Radio Action

Continued from page 30

## WSKZ-FM—Chattanooga

- (David Carroll—MD)  
 ★★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 20-16  
 ★★ GLENN FREY—The One You Love 21-17  
 ★ AMERICA—You Can Do Magic 13-9  
 ★ FLEETWOOD MAC—Gypsy 18-13  
 ★ A FLOCK OF SEAGULLS—I Ran 24-20  
 ●● BILLY JOEL—Pressure  
 ●● RICK SPRINGFIELD—I Get Excited  
 ● ROBERT PLANT—Burning Down One Side A  
 ● JOE JACKSON—Steppin' Out A  
 ● CROSBY, STILLS AND NASH—Southern Cross X  
 ● ABC—The Look Of Love X  
 ● RUSH—New World Man X  
 ● CHICAGO—Love Me Tomorrow X

## WDCG-AM—Durham

- (Randy Kabrick—MD)  
 ★★ CHICAGO—Hard To Say I'm Sorry 1-1  
 ★★ MELISSA MANCHESTER—You Should Hear How She Talks About You 3-2  
 ★ THE ALAN PARSONS PROJECT—Eye In The Sky 6-4  
 ★ DOWNSUMMER—Love Is In Control (Finger On The Trigger) 7-6  
 ★ ELTON JOHN—Blue Eyes 10-9  
 ●● STEEL BREEZE—You Don't Want Me Anymore  
 ●● A FLOCK OF SEAGULLS—I Ran  
 ● FLEETWOOD MAC—Gypsy B  
 ● OLIVIA NEWTON JOHN—Heart Attack B  
 ● LAURA BRANIGAN—Gloria B  
 ● JUICE NEWTON—Break It To Me Gently A  
 ● ABC—The Look Of Love A  
 ● THE WHO—Athena A  
 ● AIR SUPPLY—Young Love A  
 ● MICHAEL MURPHEY—What's Forever For X  
 ● JOE JACKSON—Steppin' Out X  
 ● PAUL CARRACK—I Need You X  
 ● DON HENLEY—Johnny Can't Read X

## WFLB-AM—Fayetteville

- (Larry Canon—MD)  
 ★★ SYLVIA—Nobody 17-8  
 ★★ ARETHA FRANKLIN—Jump To It 22-16  
 ★ 38 SPECIAL—You Keep Runnin' Away 25-19  
 ★ GLENN FREY—The One You Love 31-23  
 ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 34-26  
 ●● CHICAGO—Love Me Tomorrow  
 ●● BILLY JOEL—Pressure  
 ●● THE WHO—Athena A  
 ● JEFFREY OSBORNE—On The Wings Of Love A  
 ● TAVARES—A Penny For Your Thoughts A  
 ● RUSH—New World Man X  
 ● STRAY CATS—Rock This Town X  
 ● A FLOCK OF SEAGULLS—I Ran X  
 ● PATSY—Teach Me Teacher X  
 ● STEVIE WONDER—Ribbon In The Sky X  
 ● RED SPEEDWAGON—Sweet Time X  
 ● TANE CAIN—Holdin' On X  
 ● HUEY LEWIS AND THE NEWS—Workin' For A Livin' X  
 ● KENNY LOGGINS AND STEVE PERRY—Don't Fight It X  
 ● JOE JACKSON—Steppin' Out X  
 ● KARLA BONOFF—Please Be The One X  
 ● THE POINTER SISTERS—I'm So Excited X  
 ● DON HENLEY—Johnny Can't Read X  
 ● NEIL DIAMOND—Heartlight B  
 ● ABC—The Look Of Love B  
 ● SURVIVOR—American Heartbeat B  
 ● AIR SUPPLY—Young Love B  
 ● RICK SPRINGFIELD—I Get Excited B  
 ● CROSBY, STILLS AND NASH—Southern Cross B  
 ● LAURA BRANIGAN—Gloria B  
 ● TONI BASILLE—Mickey B  
 ● SUNRIZE—Who's Sticking It B

## WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)  
 ★★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-2  
 ★★ LAURA BRANIGAN—Gloria 6-4  
 ★ JOHN COUGAR—Jack And Diane 9-7  
 ★ AMERICA—You Can Do Magic 10-8  
 ★ SANTANA—Hold On 20-15  
 ★ ARETHA FRANKLIN—Jump To It  
 ★ CHICAGO—Love Me Tomorrow  
 ★ JOE JACKSON—Steppin' Out B  
 ★ STEEL BREEZE—You Don't Want Me Anymore B  
 ★ PAUL CARRACK—I Need You A

## WYKS-FM—Gainesville

- (Karl Kaufman—MD)  
 ★★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-1  
 ★★ MICHAEL McDONALD—I Keep Forgettin' 14-6  
 ★ AMERICA—You Can Do Magic 16-7  
 ★ KIM CARNES—Voyeur 21-11  
 ★ SANTANA—Hold On 24-12  
 ★ FLEETWOOD MAC—Gypsy B  
 ★ JOE JACKSON—Steppin' Out B  
 ★ CHICAGO—Love Me Tomorrow A  
 ★ AIR SUPPLY—Young Love A  
 ★ SYLVIA—Nobody A  
 ★ KARLA BONOFF—Please Be The One A  
 ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A  
 ★ SURVIVOR—American Heartbeat A

## WQEN-FM—Gasden

- (Leo Davis—MD)  
 ★★ FLEETWOOD MAC—Gypsy 18-10  
 ★★ OLIVIA NEWTON JOHN—Heart Attack 23-12  
 ★ THE GAP BAND—You Dropped A Bomb On Me 25-13  
 ★ SANTANA—Hold On 24-16  
 ★ SYLVIA—Nobody 29-18  
 ★ JEFFREY OSBORNE—On The Wings Of Love B  
 ★ CROSBY, STILLS AND NASH—Southern Cross B  
 ★ RICK SPRINGFIELD—I Get Excited B  
 ● THE WHO—Athena B  
 ● PAUL CARRACK—I Need You B  
 ● BILLY JOEL—Pressure A  
 ● CHICAGO—Love Me Tomorrow A  
 ● RUSH—New World Man A  
 ● JOE COCKER AND JENNIFER WARNES—Up Where We Belong A  
 ● STEPHEN BISHOP—If Love Takes You Away X

## WJDX-AM—Jackson

- (Bill Crews—MD)  
 ★★ NEIL DIAMOND—Heartlight 29-17  
 ★★ PAUL CARRACK—I Need You 30-25  
 ★ SYLVIA—Nobody 11-6  
 ★ FLEETWOOD MAC—Gypsy 23-19  
 ★ SHEENA EASTON—Machinery 26-22  
 ● LAURA BRANIGAN—Gloria  
 ● MEN AT WORK—Who Can It Be Now  
 ● BILLY JOEL—Pressure A  
 ● TONI BASILLE—Mickey A  
 ● KOOL AND THE GANG—Big Fun A  
 ● ROBERTA FLACK—I'm The One X  
 ● ABC—The Look Of Love X  
 ● THE WHO—Athena X  
 ● THE GAP BAND—You Dropped A Bomb On Me X  
 ● A FLOCK OF SEAGULLS—I Ran X  
 ● JOHN COUGAR—Jack And Diane X  
 ● WALTER MURPHY—Themes From E.T. X

# 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.

Sept. 20, Pat Benatar, Chrissie Hynde, Charlotte Caffey (the Go-Go's), Inside Track, DIR Broadcasting Network, 90-minutes.

Sept. 20, Peggy Lee, Music Makers, Narwood, one hour.

Sept. 20, Terri Gibbs, Country Closeup, Narwood, one hour.

Sept. 20, World Wide Rock, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 20, Eddie Money, The Hot Ones, RKO Radioshows, one hour.

Sept. 24-26, Blue Oyster Cult, Aldo Nova Live, the Source, NBC, two hours.

Sept. 24-26, Eddie Money, the Source, NBC, 90 minutes.

Sept. 24-26, 38 Special, Off The Record, Westwood One, one hour.

Sept. 24-26, Jermaine Jackson, Special Edition, Westwood One, one hour.

Sept. 24-26, John Anderson, Live From Gilley's, Westwood One, one hour.

Sept. 24-26, Rock 1973, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 24-26, Chicago, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Sept. 24-26, Eddie Rabbitt, Weekly Country Music Countdown, United Stations, three hours.

Sept. 25, Charly McClain, Silver Eagle, ABC Entertainment Network, 90 minutes.

Sept. 25, Tommy Roe, Solid Gold Saturday Night, RKO Radioshows, five hours.

Sept. 25-26, Jay Black, Peter Max, "Pet Sounds," Soundtrack Of The 60s, Watermark, three hours.

Sept. 25-26, Phil Silvers, "Music Man," salute to Lena Horne, Musical Watermark, three hours.

Sept. 26, Santana, BBC Rock Hour, London Wavelength, one hour.

Sept. 26, "Notes From The Road," Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes.

Sept. 26, A Flock Of Seagulls, Spandau Ballet, BBC College Concert Series, London Wavelength, one hour.

Sept. 26, Judas Priest, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Sept. 27, America, Musicstar Specials, RKO Radioshows, one hour.

Sept. 27, Asia, Inner-View, Inner-View Network, one hour.

Sept. 27, Greatest Rock Festivals, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 27, Lionel Hampton, Music Makers, Narwood, one hour.

Sept. 27, Loretta Lynn, Country Closeup, Narwood, one hour.

Sept. 30-Oct. 3, The Rolling Stones—Past And Present, Mutual Broadcasting, 12 hours.

Oct. 1-3, Genesis, Off The Record, Westwood One, one hour.

Oct. 1-3, Cheryl Lynn, Special Edition, Westwood One, one hour.

Oct. 1-3, Michael Murphey, Live From Gilley's, Westwood One, one hour.

Oct. 1-3, Rock Year 1974, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Oct. 2, Charlie Daniels Band, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 2-3, Paul Anka, Michael Jackson, Moody Blues, Soundtrack Of The 60s, Watermark, three hours.

Oct. 2-3, Billy Squier, the Source, NBC, 90 minutes.

Oct. 3, Boomtown Rats, BBC College Concert Series, London Wavelength, one hour.

Oct. 4, The Animals, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Oct. 4, The Go-Go's, Inner-View, Inner-View Network, one hour.

Oct. 4, Chicago, The Hot Ones, RKO Radioshows, one hour.

Oct. 4, Steve Lawrence and Eydie Gorme, Music Makers, Narwood, one hour.

Oct. 4, Ronnie Milsap, Country Closeup, Narwood, one hour.

Oct. 8-10, Queen, Off The Record, Westwood One, one hour.

Oct. 8-10, Ray Parker, Special Edition, Westwood One, one hour.

# Radio

## PROMO-ONLY EIGHT-LP SET

# Stations Get Parsons Anthology

By SAM SUTHERLAND

LOS ANGELES—Radio programmers, as well as selected music press, are the targets for one of the most lavish pop/rock anthologies never released.

The set in question is a massive eight-disk box by the Alan Parsons Project, arriving at a time when the sluggish economy would make commercial release of such a package virtually suicidal from a marketing standpoint.

For Arista Records, though, release of the set underlines radio's role as virtually the sole avenue of exposure for the studio-based Parsons and partner Eric Woolfson, whose entire Arista catalog is included in the set, along with separate extra disks featuring interviews.

As such, "The Complete Audio Guide To The Alan Parsons Project" looms as one of the most ambitious promo recordings pressed, and arrives at a time when bottom line blues are dissuading most labels from spending as aggressively as before on unique promotional LPs.

How does the label justify the admittedly high cost of the limited edition sets? "One of the reasons we can do a project like this is because it's not a conventional group that's involved," explains Dennis Fine, the label's publicity vice president and producer of the special package.

"They don't tour, so they don't have the kind of associated expenses that would be needed to support tour activities. It's an expensive package for us, but it can be justified by the fact that you're not spending nearly as much elsewhere as you normally would."

Radio's crucial importance to such an act also underlines the set's creation: "You've got to do something to give physical form to this act, because otherwise radio is the only contact with the public."

In fact, the current version of the guide—comprising the Project's entire Arista catalog of five LPs plus three discs that interweave interview material with other acts' recordings engineered by Alan Parsons—is actually the second edition. Fine notes

that an earlier, more modest box was prepared to plug the release of Parsons' third album for Arista, "Eve."

The label had decided to update that initial version, which included two interview/excerpt disks, when Fine found himself in London. "Coincidentally, I was at Abbey Road studios, so I spoke with Alan and persuaded him to help me edit and master the new, expanded version," recalls Fine.

In contrast to the smaller first package, which was issued to more than 5,000 trade recipients, the more massive new sets are being held to smaller numbers. Only 2,500 copies of the complete set have been prepared; an additional 2,000 copies of a truncated version containing just the interview discs plus Parsons' current "Eye In The Sky" LP are also being distributed.

One immediate promotional hook for the set is the presence of major superstars from other labels, representing the wide variety of rock acts Parsons worked with as an engineer and later engineer/producer before launching his own Project record-

ings with partner Eric Woolfson. Among them are the Beatles, Pink Floyd, the Hollies, Ambrosia, Wings, Paul McCartney and Al Stewart.

Fine confirms that obtaining use of those masters proved enviably easier than it would have for any commercial package, since no profits were involved.

Arista is using the sets for retail and radio promotional giveaways as well as for direct promotion to the trade, adds Fine. "It's effective because the package itself is different, and the Project is the only act that has sustained this sort of creative direction in terms of concept albums," he says.

As for the price tag, Fine is mum, but he notes that all the tracks featured on the separate interview/excerpt disks were mastered from the original two-channel master tapes, not tape copies or other dubs.

"The mailing cost alone is almost prohibitive," he confides. "But this is one of the biggest acts on the label, and the absence of tour costs has made this possible."

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STERN STUFF—WNBC New York DJ Howard ("Howeird") Stern, right, finalizes the details of his recording contract with Wren Records president Chuck Auster. His debut X-rated comedy album, "50 Ways To Rank Your Mother," is currently on sale in the Baltimore/Washington area, where Stern was a member of WQEN-FM (DC-101), and is slated for a fall release in New York.

www.americanradiohistory.com

# 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	9	9	<b>BILLY SQUIER</b> —Emotions In Motion, Capitol	1	8	8	<b>BILLY SQUIER</b> —Everybody Wants You, Capitol
2	3	3	<b>THE WHO</b> —It's Hard (Warner Bros.)	2	5	3	<b>RUSH</b> —New World Man, Mercury
3	2	12	<b>ROBERT PLANT</b> —Pictures At Eleven, Swan Song	3	4	4	<b>THE WHO</b> —Athena, Warner Bros.
4	5	12	<b>FLEETWOOD MAC</b> —Mirage, Warner Bros.	4	7	10	<b>FLEETWOOD MAC</b> —Gypsy, Warner Bros.
5	4	5	<b>BAD COMPANY</b> —Rough Diamonds, Swan Song	5	2	4	<b>BAD COMPANY</b> —Electricland, Swan Song
6	8	7	<b>STEVE WINWOOD</b> —Talking Back To The Night, Island	6	14	3	<b>DON HENLEY</b> —Dirty Laundry, Asylum
7	NEW ENTRY		<b>RUSH</b> —Signals, Mercury	7	11	9	<b>JUDAS PRIEST</b> —You've Got Another Thing Coming, Columbia
8	11	7	<b>SOUNDTRACK</b> —Fast Times At Ridgmont High, Asylum	8	3	4	<b>JOHN COUGAR</b> —Jack And Diane, Riva/Mercury, Polygram
9	13	11	<b>JUDAS PRIEST</b> —Screaming For Vengeance, Columbia	9	36	10	<b>EDDIE MONEY</b> —Shakin', Columbia
10	6	14	<b>EDDIE MONEY</b> —No Control, Columbia (EP)	10	15	4	<b>KENNY LOGGINS AND STEVE PERRY</b> —Don't Fight It, Columbia
11	10	7	<b>SANTANA</b> —Shango	11	12	12	<b>ROBERT PLANT</b> —Burning Down One Side, Swan Song
12	7	13	<b>MEN AT WORK</b> —Business As Usual, Columbia	12	13	11	<b>THE ALAN PARSONS PROJECT</b> —Eye In The Sky, Arista
13	12	5	<b>DON HENLEY</b> —I Can't Stand Still, Asylum	13	23	4	<b>STEVE WINWOOD</b> —Valerie, Island
14	9	22	<b>JOHN COUGAR</b> —American Fool, Riva/Mercury (Polygram)	14	28	2	<b>THE WHO</b> —Eminence Front, Warner Bros.
15	15	19	<b>A FLOCK OF SEAGULLS</b> —A Flock Of Seagulls, Jive/Arista	15	24	20	<b>A FLOCK OF SEAGULLS</b> —I Ran, Arista
16	19	3	<b>KENNY LOGGINS</b> —High Adventure (Columbia)	16	19	11	<b>ROBERT PLANT</b> —Pledge Pin, Swan Song
17	16	21	<b>.38 SPECIAL</b> —Special Forces, A&M	17	8	8	<b>STEVE WINWOOD</b> —Still In The Game, Island
18	18	15	<b>THE ALAN PARSONS PROJECT</b> —Eye In The Sky, Arista	18	9	8	<b>JACKSON BROWNE</b> —Somebody's Baby, Asylum (45)
19	25	3	<b>STEEL BREEZE</b> —Steel Breeze (RCA)	19	21	8	<b>SPYS</b> —Don't Run My Life, EMI-America
20	22	17	<b>THE CLASH</b> —Combat Rock, Epic	20	33	5	<b>SANTANA</b> —Hold On, Columbia
21	17	5	<b>JOHNNY VAN ZANT BAND</b> —Last Of The Wild Ones, Polydor	21	18	17	<b>THE CLASH</b> —Should I Stay Or Should I Go?, Epic
22	21	8	<b>GEORGE THOROGOOD</b> —Bad To The Bone, EMI-America	22	6	13	<b>EDDIE MONEY</b> —Think I'm In Love, Columbia
23	23	12	<b>CROSBY, STILLS AND NASH</b> —Daylight Again, Atlantic	23	42	6	<b>SAMMY HAGAR</b> —Fast Times At Ridgmont High, Full Moon/Asylum
24	44	2	<b>AEROSMITH</b> —Rock In A Hard Place, Columbia	24	22	5	<b>JOAN JETT AND THE BLACKHEARTS</b> —Do You Wanna Touch Me, Boardwalk
25	20	10	<b>SPYS</b> —Spys, EMI-America	25	17	3	<b>.38 SPECIAL</b> —You Keep Runnin' Away, A&M
26	43	2	<b>MIKE RUTHERFORD</b> —Acting Very Strange, Atlantic	26	NEW ENTRY		<b>STEEL BREEZE</b> —You Don't Want Me Anymore, RCA
27	33	4	<b>MICHAEL STANLEY BAND</b> —M.S.B., EMI-America	27	10	12	<b>ROBERT PLANT</b> —Worse Than Detroit, Swan Song
28	30	6	<b>RANDY MEISNER</b> —Never Been In Love, Epic (12 inch)	28	16	5	<b>SANTANA</b> —Nowhere To Run, Columbia
29	28	15	<b>GENESIS</b> —Three Sides Live, Atlantic	29	NEW ENTRY		<b>JOE JACKSON</b> —Steppin' Out, A&M
30	24	9	<b>URIAH HEEP</b> —Abominog, Mercury	30	29	12	<b>THE GO-GO'S</b> —Vacation, I.R.S.
31	26	14	<b>PETE TOWNSHEND</b> —All The Best Cowboys Have Chinese Eyes, Atco	31	30	11	<b>NAZARETH</b> —Love Leads To Madness, A&M
32	27	14	<b>REO SPEEDWAGON</b> —Good Trouble, Epic	32	31	10	<b>PETE TOWNSHEND</b> —Stardom In Action, Atco
33	29	13	<b>THE GO-GO'S</b> —Vacation, I.R.S.	33	38	3	<b>JOE WALSH</b> —Waffle Stomp, Asylum
34	NEW ENTRY		<b>SHERRIFF</b> —Sherriff, Capitol	34	27	2	<b>GEORGE THOROGOOD AND THE DESTROYERS</b> —Bad To The Bone, EMI-America
35	40	16	<b>GLENN FREY</b> —No Fun Aloud, Elektra/Asylum	35	NEW ENTRY		<b>RIOT</b> —Showdown, Elektra
36	NEW ENTRY		<b>PETER GABRIEL</b> —Security, Geffen	36	NEW ENTRY		<b>JOHN COUGAR</b> —Thundering Hearts, Riva/Mercury
37	49	2	<b>HUGHES/THRALL</b> —Hughes/Thrall, Boulevard	37	NEW ENTRY		<b>SHOOTING STAR</b> —Do You Feel Alright, Epic
38	42	6	<b>STRAY CATS</b> —Built For Speed, EMI-America	38	NEW ENTRY		<b>RUSH</b> —Subdivisions, Mercury
39	35	23	<b>THE MOTELS</b> —All Four One, Capitol	39	NEW ENTRY		<b>BAD COMPANY</b> —Racetrack, Swan Song
40	48	5	<b>THE LORDS OF THE NEW CHURCH</b> —Open Your Eyes, I.R.S. (12 inch)	40	39	17	<b>.38 SPECIAL</b> —Chain Lightning, A&M
41	NEW ENTRY		<b>THE FIXX</b> —Shattered Room, MCA	41	41	15	<b>REO SPEEDWAGON</b> —Keep The Fire Burning, Epic
42	32	16	<b>MARSHALL CRENSHAW</b> —Marshall Crenshaw, Warner Bros.	42	51	4	<b>MICHAEL STANLEY BAND</b> —In Between The Lines, EMI-America
43	NEW ENTRY		<b>ICEHOUSE</b> —Primitive Man, Chrysalis	43	43	3	<b>WARREN ZEVON</b> —Let Nothing Come Between You, Asylum
44	41	10	<b>SHOOTING STAR</b> —Ill Wishes, Virgin/Epic	44	44	3	<b>THE PAYOLAS</b> —Eyes Of A Stranger, A&M
45	NEW ENTRY		<b>KIM CARNES</b> —Voyeur, EMI-America	45	NEW ENTRY		<b>RUSH</b> —Analog Kid, Mercury
46	37	12	<b>NAZARETH</b> —2 X S, A&M	46	NEW ENTRY		<b>THE WHO</b> —Cry If You Want, Warner Bros.
47	31	6	<b>JOAN JETT AND THE BLACKHEARTS</b> —Do You Wanna Touch Me?, Boardwalk (12 inch)	47	NEW ENTRY		<b>WALL OF VOODOO</b> —Mexican Radio, I.R.S.
48	38	5	<b>KENNY LOGGINS &amp; STEVE PERRY</b> —Don't Fight It, Columbia (45)	48	48	15	<b>GLENN FREY</b> —Party Town, Elektra/Asylum
49	NEW ENTRY		<b>THE HEADPINS</b> —Turn It Loud, Atco	49	32	6	<b>TORONTO</b> —Your Daddy Don't Know, Network
50	NEW ENTRY		<b>TAXXI</b> —States Of Emergency, Fantasy	50	50	6	<b>HAIRCUT ONE HUNDRED</b> —Favourite Shirts, Arista

## Top Adds

1	<b>RUSH</b> —Signals, Mercury
2	<b>PETER GABRIEL</b> —Security, Geffen
3	<b>BILLY JOEL</b> —Pressure, Columbia (45)
4	<b>SAGA</b> —Time's Up, Portrait
5	<b>AEROSMITH</b> —Rock In A Hard Place, Columbia
6	<b>MIKE RUTHERFORD</b> —Acting Very Strange, Atlantic
7	<b>SHERRIFF</b> —Sherriff, Capitol
8	<b>NOVO COMBO</b> —Animation Generation, Polydor
9	<b>ICEHOUSE</b> —Primitive Man, Chrysalis
10	<b>STRAY CATS</b> —Built For Speed, EMI-America

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

# Radio

## New On The Charts



ABC  
"The Look Of Love"—92

ABC is the latest British group to crack the U.S. charts, joining the ranks of the Human League, Soft Cell, A Flock Of Seagulls and Duran Duran, among others. Formed in 1980, the four-member group already has scored several top 10 singles and a gold LP—"The Lexicon Of Love"—in the U.K.

Lead singer Martin Fry met saxophonist Steven Singleton and guitarist/keyboards player Mark White while the latter two were performing with a group called Vice Versa. Rounding out the group is David Palmer, drums and percussion.

For more information concerning ABC contact PolyGram Records, 810 Seventh Ave., New York, N.Y. 10019; (212) 399-7067.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Black and Country charts, see pages 50 and 45.

## AOR Outlets Get Shanghai Sampler

LOS ANGELES—Chrysalis Records is servicing AOR stations with a 12-inch sampler by Shanghai. It features three songs from the group's eponymous debut album: "Always A Rebel," "Talk To Me" and "On Video."

Push is part of the label's renewed marketing thrust for Shanghai, says

Chrysalis chairman Terry Ellis. "We were very disappointed with the initial response. We expected a landslide of radio play which we just didn't get. Everyone in the marketplace missed it completely, so we decided we just had to go back again and start over."

## Out Of The Box HOT 100/AC

STEAMBOAT SPRINGS, Colo.—Barry Manilow adds "new life" to the old classic, "I'm Gonna Sit Right Down And Write Myself A Letter" (Arista) from his EP, "Oh Julie," says Mark Welly, music director for KBCR. "It's a fun, upbeat song that everyone is familiar with and tunes into," Welly also likes "Lovin' Eyes," an LP cut from Janis Siegel's debut album, "Experiment in White" (Atlantic). "It's a smooth song with nice lyrics. We also make a point of saying that she's part of Manhattan Transfer, so people will take a second look at the album," he adds. Michael Murphey's album cut, "Take It Like A Man," from "Michael Martin Murphey" (Liberty) is "an upbeat tune, very different from slow songs like 'Wildfire' that people are accustomed to hearing from Murphey," Welly observes.

## AOR

MINNEAPOLIS—"Kick 'em when they're up, kick 'em when they're down" is how KQRS-AM-FM music director Joe Folger describes the hook to "Dirty Laundry" from Don Henley's debut solo album, "I Can't Stand Still" (Asylum). The station is also two cuts deep on Rush's "Signals" (Mercury), playing both "New World Man" and "Subdivisions." "The band has taken a whole new direction; they're now more accessible to hybrid AOR stations and they should get more top 40 play with this album," he says. Billy Thorpe's "East Of Eden's Gate" (Pasha) has an "infectious melody," Folger notes. The station is also playing "You Remind Me" (Capitol) from Canadian group Sheriff. "It's an upbeat, formula tune you can hum to that's getting good audience response."

## BLACK/URBAN

SAN FRANCISCO—KSOL-FM is "all over" the Time's "What Time Is It?" (Warner Bros.) album, playing "Gigolos Get Lonely Too," "The Walk" and "777-9311," says operations manager Bernie Moody. "They're a red-hot act which records songs very relevant to the 18-34 group," he explains. Moody is also very enthusiastic about Johnnie Taylor's "What About My Love" (Beverly Glen). "It's a sleeper," he predicts. "Programmers might shy away from it initially because of Taylor's old image, but I think it's going to be a big record. The sound has a 25-34 appeal." And Luther Vandross's "Bad Boy" (Epic) is a "very good production," Moody says. "He's going to be the superstar of the '80s."

## COUNTRY

SHREVEPORT, La.—KRMD-FM operations manager Tom Pfifer likes to give new artists a shot whenever possible, so he's giving Marcia Beverly's "What I Did For Love" (Epic) a spin. "It's got a great track and her voice reminds me of Bonnie Tyler singing 'It's A Heartache.'" Pfifer also likes Jerry Lee Lewis' "I'll Do It All Over Again" (Elektra). "It's a great pound the piano tune which is getting a lot of response. He's saying that he made a lot of mistakes, but people still love him," Pfifer notes. Don King's "Maximum Security To Minimum Wage" (Epic) is "the best record he's had out yet. I've never heard him sing this well," Pfifer says. Also getting a lot of airplay at the station are John Anderson's "Wild And Blue" (Warner Bros.) and Mel Tillis's "Stay A Little While, Stay A Little Longer" (Elektra).

ROBYN WELLS

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Baby Don't Get Hooked On Me, Mac Davis, Columbia
2. Black & White, Three Dog Night, Dunhill
3. Saturday In The Park, Chicago, Columbia
4. Back Stabbers, O'Jays, Philadelphia International
5. Alone Again (Naturally), Gilbert O'Sullivan, MAM
6. Ben, Michael Jackson, Motown
7. Everybody Plays The Fool, Main Ingredient, RCA
8. Honky Cat, Elton John, Uni
9. Go All The Way, Raspberries, Capitol
10. Rock And Roll, Part 2, Gary Glitter, Bell

### POP SINGLES—20 Years Ago

1. Sherry, Four Seasons, Vee Jay
2. Ramblin' Rose, Nat King Cole, Capitol
3. Sheila, Tommy Roe, ABC-Paramount
4. Green Onions, Booker T & MGs, Stax
5. Teen Age Idol, Rick Nelson, Imperial
6. Let's Dance, Chris Montez, Monogram
7. You Belong To Me, Duprees, Coed
8. Patches, Dickey Lee, Smash
9. You Beat Me To The Punch, Mary Wells, Motown
10. She's Not You, Elvis Presley, RCA Victor

### TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Never A Dull Moment, Rod Stewart, Mercury
3. Big Bambu, Cheech & Chong, Ode
4. Carney, Leon Russell, Shelter
5. Moods, Neil Diamond, Uni
6. Trilogy, Emerson, Lake & Palmer, Cotillion
7. Seven Separate Fools, Three Dog Night, ABC/Dunhill
8. Honky Chateau, Elton John, Uni
9. Live, Carlos Santana & Buddy Miles, Columbia
10. Himself, Gilbert O'Sullivan, MAM

### TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
2. West Side Story, Soundtrack, Columbia
3. Peter, Paul & Mary, Warner Bros.
4. The Stripper & Other Fun Songs, David Rose & Orchestra, MGM
5. The Music Man, Soundtrack, Warner Bros.
6. Roses Are Red, Bobby Vinton, Epic
7. Pot Luck, Elvis Presley, RCA Victor
8. Ray Charles Greatest Hits, ABC-Paramount
9. Something Special, Kingston Trio, Capitol
10. Vincent Edwards Sings, Decca

### COUNTRY SINGLES—10 Years Ago

1. I Can't Stop Loving You, Conway Twitty, Decca
2. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
3. I Ain't Never, Mel Tillis & Statesiders, MGM
4. When The Snow Is On The Roses, Sonny James, Columbia
5. Here I Am Again, Loretta Lynn, Decca
6. This Little Girl Of Mine, Faron Young, Mercury
7. The Ceremony, Tammy Wynette & George Jones, Epic
8. I'm Gonna Knock At Your Door, Billy "Crash" Craddock, Cartwheel
9. Oney, Johnny Cash, Columbia
10. If It Ain't Love (Let's Leave It Alone), Connie Smith, RCA

### SOUL SINGLES—10 Years Ago

1. Good Foot, Part 1, James Brown, Polydor
2. Everybody Plays The Fool, Main Ingredient, RCA
3. Back Stabbers, O'Jays, Philadelphia International
4. Starting All Over Again, Mel & Tim, Stax
5. Freddie's Dead, Curtis Mayfield, Curtom
6. This World, Staple Singers, Stax
7. (They Long To Be) Close To You, Jerry Butler & Brenda Lee Eager, Mercury
8. My Man Is A Sweet Man, Millie Jackson, Spring
9. Use Me, Bill Withers, Sussex
10. Think (About It), Lynn Collins, People



**RUTHERFORD BACKSTAGE**—Genesis' Mike Rutherford, left, does a live on-air interview on WLIR Garden City, N.Y. following one of the group's sellout performances at Forest Hills Tennis Stadium. Conducting the interview is Lou O'Neill Jr.

## Vox Jox

• Continued from page 25

concerts. The ban, according to station manager/music director Gary Neese, has been in effect since he took over the station two months ago.

Neese explains that Jones' failure to honor two concert commitments in his station's broadcast area was the ultimate cause for the boycott. "We probably can't hurt him the least bit," Neese acknowledges, "but if the guy can't get his life straightened out, why should we help him the way he's going?"

The ban has never been announced or discussed on-air. Neese says, but simply put into effect. So far, he adds, there have been no listener complaints about the dearth of Jones material. Nor has there been any reaction from Epic, Jones' record label.

Neese concludes that if Jones were to make some gesture of amends to his fans he would consider restoring songs by the Country Music Assn. nominee for male vocalist of the year to his playlist. "He needs to let country music fans know that he's trying to make a change in his life. Right now, he's still making money; he's still making songs; he's still paying his fines (for traffic and drug charges) and getting away with it."

Barry Argenbright is upped to assistant program director at WOMC Detroit. He joined the station in 1977, and has served as production manager and music director. . . . Pamela Koltz is named promotion assistant at WLUP (the Loop) Chicago. She was programming/promotion assistant. Also at the Loop, Mimi Braasch is named programming assistant/assistant music research director. She was assistant research director. . . . Greg Roberts moves to KOPA Phoenix as the midday man. He held a similar shift at KFYE Fresno. . . . Tony Maddox is the new production director at KOGO-KPRI San Diego. He was afternoon host for the KOGO Radiomagazine, and will continue to do his weekend show.

When WMMR Philadelphia wants a guest DJ, they go all the way. Sitting in for a two week morning drive stint is Southside Johnny, frontman for the Asbury Jukes. The recording artist was master of ceremonies at the station's 14th birthday party in April. Among the other interesting guests who have been visiting certain stations around the country are Gene Autry and Elvis

Costello. Autry was the first guest on morning man Deano Day's show when WCXI-AM-FM started simulcasting. And formerly media-shy Costello spent nearly three hours as a recent guest DJ at WLIR Garden City, N.Y. During his shift, Costello played cuts from a number of his favorite acts, including ABC, Dexy's Midnight Runners, NRBQ, Squeeze, the Marvelettes, Bananarama, Clarence Carter and Gram Parsons.

Marlin Jay joins KOMA Oklahoma City as the overnight DJ. He was the midday man at KCUB Tucson. . . . Paul Greiner is the new afternoon drive personality at 95-1/2 WMET Chicago (the Mighty Met). Greiner, who uses the on-air name of Fletcher, has been out of radio for six years, during which time he was working on a novel. His previous radio experience includes stints at WABX Detroit; WGLD Chicago; WRIF Detroit; WKNR-FM Detroit; WTRX-AM Flint, Mich.; and KNAK Salt Lake City. . . . Susan Harmon takes over the station manager position at KERA Dallas in November. She has been general manager for public radio station WAMU Washington for 11 years, during which time the station has reportedly increased its operating budget to approximately one million dollars.

WSUN St. Petersburg recently staged a "Cookin' Good Cookout" contest. Listeners sent in cards naming their favorite personality to be the chef at their home barbecue. The station received 91,515 cards. Winning DJ was Ed Fairbanks, who donned his chef's hat and apron to supervise the cuisine at the lucky listener's house.

There's a new lineup at WTOD-AM Toledo. Morning man is Bob Grayson, with Harvey J. Steele on the air middays. Afternoon drive personality is Rod Douglas. Karen Martinsen is the evening DJ. . . . Jon Kameron moves to WMRO-WAUR Aurora, Ill., working as street reporter for WMRO and 10 a.m. to noon DJ at WAUR. He was at WPGU-FM Champaign, Ill., where he served at various times as program director, music director, DJ and account rep. . . . Blair Radio is the national sales rep for five of Communications Properties' stations—KFGO Fargo, N.D.; WDBQ and KLYV Dubuque, Iowa; and

(Continued on page 62)

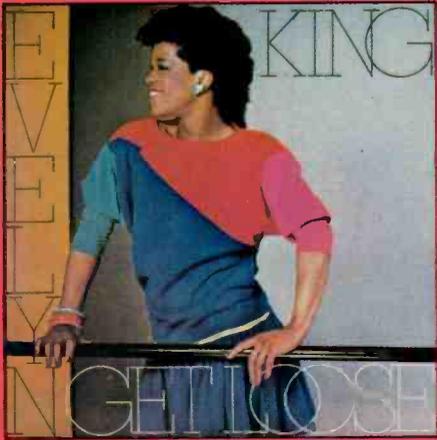
# Adult Contemporary

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TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	13	1	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	1
2	1	11		<b>BLUE EYES</b> Elton John, Geffen 7-29954 (Intersong, ASCAP)	
3	2	14		<b>WASTED ON THE WAY</b> Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
4	5	11		<b>WHAT'S FOREVER FOR</b> Michael Murphy, EMI-America 1466 (Tree, BMI)	
5	8	12		<b>EYE IN THE SKY</b> The Alan Parsons Project, Arista 0696 (Woolfson/Careers, BMI)	
6	9	9		<b>YOU CAN DO MAGIC</b> America, Capitol 5142 (April/Russell Ballard, ASCAP)	
7	4	16		<b>HARD TO SAY I'M SORRY</b> Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
8	11	6		<b>BREAK IT TO ME GENTLY</b> Juice Newton, Capitol 9822 (Northern, ASCAP)	
9	6	12		<b>TAKE IT AWAY</b> Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
10	10	9		<b>I'M THE ONE</b> Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
11	7	14		<b>ROUTE 101</b> Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
12	20	4		<b>THE ONE YOU LOVE</b> Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
13	16	7		<b>LET IT BE ME</b> Willie Nelson, Columbia 18-03073 (MCA, BMI)	
14	14	8		<b>FOR YOU</b> Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WBfi ASCAP)	
15	22	6		<b>I KEEP FORGETTIN'</b> Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
16	18	6		<b>HE GOT YOU</b> Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezongs, ASCAP)	
17	17	7		<b>I WILL ALWAYS LOVE YOU</b> Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
18	19	7		<b>SOMEBODY'S BABY</b> Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
19	26	3		<b>HEARTLIGHT</b> Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
20	12	11		<b>LOVE OR LET ME BE LONELY</b> Paul Davis, Arista 0697 (Porpete/Clarence Scarborough, EMI)	
21	15	8		<b>I ONLY WANT TO BE WITH YOU</b> Nicolette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
22	25	6		<b>UP WHERE WE BELONG</b> Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
23	13	14		<b>HOLD ME</b> Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
24	23	16		<b>EVEN THE NIGHTS ARE BETTER</b> Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
25	37	3		<b>NOBODY</b> Sylvia, RCA 13223 (Tom Collins, BMI)	
26	29	6		<b>THEMES FROM E.T.</b> Walter Murphy, MCA 52099 (MCA, BMI)	
27	36	2		<b>YOUNG LOVE</b> Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
28	28	5		<b>ABRACADABRA</b> The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
29	35	2		<b>GYPSY</b> Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
30	33	3		<b>PLEASE BE THE ONE</b> Karla Bonoff, Columbia 18-03172 (Seagrave, BMI)	
31	34	3		<b>RIBBON IN THE SKY</b> Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
32	30	8		<b>HEY BABY</b> Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
33	31	20		<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
34	21	13		<b>AMERICAN MUSIC</b> Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
35	24	19		<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
36	NEW ENTRY			<b>IF LOVE TAKES YOU AWAY</b> Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
37	27	7		<b>OH JULIE</b> Barry Manilow, Arista 0698 (Shaky, BMI)	
38	38	4		<b>I'M NEVER GONNA SAY GOODBYE</b> Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
39	32	16		<b>IF THE LOVE FITS WEAR IT</b> Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
40	39	23		<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
41	40	9		<b>EYE OF THE TIGER</b> Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
42	41	10		<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)	
43	43	3		<b>PRETTY KITTY</b> George Fishoff, MMG 2-2 (The Moss, ASCAP)	
44	42	10		<b>ONLY THE LONELY</b> The Motels, Capitol 5114 (Clean Sheets, BMI)	
45	44	20		<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
46	45	16		<b>THE DOCK OF THE BAY</b> The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
47	46	12		<b>SARA</b> Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
48	47	10		<b>SEASONS OF THE HEART</b> John Denver, RCA 13270 (Cherry Lane, ASCAP)	
49	48	21		<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
50	49	13		<b>I FOUND SOMEBODY</b> Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	

★ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

# The ABC's Of Artists



AFL1-4337 **Evelyn King** "Get Loose"

5 million records sold worldwide, her latest success "Get Loose" featuring the smash single "Love Come Down." Looks like a #1 Hit!



AFL1-4424 **Steel Breeze**

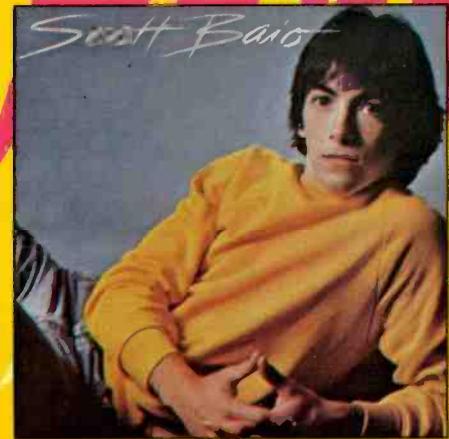
"You Don't Want Me Anymore," the fastest-breaking single from the hottest new act in America!

RCA and Associated labels enter this final quarter of the year with great excitement knowing we have developed some of the finest acts in the business. These artists are in various stages of development and show great promise in succeeding in radio, video, live concerts and retail sales. The combination of our artists' talents and our marketing efforts will insure this success not only for RCA but for you too! Don't ignore your ABC's—We're too hot not to handle.



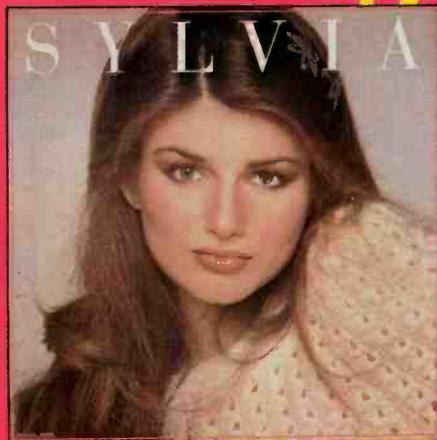
AFL1-4381 **Tane Cain**

Her debut single "Holdin' On," an R & R breaker in 5 weeks. LP debut: Album Network and FMOB Report.



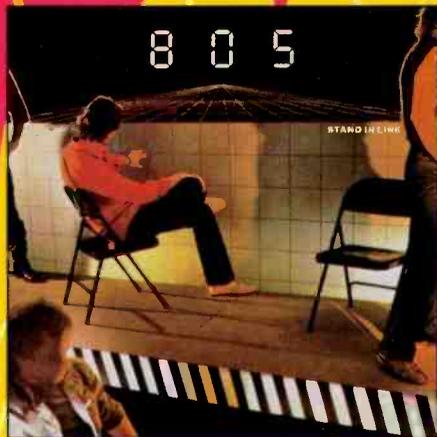
AFL1-4342 **Scott Baio**

From major TV personality to recording superstar. His debut album a major market breakout, featuring the hit single "What Was In That Kiss."



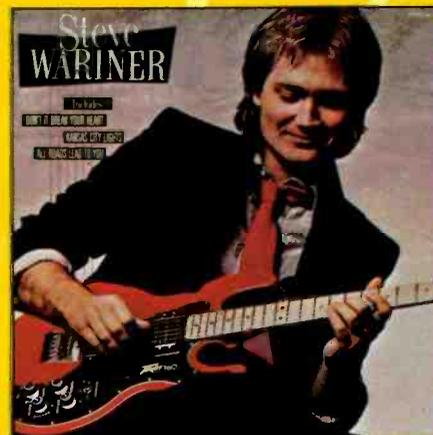
AHL1-4312 **Sylvia** "Just Sylvia"

Her current #1 single "Nobody," a crossover smash! From her latest top 5 country album "Just Sylvia."



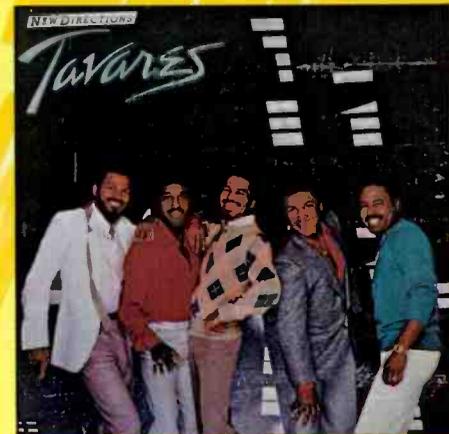
NFL1-8013 **805** "Stand In Line"

After only 3 weeks, their debut album "Stand In Line" exploded onto over 100 radio stations. Watch for the new single and video "Young Boys."



AHL1-4154 **Steve Wariner**

His long awaited debut album includes the #1 hit single "All Roads Lead to You" plus the latest "Don't It Break Your Heart."



AFL1-4357 **Tavares** "New Directions"

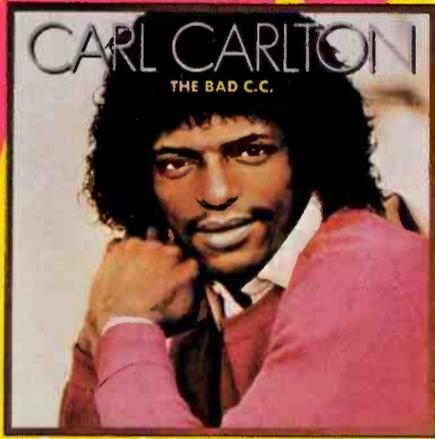
One of the finest vocal groups of all time! Their debut RCA album features the R & R breaker "Penny For Your Thoughts."

# Development



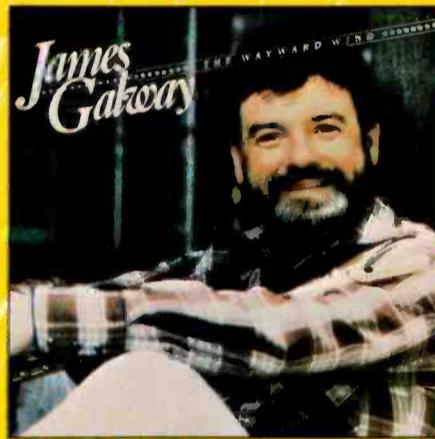
AFL1-4375 **Bow Wow Wow** "I Want Candy"

One of the most exciting live bands in the land! "I Want Candy." Still hot at MTV in heavy rotation! "Baby, Oh No" will take them all the way.



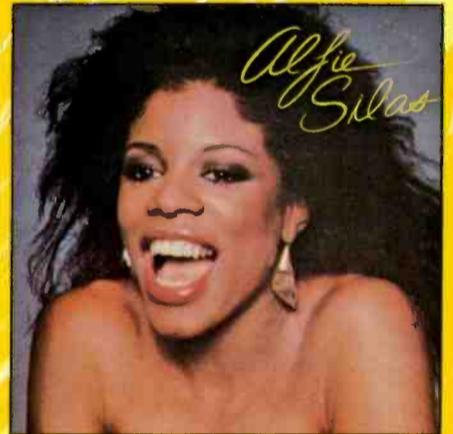
AFL1-4425 **Carl Carlton** "The Bad C.C."

The gold-selling single "Bad Mama Jama" established him as a major artist. Carl's debut album "The Bad C.C." maintains his position featuring the R & R breaker "Baby I Need Your Loving."



AFL1-4222 **James Galway** "The Wayward Wind"

Distinguished classical and pop recording artist and performer, James Galway, teams up with RCA's own Sylvia for the forthcoming country LP: "The Wayward Wind."



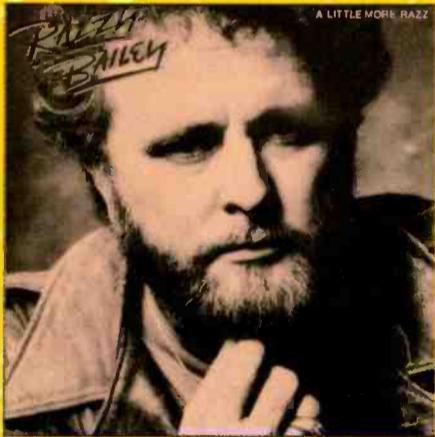
NFL1-8026 **Alfie Silas**

From her debut album "Alfie," the new single "Puppet to You" being added everywhere on black radio.



AFL1-4280 **Leslie Pearl** "Words & Music"

She's written #1 hits for everyone from Johnny Mathis to Crystal Gayle. Finally, she's saved some for herself. "Words and Music" includes the current top 20 hit "If The Love Fits Wear It."



AHL1-4423 **Razy Bailey** "A Little More Razz"

His latest single "Love Gonna Fall Here Tonight," possessing all the power that has earned him five #1 singles out of his last 7 releases, from the soon to be released "A Little More Razz."



AHL1-4377 **Louise Mandrell & RC Bannon** "(You're My) Super Woman, (You're My) Incredible Man"

Their debut album "Me and My RC" took country radio by storm. Now, the hit follow-up "You're My Super Woman, You're My Incredible Man" featuring the top 20 hit "Some of My Best Friends Are Old Songs."



AHL1-4348 **Earl Thomas Conley** "Somewhere Between Right and Wrong"

The follow-up to the critically acclaimed debut album "Fire and Smoke" contains the top 10 country single "Heavenly Bodies."

**RCA**   
Records and Tapes



**REGGAE RESPONSE**—Some of the more than 10,000 entries in the "Night Flight"/CBS Records/Third World "Win A Trip To Reggae Sunsplash" contest are displayed following a drawing for the winner. Shown are "Night Flight" co-producer Cynthia Friedland (center) and, left to right, Bob Willcox, east coast director of product marketing for Columbia Records; Geoff Patack of ATI Video Enterprises, which produces the show; Stuart Shapiro, co-producer; and Jack Rovner, East Coast coordinator, product marketing, Columbia Records.

## More Music Coming To Cable

### Showtime's Clark Is Bullish On New Programming

Continued from page 4

scriptions because of the concerts' perceived ticket value.

"Showtime is never really in a position to recoup its talent investment in such a venture outright," he asserts. "If it can provide us with a useful promotional hook, however, we're happy with the investment."

Shifts in viewer demographics have broadened the spectrum of possible "hook" acts considerably, he believes: "Early on, we were doing popular music shows as well as Vegas-type programs, but we have never pursued more esoteric music.

"We saw ourselves as reaching a general tv audience, so we were looking for events with a widely recognizable ticket value.

"What I've seen in the three-and-a-half years that I've been here is that we've gone from that image of the stereotypical viewer, who's older and more affluent, to an understanding that there isn't just an adult couple watching the set," observes

Clark. Joining the typical family viewing group were both children and younger adult households.

"We don't pretend to be all things to all people, but we do feel that we can serve a wide array of interests within a given programming week," he adds. "Music is where a lot of that potential excitement lies."

Yet to be tapped from the musical realm is new talent, however. "We haven't really put on programs on young stars of tomorrow," admits Clark. "We have a project in development that could do that for us, though, since we've determined that we can appeal to the wider variety of interests there."

He theorizes that new acts like the Blasters and Tommy Tutone can be packaged as a viable cable/pay attraction, a prospect enhanced by Showtime's growing conviction that younger viewers can influence a household's overall preference for a given system.

As for promotion clips, however, Clark admits that their usage on

# Video

## MULTI-MEDIA MART

By NICK ROBERTSHAW

**LONDON**—The first London Multi-Media Market, with 430 exhibitors from 47 countries, opened its doors Sept. 13 at the Tower Hotel and World Trade Center in East London, and the five-day event already looks set to become an annual affair.

The market, first announced 18 months ago and organized by a non-profit organization headed by Lord Delfont, attracted 1,600 visitors its first day. Emphasis was on television and video product, with comparatively little movement on the film front.

The Multi-Media Market competes, in a sense, with two events held in Cannes—MIP-TV and VID-COM. Unlike them, it took place in a hotel.

Philip Jones, sales director of ITC Entertainment, part of the massive ACC conglomerate, noted, "In the old days, the expense of showcasing

in 16mm made it a costly business, but today the video/film industry is easy to show off. There are too many of these events worldwide, but this one looks set to be very important."

There was a strong emphasis on music programming. BBC Enterprises, the sales division of the BBC, offered a new service called "Rockline." International subscribers to the service would receive a 50-minute package every two weeks of material culled from such BBC music shows as "The Old Grey Whistle Test" and "Top Of The Pops." The programming contains no disk jockey links—just music.

PHP Distribution, based in the Shepperton Studio Center and headed by Peter Henton, showed "The John Lennon Story," a feature-length tribute to the artist, as

## U.K. Show Draws 430 Exhibitors

well as "Sizzle," a television special with Ann-Margaret, Cher and Tina Turner. Other offerings were Charley Pride "In Concert" and "The New York Rock 'N' Roll Spectacular" with Ted Nugent, Rick Derringer and Southside Johnny.

Clive Woods, Interprom firm, also music-slanted, had "The Jazz Life," six programs recorded in New York clubs; Joe Cocker "In Concert"; and features on Chaka Khan and Blood, Sweat & Tears.

Classical product took a fair share of exhibition space. Arts International, an offshoot of RM Productions, showed the Tony Palmer feature on the life of Igor Stravinsky. Also offered were productions of Verdi's "Otello" and "Falstaff" and Stravinsky's "Firebird" with the Royal Danish Ballet.

### MAJOR DEVELOPMENTS

## Two Acquisitions In French Vid Market

**PARIS**—In two major video developments, one of the leading firms in the French market, Regicassette Video (RVC), has acquired license rights to the MGM catalog, which had been unrepresented in this territory, and radio network Europe Number One has made its video debut by acquiring a majority share in independent producer Hollywood Video.

The RCV-MGM deal, signed at the end of August, places the French company, headed by Yves Rousset-Rouard, at the top of the video scene here. RCV's Bernadette Jeandet announced that the firm is releasing 150 titles from the 800-strong MGM catalog over the next three years. The first 20, including "Ben Hur" and "2001: A Space Odyssey," will be released in November.

Only the giant CIC catalog remains unlicensed in France now, but an agreement on this is expected by year's end.

RCV, which shares French market leadership with RCA, distributes to over 1,000 video outlets in France. Its product also goes to record dealers via record company Disc 'AZ, to book shops via Argaud Editions and to camera stores via Tradissa. The

company is also negotiating for distribution in major department stores and supermarket chains in the country.

Europe Number One's entry into video cost the broadcasting and media firm a reported \$31 million, though neither side in the deal has admitted the exact sum. Europe Number One bought a 70% share in the group run by Frank Lipsik and Jean-Jacques Vuillermin which includes Hollywood Video.

Included in the package are the consumer video magazine Tele-Cine Video, one of the biggest in France with a circulation nearing 150,000; the Elysee Video retail outlet, and duplicating firm Video Cassette Services.

Dominique Ferry, Europe Number One's management adviser, will head the new group, although Lipsik and Vuillermin will continue to manage the four companies.

According to Lipsik, Hollywood Video will release some 35 titles, many of them horror films, in the coming months. The company expects a turnover of around \$10 million this year, doubling its 1981 figure.

Showtime has dipped. At issue isn't the question of payment for fees, since Showtime already covers duplication costs on clips used. Clark indicates that programmers are exercising caution over unresolved legal issues, particularly in the realm of residuals.

Showtime isn't abandoning the concept of brief musical pieces, however. Clark asserts that the label-supplied clips help provide programming continuity by filling in scheduling holes. "I'd like to see us explore having them made specifically for cable at some point," he adds.

## Monarch Tapes Blues Concert

**NEW YORK**—A blues concert featuring John Mayall's Original Blues Breakers was recently taped at the Capitol Theater in Passaic, N.J. Monarch Entertainment produced, with mobile video production by Unitel Video's Odyssey I truck.

The concert, featuring several blues acts, sold out the 3,500-seat theater for a five-hour non-stop performance. Performers included Sipie Wallace, Buddy Guy and Junior Wells.

Unitel used seven Ikegami cameras to capture the action. Len Dell'Amico directed from the mobile unit's expandable control room.

The show will be released on RCA SelectaVision videodisk.

## Swedish Firms Form Organizations

**STOCKHOLM**—Companies in the multi-million-dollar Swedish video market are beginning to organize in formal bodies, as equipment penetration by households reaches the 10% mark.

A local branch of IFPI Video, set

up in May this year, now has 18 of the country's biggest production and distribution companies among its membership, representing around 80% of the software market.

Its key achievement to date has been the signing of an agreement with the government-controlled Swedish Film Institute, whereby distributors have agreed to pay a fee of \$6.50 to the SFI for every film title marketed.

This agreement releases distributors from the newly implemented blank tape levy, which amounts to about \$5 for a E-120 tape. It has been in effect since July 1, and as of September no video rental shop may deal with movies on videocassette unless they carry the SFI's special mark.

Also a party to this agreement was another new body, the Videogram Rentals Cooperation Organization, whose current priority is to work for a reduction in the level of video theft. In 1981, 60,000 cassettes of feature films were stolen, valued at \$7.5 million. Around 15% of this total were titles rented and not returned.

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**PRESIDENT'S ADDRESS**—VSDA president Frank Barnako gave opening remarks at the trade group's recent conference in Dallas.

# Video

## Music Monitor

By CARY DARLING

• **Video Eye:** Los Angeles television watchers who don't know their new wave from their short wave get a dose of rock culture when KABC-TV's "Eye On L.A.," a local newsmagazine-styled program, airs a segment on rock promotional videos Saturday (25). Included in the feature are segments of videos by **Paul McCartney**, **Juice Newton**, and **Toto**. Also, the British group **Duran Duran**—known for its lavish videos—is interviewed. "The segment isn't long enough to my liking," admits producer **Joanne Fish** of the approximately seven-minute segment. "But you do get to see what it's about. It's not the deepest look, but these videos are bringing rock into the mainstream."

• **Supply Side:** **Air Supply** recently completed two new promotional videos in New York. "Even The Nights Are Better," which was shot at Coney Island, and "Young Love" are directed by **Keith Macmillan** and produced by **John Weaver** for KEFFCO.

• **In The Limelight:** Director **Steve Barron** has recently finished promotional videos for **Joe Jackson** ("Steppin' Out"), **Peter Dinklage** ("Back To Eden," "Sleepwalk"), **Helen Schneider With The Kick** ("Piece Of My Heart") and **Saga** ("Amnesia," "On The Loose"). Barron directed for Limelight Productions in association with **Gowers, Fields & Flattery**.

• **British Visitors:** Warner Bros. is distributing two British videos here. They are "What!" by **Soft Cell**, directed by **Tim Pope** for **Glo Productions** in London, and "Situation" by **Yaz**—formerly **Yazoo**—directed by **John Mills** and **Chris Gabrin**.

• **New York Gang:** **Kool & the Gang** has taped a series of videos with producer/director **Denis deValance** and partner **Bud Murphy**. The songs are "Big Fun," taped on a roller coaster at the Adventureland Park on Long Island; "Hi-De-Ho,"

the classic Cab Calloway song, shot in a subway four flights below the streets of New York City; and "Let's Go Dancing," shot in Brooklyn Heights. The songs are from **Kool & the Gang's** upcoming PolyGram/DeLite album.

• **The Other Video:** **Ray Parker Jr.**'s followup to "The Other Woman," called "Let Me Go," has been turned into a video by director **Denis deValance** for Century Video Productions in Los Angeles.

• **Georgia On His Mind:** **The Johnny Van Zant Band** shot its latest video, "It's You," on location at the Agora Ballroom in Atlanta. The band records for Polydor Records.

• **Short Stuff:** Eat Records' **Rubber Rodeo** has completed a new video: "She Had To Go." The song is a followup, "of sorts" they say, to Dolly Parton's "Jolene." **Red Shark** produced. It will also be part of a video compilation of Boston-area bands called "Notes From The Underground." ... San Francisco's **Trauma**, a local heavy metal band, recorded a one-hour video at United Recorders in Santa Ana, Calif. **Don Wrege** directed. ... **Swollen Monkeys** has finished its promotional video for the EP, "On Vacation." The video is being made by DrehdStick Productions of New York. ... **Robert and Kathleen Benschick** have created "six visual essays on romantic and erotic themes" on "Zara: Return To Romance Through Electronic Eyes." The work is a one-hour video with electronic music by Robert Benschick. "Zara" is the product of Cinecraft of Cleveland, Ohio. ... "Liszt: The Last Concerto," a 60-minute tv special for PBS and ABC Cable, was taped at Philadelphia's Mann Music Center recently. **Gary Halvorson** directed, with **Patty Kent** producing. The show features conductor **Eugene Ormandy** and pianist **Cyprien Katsaris**.



**TOWERING OUTLAWS**—Arista recording act the Outlaws was taped live over the summer in performance at Philadelphia's Tower Theatre with airing set for this month over MTV. The video is co-produced by Warner-Amex's MTV and the E.J. Stewart Video firm of Philadelphia.

## Two Firms Form Program Factory

NASHVILLE—The Program Factory, a mass-production tv program center, has been formed by Scene Three, Inc. here and Nicholson-Muir Productions in New York. A multi-million-dollar production facility is to be opened by the end of 1983, capable of shooting and streamlining five shows per day at about \$2,000 cost each.

Scene Three, a film and video production company specializing in commercials and entertainment, will

organize the Factory's production operations. Nicholson-Muir will handle creative development and marketing of the shows. The company produced ABC-TV's "Newlywed Game" for nine years and currently develops "Definition" for the CTV network.

In November, a \$1.5 million multi-camera mobile unit will begin the first phase of Program Factory work. The operation's set storage and computerized lighting will speed production.

## U.K. Retailers Display Caution Early Optimism Not Evident At Third Software Show

By NICK ROBERTSHAW

LONDON—The third Video Software Show, held here Sept. 7-9, underscored the many changes the industry has gone through in the past year. The unrestrained optimism of video's early days in the U.K. has vanished, and some thinning of retail ranks is seen as inevitable over the next couple of years.

One reason for the cautious outlook is the fact that video games and home computers have emerged as rivals for consumer spending. Another is the likely effect on the home video market of multi-channel cable tv, promised for the mid '80s. Traders here say they intend to make the most of the "boom" years.

The show, organized by magazine publishing firm Link House, was held at Heathrow Airport's Penta Hotel. A year ago, the first of these trade-only events attracted 40 exhibitors; that figure was doubled this time around. A second show took place in February.

According to the show's organizers, timing is determined by trade demand, matching product launches and seasonal sell-ins. With small suites around \$500 a day, participation cost is modest compared to some events. Distributors value the access to major wholesalers, and wholesalers value the opportunity to contact a large proportion of Brit-

ain's estimated 13,000 retail outlets.

Some observers, like VCL marketing chief Steve Webber, see a broadening of consumer taste under way. Music video, in which VCL is particularly strong, will be one area to benefit, he believes.

The arrival of Palace Video, with a catalog composed of art-house movies and music titles from Island and Virgin aimed somewhere between the esoteric and mass markets, supports this view. So do the quality catalogs of such majors as Precision Video, and the launch this month of Longman Video, an offshoot of the Pearson Longman publishing group, with two series entitled "The Best Of World Cinema" and "International Opera Season."

But the evidence is patchy. Hikon Video has paired a Lenny Bruce

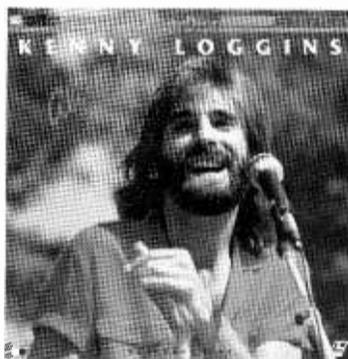
concert with its TCB Releasing jazz title "After Hours" in an effort to help slow-moving stock. Violence, blood and sex remain the foundations on which the video industry is built. However, after a police visit to last May's Northern Video Software Show in Manchester, few exhibitors had their "nasties" on show.

Major product launches came from CIC Video ("Apocalypse Now," "Catch-22," "Airplane"); CBS/Fox ("Quest For Fire"); PolyGram ("McVicar"); Warner ("The French Lieutenant's Woman"); and Guild Home Video, which has acquired rights to the first 29 episodes of "Dallas," which can be ordered by dealers only as a pack of 14 tapes.

Holiday Brothers has acquired segments of the "Candid Camera" tv

(Continued on page 52)

## Reviews



**KENNY LOGGINS—ALIVE!** Pioneer Artists PA-82-019 (LV). Produced by Ken Ehrlich & Don Mischer, music produced by Bruce Botnick. Stereo (CX). 59 minutes.

Kenny Loggins obviously had a lot of fun during the two performances married on this disk—and it's fun to watch him having such a good time. The fact that his talents as a singer/songwriter/musician are so well showcased here makes listening a pleasure as well.

This disk, recorded in Santa Barbara over the course of two recent concerts (one daytime, one night), combines strong playing with colorful visuals, making it a particularly successful video project, one of Pioneer Artists' best to date. From "All Alone Tonight" to "Keep The Fire," Loggins and his band shine, and the crowd eats it up.

Other standouts are "Danny's Song," which he relates to the birth of his own child, and "Celebrate Me Home," a sing-along classic.

## JOINT PROMO FOR 'ANDRE'

NEW YORK—As part of a joint venture, Pacific Arts Video Records, Ingram Books and Grove Press will offer a holiday gift plan for the videocassette "My Dinner With Andre," which Pacific Arts is releasing.

Retailers will offer consumers the chance to purchase the title at a reduced rate. The holiday package will also include a free copy of the \$5.95 book.

## Billboard® Videocassette Top 25 Rentals

Survey For Week Ending 9/25/82

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This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	2	13	<b>STAR WARS</b>	20th Century Fox Video 1130
2	1	13	<b>ON GOLDEN POND</b>	20th Century Fox Video 9037
3	8	2	<b>CHARIOTS OF FIRE</b>	Warner Brothers Pictures, Warner Home Video 70004
4	4	4	<b>CAT PEOPLE</b>	Universal City Studios, Inc., MCA Distributing Corp. 77008
5	3	15	<b>ARTHUR</b>	Orion Pictures, Warner Home Video 72020
6	5	6	<b>SHARKY'S MACHINE</b>	Warner Brothers Pictures, Warner Home Video 72024
7	6	4	<b>TRUE CONFESSIONS</b>	MGM/UA Home Video 800145
8	11	4	<b>DIAMONDS ARE FOREVER</b>	20th Century Fox Video 4605
9	13	10	<b>ABSENCE OF MALICE</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
10	10	2	<b>EXCALIBUR</b>	Warner Brothers Pictures, Warner Home Video 72018
11	7	10	<b>RAGTIME</b>	Paramount Pictures, Paramount Home Video 1486
12	9	6	<b>GOLDFINGER</b>	20th Century Fox Video 4595
13	12	15	<b>STRIPES</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
14	14	12	<b>DRAGONSLAYER</b>	Paramount Pictures, Paramount Home Video 1367
15	NEW ENTRY		<b>TAXI DRIVER</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
16	19	15	<b>BODY HEAT</b>	The Ladd Co., Warner Home Video 70005
17	17	2	<b>ROCKY II</b>	CBS-Fox Video 4565
18	21	12	<b>PRIVATE LESSONS</b>	Universal City Studios Inc., MCA Distributing Corp. 71008
19	NEW ENTRY		<b>FOR YOUR EYES ONLY</b>	CBS-Fox Video 1128
20	20	2	<b>SOME KIND OF HERO</b>	Paramount Pictures, Paramount Home Video 1118
21	NEW ENTRY		<b>BUTTERFLY</b>	Vestron VA-60007
22	15	12	<b>TAPS</b>	20th Century Fox Video 1128
23	16	4	<b>DR. NO</b>	20th Century Fox Video 4525
24	18	4	<b>MAKING LOVE</b>	20th Century Fox Video 1146
25	23	20	<b>SUPERMAN II</b>	D.C. Comics, Warner Home Video 61120

SEPTEMBER 25, 1982, BILLBOARD

# 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	17	1	<b>ON GOLDEN POND</b>	CBS-Fox Video 9037	15
2	2	19	<b>JANE FONDA'S WORKOUT</b>	KVC-RCA, Karl Video Corporation 042	
3	3	4	<b>ARTHUR</b>	Orion Pictures, Warner Home Video 22020	
4	6	4	<b>TAXI DRIVER</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542	
5	4	5	<b>CAT PEOPLE</b>	Universal City Studios, Inc., MCA Distributing Corp. 77008	
6	5	4	<b>BODY HEAT</b>	The Ladd Co., Warner Home Video 20005	
7	7	18	<b>ROCKY II</b>	CBS-Fox Video 4565	
8	18	2	<b>STAR WARS</b>	CBS-Fox Video 1130	
9	8	6	<b>DIAMONDS ARE FOREVER</b>	CBS-Fox Video 4605	
10	11	11	<b>GOLFINGER</b>	CBS-Fox, Video 4595	
11	12	5	<b>ABBOTT AND COSTELLO MEET FRANKENSTEIN</b>	Universal City Studios, Inc., MCA Distributing Corp. 55074	
12	9	7	<b>TRUE CONFESSIONS</b>	MGM/UA Home Video 800145	
13	14	6	<b>DR. NO</b>	CBS-Fox Video 4525	
14	16	10	<b>MAKING LOVE</b>	CBS-Fox Video 1146	
15	10	16	<b>DRAGONSLAYER</b>	Paramount Pictures, Paramount Home Video 1367	
16	17	20	<b>STRIPES</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
17	20	7	<b>OUTLAND</b>	Warner Brothers Pictures, Warner Home Video 20002	
18	NEW ENTRY		<b>EXCALIBUR</b>	Warner Brothers Pictures, Warner Home Video 72018	
19	13	11	<b>RAGTIME</b>	Paramount Pictures, Paramount Home Video 1486	
20	15	14	<b>PRIVATE LESSONS</b>	Universal City Studios, Inc., MCA Distributing Corp. 71008	
21	25	3	<b>SWISS FAMILY ROBINSON</b>	Walt Disney Home Video 53	
22	23	23	<b>HALLOWEEN II</b>	Universal City Studios, Inc., MCA Distributing Corporation 77005	
23	27	11	<b>STAR TREK: SPACE SEED</b>	Paramount Pictures, Paramount Home Video 60040	
24	19	20	<b>TIME BANDITS</b>	Paramount Pictures, Paramount Home Video 2310	
25	NEW ENTRY		<b>FOR YOUR EYES ONLY</b>	CBS-Fox Video 1128	
26	26	2	<b>THE BOYS IN COMPANY C</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10065	
27	21	13	<b>ABSENCE OF MALICE</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005	
28	24	7	<b>SOME KIND OF HERO</b>	Paramount Pictures, Paramount Home Video 1118	
29	22	26	<b>AEROBICISE</b>	Paramount Pictures, Paramount Home Video	
30	NEW ENTRY		<b>BUTTERFLY</b>	Vestron, VA-60007	
31	34	4	<b>CASABLANCA</b>	CBS-Fox Video 4514	
32	33	41	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b>	Universal City Studios Inc., MCA Distributing Corporation 77004	
33	NEW ENTRY		<b>ALTERED STATES</b>	Warner Brothers Pictures, Warner Home Video 11076	
34	28	6	<b>CANNERY ROW</b>	MGM/UA Home Video 800143	
35	31	37	<b>CLASH OF THE TITANS</b>	MGM/UA Home Video 700074	
36	30	6	<b>BUDDY, BUDDY</b>	MGM/UA Home Video 800142	
37	29	3	<b>DUMBO</b>	Walt Disney Home Video 24	
38	35	18	<b>CAMELOT</b>	Warner Brothers Pictures, Warner Home Video 11084	
39	39	29	<b>RICHARD PRYOR LIVE IN CONCERT</b>	Vestron VA-4000	
40	37	7	<b>TARZAN THE APE MAN</b>	MGM/UA Home Video 800109	

● 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 Fast Forward

By MARTIN POLON

The face of television in America, and indeed the world, is changing as the very screen we watch gradually becomes smaller and flatter for portable use and larger and flatter for home viewing. The kinds of programs and attractions offered are changing as well. The traditional 12 VHF channels and 70 UHF channels have been augmented by cable and home video tape and video disk. Emerging as well are such diverse technologies as direct broadcast satellite (DBS), high definition television and teletext.

The tv set itself is changing every year. Television sets have progressed from using vacuum tubes to transistors to groups of transistors in a plastic chip to groups of chips inside of large scale integrated circuits (LSI). Now, the use of computer circuits has allowed manufacturers such as Motorola in the United States and ITT-Lorenz to offer sets of components that require 50% less space inside the tv set. But, even with these evolutionary changes the cathode ray tube (CRT) screen has reached its limits.

The speed at which new developments will affect the home video user is much faster than anyone could have predicted a few years ago. The probable arrival on the consumer electronics market of new-generation flat video receivers will be phased by size and color capability. Conventional picture tubes beam scan, with the single electron gun (black and white) or three electron guns (color) tracing the image across the coated and masked face plate of the picture tube.

Black and white mini-tv receivers will appear during 1982-83. The need to upgrade existing picture

tube technology has spurred manufacturers to research new types of visual displays on hand-held electronics.

Several manufacturers have produced working prototypes of pocket tv sets that will be available in the early 1980s. Toshiba has taken a lead in small-scale liquid crystal displays, having solved the slow scan response problem endemic with liquid crystal materials. Toshiba's prototype liquid crystal display (LCD) technology has been packaged around a miniature tv set with a two-inch diagonal screen. The advantage of building the set that small is an enhancement of the flat screen image. The LCD approach is more acceptable in a small size, the picture

having the greatest perceived resolution because the matrix is too small to be apparent. The Toshiba prototypes, as VHF/UHF tv sets have such minimal power requirement that a shirt pocket tv would play four to six hours on one set of lithium batteries. Hitachi is also working on an LCD pocket tv, using AA batteries. These LCD sets should reach the consumer during the next 18 to 24 months.

Initially, the price is expected to drop with mass production. Much sooner, the Sinclair Microvision will be available at a smaller price than the Japanese LCD units. Sinclair does not use flat screen technology, having a unique ultra-miniature tube. This special tube shoots the image to the screen from the side, allowing for minimal depth. The Sinclair unit uses plastic lenses and optics to enhance the video produced by the small set.

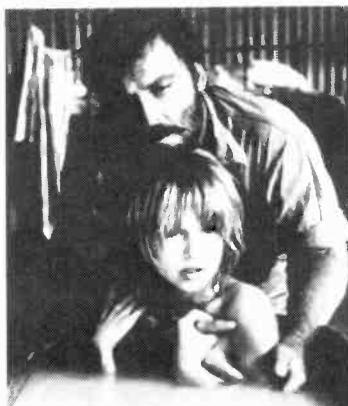
The promise of larger, wall-hanging color tv displays is much closer to reality and could well solve the problem of providing an affordable viewing element for high resolution tv. The current resolving power limit of tv picture tubes is very close to the 525-line scanning system used in the U.S. Plasma and electroluminescent panels have nearly three times the picture resolution capability as conventional CRT tubes, while liquid crystal displays present almost 10 times the resolution. At this time, the most severe problems encountered with these flat panel semiconductor displays are lack of brightness and limited range of color reproduction. There is also a question of the lifespan of some of the luminous flat screen materials. Nevertheless, these problems are being solved and large screen, flat screen will become synonymous before the end of this decade.

What will be viewed on the flat screen depends in large part to the demands placed by viewers all over America.



**EARLY CHRISTMAS**—No, it's not another Crazy Eddie promotion, it's Walt Disney Home Video's new holiday display. Customers purchasing "A Walt Disney Christmas" on videocassette will receive free a Mickey Mouse plush toy, packaged together. List price is \$49.95. The display is free to dealers who order at least 16 units.

## New On The Charts



**"BUTTERFLY"**

Vestron Video—30

Pia Zadora won a 1982 Golden Globe Award as new star of the year for her performance in "Butterfly," the story of an amoral woman who uses her sensuality to manipulate men. Based on James M. Cain's novel, the film also stars Stacy Keach and Orson Welles.

Point of purchase materials, including four-color posters, brochures and a specially designed "Butterfly" mobile, are available. For more information concerning the film, contact Vestron Video in Stamford, Conn. at (203) 358-0000.

This column is designed to spotlight video features making their debut on Billboard's Videocassette Top 40.

## U.K. Wholesaler In Receivership

LONDON—Global Video Supplies, the video wholesaling division of United Electronic Holdings, has been put in the hands of an official receiver here, and company chief's blame "the vicious price war in Britain's video marketplace" for the financial collapse.

The company, started in September, 1981, achieved sales of around \$3.1 million by the end of March this year, though there was an overall pre-tax loss of some \$420,000.

While retail price-cutting proved a disastrous factor in the development of Global Video Supplies, other reasons are put forward by the company, notably piracy, a lack of top-quality best-sellers and the following of the market with new releases.

Richard Webb, finance director of United Electronic Holdings, says his view is that only filmmakers and producers are making money out of video at this time. He points out that there has been a spate of insolvencies among U.K. dealers at both wholesale and retail levels, and that the biggest retail chains, including Woolworth and W.H. Smith, have tended to cut back on video action of late.

However, he emphasizes that United Electronics' main role, the distribution of electronic components, is healthy in terms of turnover and profit.

## 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.

**AGENCY**  
Lee Majors, Robert Mitchum, Valerie Perrine  
Beta & VHS Vestron Video

**BETWEEN THE LINES**  
John Heard, Lindsay Crouse, Jeff Goldblum, Jill Eikenberry, Stephen Collins, Lewis J. Stadlen, Michael J. Pollard  
Beta & VHS Vestron Video

**BUJONES**  
Coppelia  
Beta & VHS Electric Video 1120 ..... \$69.95

**ERICK FRIEDMAN**  
Plays Fritz Kreisler  
Beta & VHS Electric Video 1108 ..... \$49.95

**RIME OF THE ANCIENT MARINER**  
Beta & VHS Electric Video 1121 ..... \$49.95

**SILENT PARTNER**  
Elliot Gould, Christopher Plummer, Susannah York  
Beta & VHS Vestron Video

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

## WITH AUDIO AND VIDEO WORK

### N.Y.'s Soundworks Keeps Busy

NEW YORK—A state-of-the-art control room, good acoustics, and flexibility as both an audio and video facility are among the reasons why the Soundworks recording studio here has managed to maintain a steady flow of business.

In addition, according to Alan Ramer, who co-owns the studio with Charles Benanty, Soundworks aims to create an "at home" feeling by providing its clients with such "little extras" as home-cooked meals and chauffeured limousines.

Soundworks has been the source of such recent chart successes as Stevie Wonder's "Original Musiquarium," Joan Jett's "I Love Rock'n'Roll," John Denver's "Seasons Of The Heart" and David Sanborn's "As We Speak."

The studio's audio and video control rooms feature components by such manufacturers as 3M, Studer, Harrison, Urei, Dolby, dbx, Crown, Sony, Panasonic, Bogen, and Soundcraftsman.

Ramer says that Soundworks felt the pinch of the record industry's slump last year, with its audio business sliding 35%. But, he says, the studio was able to pick up the slack with video work, and it has subsequently regained much of its audio business.

Soundworks' location below Studio 54 is a boon to its video operations, Ramer says. As part of an arrangement with the club's owners, Soundworks rents Studio 54 during daytime hours for videotaping assignments. This saves Soundworks "a substantial amount of money that would otherwise be spent on tv studios," Ramer says.

As part of that arrangement, Soundworks has also installed an estimated \$500,000 of its own theatrical lighting in the club. It also has its own sound system and a collapsible stage.

Ramer states that there are many financial advantages to simultaneous audio and video recording, adding that video and cable tv music are bringing "significant changes into the recording industry."

The video segment of the business has proven to be so successful for Soundworks that Ramer and Benanty are now working on a monthly video music show designed for airing on syndicated tv. The show will feature both unknown and established music artists.

Artists for the proposed show will be drawn from the international music community because, Ramer says, "entertainment is universal, and people from all over the world can

appreciate musical art."

In spite of their move into the video fields, Ramer and Benanty insist that their first and main obligation is to audio recording, and state that most of the artists using the Soundworks facilities come in with audio recording as their primary objective.

Soundworks began life in 1976 as The Music Farm. The studio, which was then located on Seventh Avenue in Manhattan, was forced to move six months later because of vibrations from construction as a nearby office project.

Since re-opening as Soundworks, the studio has hosted such performers as Steely Dan, Bootsy's Rubber Band, Julie Budd, Harry Belafonte, Charles Earland and Dire Straits. It has produced video recordings for Kiss, James Brown, Lene Lovich, Scorpions and Soca, and has done the soundtracks for such movies as "Vice Squad," "The Fan," "Thank God It's Friday," and "The Devil & Max Devlin."

## FOR NEW B'WAY SHOW

### '5,000 Years' Of Sound And Video

By RADCLIFFE JOE

NEW YORK—The forthcoming Broadway musical, "Rock'n'Roll: The First 5,000 Years," will incorporate one of the more complex, intricate and expensive sound reinforcement and video systems to be used in the theater.

The system, costing a sizeable percentage of the show's estimated \$3 million budget, was designed and installed by Associates & Ferren, a New York-based sound reinforcement company. It is utilizing 150 microphones, 83 speakers, 36 power amplifiers, 10 compressor/limiters, 15 equalizers, four crossover networks, two Dolby noise reduction units, two digital delay systems, six special effects units including a subharmonic synthesizer, two reverb units, and 10 noise gates. The entire system is being linked together by close to three miles of cable.

The system will also include a number of state-of-the-art specially designed and constructed video components, including two infrared sensitive video cameras to drive video monitors located at four positions in the theatre.

This is not Associates & Ferren's first Broadway assignment. The firm has also worked on such shows as "Evita," "Woman Of The Year," "The Crucifier Of Blood," "Frankenstein," and "I Remember Mama." However, Bran Ferren, head of the company, considers it to be a special challenge.

The 29-year-old sound designer, whose credits also include special effects for such movies as "Altered States," "Deathtrap," "Tempest," and "Blow Out," states that conceptually, designing sound reinforcement systems for the musical theatre is radically different from designing for concerts or touring rock groups. He explains that the Broadway audience is not a typical rock audience, and that, in the Broadway theatre, sound quality is very important.

He continues, "The challenge in creating a system for 'Rock'n'Roll' was to utilize componentry that provided adequate power without sacrificing quality." To achieve this, Ferren used "lots of amplifier power at the low end, coupled with sophisticated reverb and digital delay systems."

Ferren was also faced with the challenge of working within what he describes an intimate acoustical space. The St. James Theater, which will house "Rock'n'Roll," is a 1,500 seat auditorium, "a far cry from the giant arenas in which conventional rock concerts are usually held."

To achieve the desired effect, Ferren turned to "old and trusted" makers of professional sound componentry for the needed equipment. Among those represented are Cerwin-Vega, JBL & Bose (monitors), Crown and Bogen (power amplifiers), Shure, Sennheiser, AKG, Electro Voice (microphones), dbx (compressors/limiters), UREI, Crown, Bose and Altec (equalizers), Crown crossovers, and Dolby noise reduction systems. He also used some new and largely experimental components "which will be monitored very carefully for performance."

For the video system, lenses designed by Associates & Ferren for use by NASA (the space agency) are being modified to meet theatre specifications.

Ferren says that while he was able to work with existing componentry for the audio system, he found that video systems for use in the theatre are still very inadequate. As a result, he had to rely on many untried components, and develop some in his own labs especially for the project.

Much of the system is computerized for ease of operation. As a result, the entire complex assortment of wires and gadgetry can be handled by about six people, with half of them manning the video cameras.

As Ferren explains, the emphasis is on simplicity and flexibility. "We did not want a system that was too complex, too cute or one that would blast the audience out of their seats. We believe that we have succeeded in achieving what we set out to accomplish."

### Speakers For US Festival Provided By JBL Corp.

LOS ANGELES—The JBL Corp., based here, supplied the 2,400-plus speaker systems used to power the 300,000 watt sound system used at the US Festival held in San Bernardino last weekend (Billboard, Sept. 18).

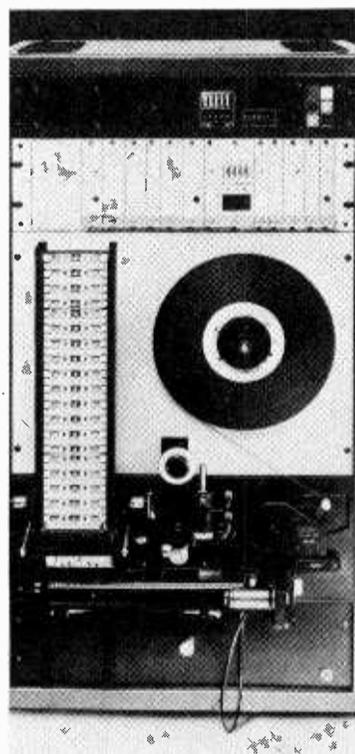
It took three sound reinforcement companies—Clair Bros., Audio Of Lititz and Showco of Dallas—to design and install what is claimed to be the finest audio playback system created for an outdoor rock concert.

According to Roy Clair of Clair Bros., his company was responsible for all main stage and stage monitor setups. The Clair main stage system consisted of 180/475-pound S4 boxes, each loaded with two JBL model 2240 18-inch low frequency speakers; four JBL model E110 midrange speakers; two JBL model 2240/2342 horn/driver assemblies; and two JBL model 2405 tweeters.

Clair also installed 24 JBL model 2366 biradial long-throw horns. Custom JBL monitors were provided for the musicians.

Showco, in turn, erected four two-level delay towers to carry sound

back to the farthest limits of the estimated 300,000 people attending the multi million-dollar festival. Each tower consisted of 16 pairs of Showco's exclusive "Pyramid 9000" enclosures loaded with four JBL model E140 bass speakers; two JBL model E120 lower midrange speakers; one JBL model 2482 midrange driver; and one JBL model 2441 compression driver.



**TLR LOADER**—TLR Marketing has appointed the AV Marketing Corp., Emerson, N.J., as exclusive sales agent for its model TTL 515 automatic cassette loader (pictured). The unit, manufactured in Italy, is capable of loading up to 9,000 C-60 cassettes (blank or prerecorded) daily. The unit, introduced into this country in March, is said to incorporate modular parts that are easily accessible for servicing.

### Record Technology Expands Operation

CAMARILLO, Calif. — Record Technology Inc., record manufacturing plant based here, has expanded its operations to include audio cassette duplication. The company is using high speed cassette duplicating systems supplied and installed by Cetec Gauss.

Bill Bauer of Record Technology says that the same control standards applied to the firm's record pressing operations will be available in the cassette duplication facilities.

Bauer states that Record Technology will supply a complete cassette package from tape master to shipping carton, and will enable its clients to purchase both tape and disks from a single source.



**PLASMATICS MONITOR**—Members of the popular rock group, the Plasmatics, monitor the mastering of their debut Capitol Records album, "Coup D'Etat," at Sterling Sound Studios, New York. Pictured, left to right, are Wendy Williams, and Dieter Dierks of the Plasmatics, and George Marino, mastering engineer, Sterling Sound.

### Styx Pioneers Use Of Solar Studio Unit

• Continued from page 4

Lobby promotional director Ty Braswell, "No Nukes" concerts technical coordinator Tom Campbell, and Solarwest Electric.

"This is a concrete example of solar power at work," says Young. "People can see it, see that it functions."

He adds, "This is a prototype, the first of its kind. It will be made better the next time around; this is the embryo of the next big thing." There have been no significant problems with the unit so far, says Young.

Solar Genny One was originally conceived to pioneer solar-powered concerts. Braswell and Campbell had been discussing that possibility for several years, and when Styx approached the Solar Lobby with offers of assistance, the project was underway. The first solar concert should take place next year, says Young.

The Styx recording session, he notes, was "a true acid test" of the unit's capabilities. "If it can run a recording studio," says the Solar Lobby's Braswell, "the rest is a piece of cake."

Solar Genny One consists of the

solar unit housed in a 24-foot-long trailer stationed outside the studio. It utilizes 40 photovoltaic modules mounted in a 160-square-foot panel, which is mounted on the trailer roof. The solar panel tilts to track the sun by means of hydraulic lifts. Power runs from the panel to 300 lead/acid batteries inside the unit, which can store up to 1000 amp hours. The power travels from the batteries through two inverters, which convert the DC current to AC and provide two 10-kilowatt lines of power. The unit's total output power is 200 amps.

Pumpkin Studios owner Gary Loizzo admits he was a bit skeptical of the prospect of a solar-powered recording session.

"The first thing I wanted to know was would it affect my equipment," says Loizzo. Now that he's seen how it works, Loizzo's support is wholehearted.

"It's probably safer than Commonwealth Edison," he says, adding, "I'm very interested in getting a solar support system myself, for the studio. Its practicality would be proven over a period of years as long as power rates keep going up."

By ERIN MORRIS

In Nashville at Woodland Sound Studios, Joe Stampley cutting tracks for an Epic album with producer Ray Baker. Rick McCollister is engineering with Ken Corlew assisting. . . . The Younger Brothers laying MCA tracks with Ron Chancey producing and Les Ladd behind the board. Ken Criblez and Andy Benefield are as-

sisting. . . . Tony Brown producing Bobby Jones for Word with McCollister engineering and Corlew and Benefield as assistants. . . . Judy Bailey in with Baker for Warner Bros. Ladd is engineering with help from Criblez. . . . MCA recording artist Amy Wooley and producer Chancey with Ladd engineering. . . . Mike Cross laying album tracks with co-producer David McKinley and engineer McCollister. . . . Connie Hanson finishing

single for Soundwaves with producer Bob Moore and engineer Steve Ham.

At SoundShop, producer Bob Montgomery in with Jim Stafford and Lloyd David Foster, with Ernie Winfrey engineering. . . . Brad Shapiro producing Millie Jackson for Spring with Winfrey behind the board. . . . Billy Strange producing writer/artist Marijohn Wilkin. . . . Leon Everette laying RCA tracks with producer Ronnie Dean.

. . . Buddy Killen producing Ray Murray. Mike Bradley engineering the sessions. . . . Strange producing group Phoenix with Travis Turk engineering.

Rodney Crowell busy at Bullet Recording. He's producing Larry Willoughby for Rockland Roadhouse. . . . Crowell also producing Warner Bros. artist Guy Clark. Engineering is Bradley Hartman with assistance from Danny

Mundhenk. . . . Opryland Entertainment, with production by John Haywood and Lloyd Wells, is working on a project entitled "Opryland On Stage" with engineering by Scott Hendricks. . . . The Cruse Family, produced by John Rosasco, is finishing album for CBS Priority. Engineering the project is Bob Cotton and assistant Jim Baird. . . . Bob Farmsworth producing album titled "Christian Mother Goose" for Hummingbird Workshop.

At Music City Music Hall, Chet Atkins finishing his new single with producer Norro Wilson and engineer Bill Harris.

Roger Bowling and producer Glenn Sutton busy at Sound Stage. Engineering is Brent King. . . . Andrus Blackwood and Co. are finishing album project with producer Phil Johnson and engineer Warren Peterson.

At Quadrafonic, Terry McMillen finishing project with producer Michael Clark and engineer Willie Pevear. . . . Former Uriah Heep member Ken Hensley self-producing his upcoming album with engineer Pevear.

Sweetwater working with producer Lee Hazlewood at Fireside Studio. The group is backed by Hank Williams Jr.'s Bama Band for this project. Engineering is Roger Holmes. . . . Norman Wade finishing album with producer Johnny Elgin and engineer Doyle Grisham. . . . Diana Janson and producer Benny Kennerson working on album for Adams. Engineering the session is Grisham. . . . Jody Miller and producer Kennerson laying album tracks with engineer Holmes.

At Vassar Clements' Studio, Clements co-producing himself with wife Millie. Frank Evans is engineering the project. . . . John Hartford and Clements co-producing their own duet album with Evans also engineering. . . . Gene Simmons self-producing his own album project and Andy Statman producing his own album for Rounder. Both sessions engineered by Evans.

Clifford Russell working on album for Sugar-tree at Sound Emporium Studios. Chuck Sagle is producing with Billy Sherrill behind the board.

In Atlanta at Web IV Studio, Peabo Bryson self-producing his forthcoming album for Capitol with engineer Ed Seay and assistant Tommy Cooper. . . . Seay and Cooper also mixing tracks for new Elektra release by John O'Banion produced by Richie Zito and Joey Carbone. . . . Tennis pro Dave Austin and Louisiana's Le Roux combine talents on a project produced by Steve Weatherby and engineered by Seay with Cooper assisting.

At Bee Jay Recording Studio in Orlando, Fla., Don Lamond, formerly with Woody Herman, and Stan Mark, trumpet player for Maynard Ferguson's band, are working on self-produced solo efforts. Bill Vermillion engineered both projects, with Lamond's album to appear on Progressive Records.

At Ship Saylor Recording, Ian Ainsworth, former songwriter for CBS Records and member of Great Buildings is currently recording his first solo LP with Skip Saylor and Jon Gass engineering. . . . Rafael Nazario producing his latest album with Gass engineering.

Ken Rankin for PRC in at Kendun Studios with producer Bob Cullen and engineers Hank Cicalo and Bob "Zyg" Winard. . . . Producer Ollie Brown laying tracks for Atlantic artist Gloria Gaynor, Mike Stone assisted by Winard at the board.

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

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# Talent & Venues

## Putting 'Talent' Into 'Venues'

As part of Billboard's continuing effort to cover the full spectrum of the music and home entertainment industry, the magazine's Venues department becomes Talent & Venues with this issue.

As an editorial department, Venues was originally formed as a combination of the previous Talent and Disco departments. The new fine-tuning allows Billboard to focus even more effectively on this vital area of our coverage.

Discos, clubs, arenas, halls and other venues will continue to be covered, along with related fields such as record pools, booking agencies and promoters, and there will also be business-oriented feature stories, news and interviews centered on artists, their activities and their outlook on the industry we serve.

In line with this, the Act-ivities column (which includes news of the latest signings to labels, management and booking agencies) will be permanently located in Talent & Venues. Among the department's other features are Talent In Action (reviews of artists in performance), Brian Chin's Dance Trax column, the Dance/Disco Top 80 and the Boxscore ranking of top concert grosses nationwide.

The Talent & Venues department editor is Roman Kozak, based in New York.

## Soviets Crack Down On Discos Party Officials Said To Be Seeking Stricter Control

By PETER JONES

LONDON—According to reports filtering through here, including one authoritative feature published in The Times, the fast-growing disco phenomenon in the Soviet Union is going to be subjected to "much stricter party control."

The discotheque movement started in the Soviet in the 1970s, via the strongly Western-oriented Baltic republics and resorts, and it has reached "boom" status in the past couple of years.

According to The Times, disco poses "a Soviet cultural dilemma." The newspaper's article is headed: "Adult Party Stamp Confronts Teenagers' Disco Beat."

Apparently the newspaper Sovetskaya Kultura initiated a debate on the pros and cons of disco activity on a national scale and was inundated with viewpoints from teenagers, most of whom claimed that discotheques and rock music are integral and essential aspects of the contemporary scene.

But now the administrator of cultural policies in Minsk says it is time discotheques and rock concerts were regulated by special adults-only committees.

The official view is that local authorities too often take little interest in organizing pop/rock events, leaving the job mainly to the teenagers themselves. "The result," claims the administrator, "is often a disco show full of empty and anti-artistic ideas."

He contrasts one disco offering at a factory, with "pulsating music and a video show of dubious content," with a "properly organized" function which answers the "spiritual demands of the people and includes serious conversations on musical themes."

The Sovetskaya Kultura article takes as an example of the acceptable face of disco activity an evening at a palace of culture in a Minsk car factory, "the theme of which was philosophical reflection on the place of man in his environment and his responsibility to the beauty of the earth."

But The Times points out that this kind of event hardly seems likely to

attract young folk in the Soviet Union, especially as they've become accustomed to listening to heavy metal rock and watching strobe light shows.

The Russian authorities clearly feel there's an inherent danger in the still-growing demand for Western-style pop music. Magnetic Band, a rock group based in Estonia, with a lead singer, Gunner Graps, who has an on-stage style in the Mick Jagger or Rod Stewart mold, had a Moscow audience of teenagers standing on seats and screaming.

Despite warnings from the many stewards on duty, the fans became "almost uncontrollable as the music reached a crescendo."

Graps himself says that music and politics should remain separate. But rock music is linked with anti-authoritarian behavior in Moscow, certainly in the mind of authority, and so disco activities are being closely monitored.

## San Francisco Veterans Join Forces In New Band

By ED HARRISON

LOS ANGELES—Five members of rock's "old wave" who first rose to prominence as part of San Francisco's late '60s rock scene have joined forces in a band appropriately called the Dinosaurs.

Comprised of Spencer Dryden of the Jefferson Airplane, Barry Melton of Country Joe & the Fish, Peter Albin of Big Brother & the Holding Co., John Cipollina of Quicksilver Messenger Service, and Robert Hunter, the Grateful Dead's lyricist, the group debuted Aug. 13 at San Francisco's Old Waldorf. The band also appeared at Los Angeles' Roxy, Sept. 17 and 18, and a show in San Diego is scheduled.

Acknowledging that they are "dinosaurs from an era when things were more innocent," members say that current plans call for impromptu club appearances "for the fun of it."

"We're trying to recapture some of the fun," says Dryden, "when music was more innocent, less industrialized and less boxed in. We don't rehearse, we have no set list and play whatever we feel like at the time."

The group was formed when Melton, Albin and Dryden began jamming together at a Bay Area appearance "when we realized we were all dinosaurs," explains Melton. Shortly after, friends Cipollina and Hunter joined the group.

The fivesome have been writing new music, gearing their songs to a modern audience, according to Melton, who has eight solo albums to his credit. "Modern audiences are used to modern beats and changes," he explains. "We had to tailor the music over the years to reflect the times, but you can't escape the associations."

The music will be comprised of Melton's material, some originals by Hunter, and a lot of dance music. "We'll get a beat going and crank on," says Dryden.

For Melton, the Dinosaurs represent his first band affiliation since Country Joe. Dryden has drummed with and managed the New Riders of the Purple Sage, and has appeared on various occasions with local Bay Area bands. Albin and Cipollina have also played with various ensembles there, while Hunter still contributes lyrics to the Grateful Dead.

**Entrepreneurs Dan Bredell and Tom Tepley operate a successful concert production business in the Dakotas, as well as a flourishing record retail chain. The pair's enterprise is profiled on page 13.**

The Old Waldorf show, as well as the Roxy dates, include a multimedia light show and specially designed posters by Alvin Kelley, known for psychedelic artwork on album covers and posters for many Bay Area bands during their '60s heyday.

## Act-ivities

### Rock Artists 'Get Crazy' With Roles In New Film

Lou Reed, John Densmore of the Doors, Lee Ving of Fear, Howard Kaylan of Flo & Eddie, Lori Eastside and Bill Henderson all have parts (not playing themselves) in the new film "Get Crazy," now in production, starring Malcolm McDowell, who also has a singing part. The film, directed by Allan Arkush, is

about backstage experiences at the Fillmore East in the '60s.

America is doing a 14-date concert tour in Italy, playing in 7,000 to 20,000-seat venues. . . . An exhibit of Linda McCartney's photographs is now on view at the James Goodman Gallery in New York. . . . A baseball

(Continued on page 42)

## Disappointing Attendance At Three Memphis Fests

By ROSE CLAYTON

MEMPHIS—Three music festivals over Labor Day weekend provided a saturation of music here that caused attendance figures to be lower than anticipated at each.

The seventh annual Memphis Music Heritage Festival, held Sept. 4-5 on the Mid-America Mall, pulled a crowd of approximately 110,000, 40,000 below last year's figure. Mid-South Concerts' Super Jam, its first show in the 50,000-seat Liberty Bowl in six years, drew 33,000 at \$15.00 a head. And the Blues Foundation's first annual Blues Bash, which began at 11 a.m., had crowds of less than 100 throughout the afternoon until headliner B.B. King attracted 3,217 to the 4,300-seat amphitheatre on Mud Island for the finale.

The Memphis Music Heritage Festival featured Roy Ayers, Asleep At The Wheel, and John Lee Hooker, along with 40 local bands on its four stages. Schlitz Beer, sponsor of the event with the Center City Commission, had 16 concession stands scattered along the mall and a vast assortment of craft booths. Music, however, remained the focus of the free event.

Wanda Webb, marketing and promotion specialist for the Center City Commission, says they tried to

step up the event's national exposure more than they had in previous years. She says she was disappointed in the attendance drop. "We have developed a good reputation over the past years and draw well in the mid-south," Webb says, "but we feel our Saturday afternoon crowd was definitely affected by the Super Jam. The Memphis State and Ole Miss football game hurt as well."

Jim Holt, director of production and promotion for Mid-South Concerts, says they were pleased with the Super Jam's turnout. "The bands were pleased and everything ran on schedule."

Despite the fact that festivals throughout the nation have not been faring well as a whole, Mid-South packaged Super Jam, according to Holt, on the strength of the acts they were able to obtain.

Super Jam was headlined by REO Speedwagon, with Kansas, Joan Jett and the Blackhearts, and Survivor. The show ran from 1 to 7 p.m.

Joe Savarin, executive director of the Blues Foundation, says that he thinks people were simply saturated with all the musical entertainment by the time the Blues Bash took place on Monday. "It wasn't because we didn't have good talent. The names were there."

## New D.C. Showcase Club Prosperes In Its First Year

By BILL HOLLAND

WASHINGTON—A number of nightclubs in this area have closed recently, and others have cut back on their live rock-oriented music policies. But there is one new showcase nightclub that's doing very well—the seven-month-old, 1,000-seat Wax Museum, located at 4th and E Sts. in the city's rebuilt Southwest section.

The large club, formerly a dinner theater/tour center complex, has prospered in its first year as a result of booking decisions bringing in a wide variety of national and regional performers, and new approaches to advertising, promotion and presentation.

One of the primary reasons for the club's success so far is the talent and experience of the staff that its owners, Historic Figures, Inc., hired last year to run the 12,400 square foot music club operation.

The booking manager is Keith Krokyn, who for seven years booked talent for the now-defunct Cellar Door and the still-highly-successful D.C. based production and concert company, Cellar Door Productions, Inc.

"I think a lot of the reason for the club's success so far is that, very quickly, agents and record companies began looking at the Wax Museum in a different light. We can offer an act a chance to play in a concert situation, but in a club. The audiences like it, too, for the same reason. It's a big place; it has the feel of a concert to it."

Variety of bookings has also done well for the club, drawing on talent from all areas of music, from the Count Basie band to Haircut One Hundred.

A partial list of national acts that have played the club within the last year would include Rickie Lee Jones, the Motels, David Johansen, Richard and Linda Thompson, Juice Newton, Steve Forbert, the Dregs, Chuck Mangione, Jonathan Richman, and the reunited Blues Breakers.

Krokyn says he also keeps close tabs on a kind of act more important to clubs than they were in the past; the regional and local favorites. In this regard, he works with one of the operating managers, Rich Vendig, and staffer Judy Keyserling, both of whom have almost as much experi-

ence in club booking as does Krokyn.

Vendig was, until this month, responsible for the success of Desperado's, a club that for six years was considered one of the stopoffs for rockabilly, blues and rock veterans as well.

Desperado's is closing its doors Sept. 18—the lease on the club, located on the restoration-hungry Georgetown M Street strip, expired—and Vendig says he felt it was time to move on.

Keyserling worked as the booking manager for the Childe Harold during its heyday as a showcase rival to the old Cellar Door; she has also worked as a manager for several performers, including Chris Smither, Geoff Muldaur and Ellen McIlwaine.

Vendig, who with the others has worked closely with local acts over the years, is pleased that the Wax Museum is doing well booking them in the club. "Look," he says, "local bands need a decent advertising and promotional budget, and frankly, smaller clubs just can't do that. So they can get treated as professionals here and people start to hear about them, and they get publicity, and it works out for us too."

The Wax Museum offers the public a weekend show with several local bands on the bill, usually for a \$2 cover.

(Continued on page 42)

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# Talent & Venues

## New Washington Showcase Club

• Continued from page 41

The big club offers a tiered theater stage and seating area (much like a modern high school stage hall) and a

rambling banquet-table and bar area beyond. It has an excellent sound system and surprisingly good acoustics. (The system is run by another Cellar Door vet, David "Dude" Sless.)

Vendig, who also shares operations manager chores with John

Patton, says the club's track record for attendance has been "outstanding, just unbelievable" in the past few months. "Our percentage of occupancy is extremely high," he says. "Of course, we're taking into account the few bombs now and then."

Krokyn agrees with the estimate. "Yes, we're doing pretty well. We've been lucky with sellout shows, and, you know, if 500 or 600 people come to a show where there's a low cover, and they stick around all night and have a good time, we can do very nicely."

## Act-ivities

• Continued from page 41

game between KISW-FM staffers in Seattle and a rock'n'roll all-star team featuring Joan Jett and members of Foreigner, Loverboy and Blue Oyster Cult was called on account of fans mobbing the field for autographs. Two tons of food was raised for a local food-bank program.

Strobe lights, fireworks, dry ice, skulls, and other assorted pyrotechnics and props are not enough for Motley Crue's stage show. According to Nikki Sixx of the band, whose album has been recently released on E/A, the band is working on a horror motif, "featuring cops and robbers and circus themes." ... Go-Go's guitarist Charlotte Caffey is expanding her songwriting beyond the confines of her group, and has co-written tunes for Bette Midler, Del Shannon and the Dickies.

Judas Priest expecting to headline Madison Square Garden at the end of their current tour. ... "Living Proof: The Hank Williams Jr. Story," a two-hour tv film for NBC, is filming in Nashville, starring Richard Thomas. ... Robin Lane returning to the stage after a year's hiatus.

The cover of Air Supply's "Now And Forever" was changed for British release. It was felt that the illustration, showing a parachutist floating toward a hilly landscape, would remind the British too much of the paratroop assault on the Falkland Islands. But we thought the Brits won? ... Wrestling manager Captain Lou Albano lends his vocals to "Captain Lou" b/w "Boardin' House Pie" by NRBQ, which he also manages. The 45, on the Red Rooster label, will only be sold at professional wrestling matches, says Bearsville Records.

Freddy Cannon ("Palisades Park") and the Belmonts (Dion & ...) have teamed up for the song "Let's Put The Fun Back In Rock'n'Roll," which appears in the film "The Junkman" and is being released by A&M Records. ... The almost never seen Residents are to play New York, San Francisco, Los Angeles and Boston.

How (not) to make a signing announcement: First official word of Elektra's signing of New York rock band the Camaros appears buried in the company's "NewsBeat" newsletter in a parenthetical remark at the tail end of a list of guests attending a Queen party in New York. Expect an LP early next year.

Other signings: Rodney Dangerfield to RCA Records. ... Porter Wagoner and Ray Price to Warner/Viva Records. ... Junior Tucker to Geffen Records. ... Bush Tetras, Nico and Johnny Thunders to one-off cassette deal with Reach Out Int'l Records.

Via Satellite to American Motel Records, the singles arm of Transcity Records. ... "My client Bill Underwood has a management agreement with Slave which is in full force and effect, although a dispute has arisen between Mr. Underwood and Slave," reads a letter from Underwood's attorney, following an announcement here in the Sept. 4 issue that Slave has signed a management deal elsewhere.

Karen Silver and Glenn Smith to Rick Sands Management. ... Compleat Records artist Vern Gosdin to Top Billing for bookings. ... John Scott Mottinger to Third Story Records for publishing and management. Also Carl Bright Unlimited for publishing and production. The Urbations to Morda/Sinclair in Detroit for management. ROMAN KOZAK

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# Talent & Venues

## Convention Hall Is New Concert Facility For Miami

MIAMI—The City of Miami has a new venue with the opening of the Convention Hall of the \$139 million City of Miami/Univ. of Miami James L. Knight International Center.

Though the 5,000-seat facility will be used primarily for sporting events

and business expositions, Sandra Ope, marketing director of the center, says that the venue will be also available to promoters for classical, jazz and soft rock concerts.

"We won't have hard rock here because this is a new facility and the

hard rock crowd is not very conscientious in maintaining it," she says.

The Convention Hall rents for \$2,600 or 12% of the gross box office receipts, whichever is greater.

## Dance Trax

By BRIAN CHIN

Some recommended albums: Sweet Pea Atkinson's debut, "Don't Walk Away" (Ze/Island) isn't at all the wild space-funk his work as a lead singer of Was (Not Was), and even the first single, "Dance Or Die," suggested; instead, it's a studiously crafted, eminently accessible mainstream black album. Two very good Was originals highlight ("Girls Fall For Me," "Dig Deep"), along with some fine cover choices: a rock-to-funk "Someone Could Lose A Heart Tonight," General Johnson's "Don't Walk Away" and the Tymes' "So Much In Love."

Two unusually consistent rock-fusion albums: Altered Images' "Pinky Blue" (Portrait), especially the cut-it-faster break of "See These Eyes"; and "Blanket Of Secrecy" (Warner Bros.), an often Beatlish album that's already been serviced to club DJs. The fourth Voyage album, "One Step Higher," has been released in the U.S. through Atlantic: "Let's Get Started" and "Follow the Brightest Star" have already received months of import play. Other possibilities; the r&b-oriented single, "I Surrender," and our fave, the jungle-throber title cut.

★ ★ ★

Some marketing news: Salsoul Records last week released an admirable two-volume set of reissues, priced at \$5.98: volume one includes the longest existing mixes of two of the greatest records ever made—Loleatta Holloway's "Hit And Run" and Double Exposure's "Ten Percent"—along with two only slightly lesser gems, First Choice's "Doctor Love" and Salsoul Orchestra's "Magic Bird Of Fire." Volume two includes Instant Funk's historic break-the-funk "I Got My Mind Made Up"; Skyy's "Call Me" and "Let's Celebrate," and Rafael Cameron's "Boogie's Gonna Get Ya," the latter two in instrumental mixes.

Salsoul's Ken Cayre says that the purpose of the series is to make classics available at a budget price, while limiting the amount of music per side to preserve sound quality and justify midline pricing. The album art and stickering calls attention to the extended mixes, reading "Four 12-inchers for the price of one."

Cayre says that the records were serviced in full to clubs and will remain permanent catalog items, adding that the label will be seeking feedback on further reissues. (Our suggestions: Bunny Sigler's "By The Way You Dance"; Edwin Birdsong's "Rapper Dapper Snapper" instrumental; the remix of First Choice's "Double Cross").

SEPTEMBER 25, 1982, BILLBOARD

# Billboard Dance/Disco Top 80

Survey For Week Ending 9/25/82

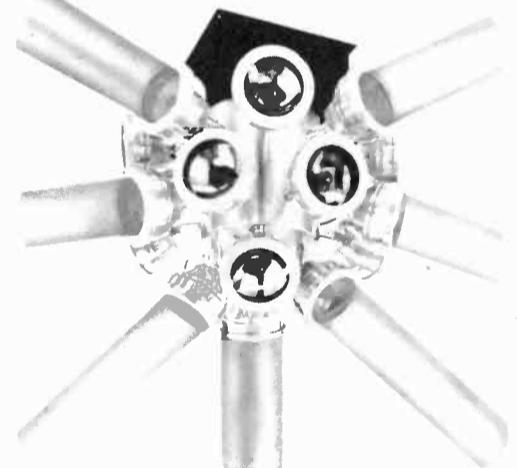
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	2	7	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	42	32	9	BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961
2	1	10	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203	43	49	4	DANCE OR DIE—Sweet Pea Atkinson—Island (12 inch) 0-99997
3	7	8	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	44	46	4	RESPECT—Zinga Washington—My Disc (12 inch) 429-03139
4	4	11	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	45	51	2	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)
5	6	10	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	46	42	15	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WB1-23683
6	5	16	SITUATION—Yaz—Sire (12 inch) BSK 0-29950	47	47	8	CHECKING YOU OUT—Aurra—Salsoul (12 inch) SG 369
7	3	12	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	48	53	2	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)
8	9	6	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	49	28	14	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065
9	8	15	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	50	55	2	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)
10	20	7	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574	51	NEW ENTRY	1	NASTY GIRLS—Vanity 6—Warner Bros. (LP Cut) WB 1-23716
11	11	11	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	52	NEW ENTRY	1	STOOL PIGEON—Kid Creole And The Coconuts—Sire (LP Cut) SRK-3681
12	12	8	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	53	56	2	(YOU SAID) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)
13	22	5	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	54	54	5	LET ME FEEL YOUR HEARTBEAT—Glass—West End (12 inch) 22145
14	10	18	COMBAT ROCK—The Clash—Epic (LP) FE 37689	55	63	4	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
15	15	9	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	56	59	2	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)
16	16	10	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989	57	57	3	LOVE ACTION—Human League—A&M (12 inch) SP 12049
17	18	8	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	58	58	4	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
18	21	14	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	59	61	3	WRAP IT UP—Touche—Emergency (12 inch) EMDS 6529
19	25	7	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718	60	62	3	THE CRACK—The Cosmetics—I.R.S. (12 inch) SP 7096
20	13	12	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	61	65	3	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721
21	23	9	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	62	68	3	I MUST BE DREAMIN'—Wanda—Elektra 69998
22	30	3	DON'T GO—Yaz—Sire (LP cut) 1-23737	63	52	5	RADIO—Members—Arista (12 inch) CP-720
23	14	15	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	64	NEW ENTRY	1	A PUPPET TO YOU—Alfie Silas—RCA (12 inch) PD-13305
24	24	9	IT'S PASSION—The System—Mirage (12 inch) DM-4837	65	NEW ENTRY	1	DON'T LET GO OF ME—Mike & Brenda Sutton—Sam (12 inch) 12351
25	17	9	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	66	NEW ENTRY	1	WAY OUT—Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
26	29	6	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309	67	67	5	SHY BOY—Bananarama—London (12 inch)
27	19	19	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	68	69	3	CONNECTING FLIGHT—Romanelli—21 Records T-1-0-301
28	37	4	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200	69	60	5	MOVE ON/STREET PLAYER/MECHANIC—Fashion—Arista (12 inch) MINI CP-719
29	27	13	DIRTY TALK—Klein & MBO—25 West (12 inch)	70	70	3	YOU GOTTA GET UP—Majik—Gold Coast (12 inch)
30	35	5	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017	71	48	20	DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969
31	31	12	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) 1-23694	72	44	14	INSIDE OUT—Odyssey—RCA (12 inch) PD-13218
32	41	4	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059	73	34	20	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823
33	26	15	SO FINE—Howard Johnson—A&M (12 INCH) SP-12048	74	64	8	DANCE FLOOR—Zapp—Warner Bros. (LP) WBL-23583
34	43	3	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	75	74	7	TEMPTATION—New Order—Factory (12 inch) Import
35	39	4	UNDER THE BOARDWALK—The Tom Tom Club—Sire (12 inch) 0-29930	76	66	7	EYE OF THE TIGER—Nighthawk—RFC Quality (12 inch) QRFQ 020
36	40	6	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978	77	77	8	DON'T TURN YOUR BACK ON LOVE—Freddie James—Arista (12 inch) CP 716
37	38	6	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211	78	75	10	SHE CAN'T LOVE YOU—Chemise—Emergency (12 Inch) EMDS-6528
38	36	8	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008	79	71	17	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101
39	33	24	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	80	80	8	X-RAY VISION—Moon Martin—Capitol (LP) ST-12200
40	50	2	IF YOU COULD READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)				
41	45	5	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001				

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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ALBUMS—Carol Jani, Rational Youth, Mother F (Matra Remixes).



## Talent In Action

**WILLIE NELSON  
DELBERT McCLINTON**

Brendan Byrne Arena  
Meadowlands, N.J.  
Tickets: \$15, \$13

In the annals of country music, Willie Nelson will undoubtedly go down as one of the greatest stylists and songwriters. However, he's still too youthful and earthy to be called anything as stuffy as an elder statesman of the genre. Judging from the adulation he received from a sell-out crowd here Sept. 10, perhaps "the guru of country music" would be an appropriate moniker.

Nelson kicked off his two-hour-plus set with a spirited version of "Whiskey River." Vocally, he was in top form, reeling off hit after hit. He reached back for vintage tunes like "Nightlife" and "Will The Circle Be Unbroken," then pulled out more current classics like "Always On My Mind" and "On The Road Again." Several tunes from his "Red Headed Stranger" concept LP were done, including "Blue Eyes Crying In The Rain."

Although he is a prolific songwriter, Nelson has also covered a number of other people's tunes. Among those highlighted here were a trio of Kris Kristofferson numbers—"Help Me Make It Through The Night," "Me And Bobby McGee" and "Lovin' Her Was Easier (Than Anything I'll Ever Do Again)."

But what makes Nelson's reading of other people's songs special is his unique style of country rhythms infused with jazz and blues, which makes each tune sound original.

Opener Delbert McClinton's set was tight and vibrant. He can meld the blues with rock for high energy tunes like "Givin' It Up For Your Love," then drop his voice to a sultry purr for songs like "The Jealous Kind." But he shines best on old blues classics like Willie Dixon's "Little Red Rooster."

**JOHN COUGAR  
HEART**

Municipal Auditorium, Nashville  
Tickets: \$9, \$8

It's a good thing no one's bothered to tell John Cougar that he isn't a superstar yet. Otherwise, he might not be content to continue touring as the opening act for Heart. Judging from the reception that he and his group got here Sept. 11 from a sellout crowd of 9,900 frenzied fans, Cougar is ready for headliner status.

Obviously, the packaging of these two acts was done before "American Fool" hit platinum, before "Hurts So Good" went No. 1 and completed what years of work (and a lot of video help through MTV) had set in motion. The crowd was clearly Cougar's, from the first power drumbeats of "30 Days In The Hole," as each member of the Zone danced out across the stage to his instrument. In a concert market where other opening acts with hit records on the chart have been confronted with stony-faced audiences determined to sit on their hands until the headliner appeared, Cougar and his compadres made it look easy.

But rock'n'roll as shattering as Cougar's is tough to resist. His group grooves on Cougar's primal use of Jaggeresque sexual showmanship, and they have no trouble generating the raw, hot, thrilling dynamics of '60s-edged rock. The Zone rivals the Stones as a rhythm section for a gritty, back-alley approach to suburban street rock.

Though he's said to dislike his stage name, Cougar resembles it: prowling, padding, leaping, using his body like a tautly-strung instrument. With Kenny Aronoff on drums (sounding a bit like a star truant from the school of Mitch Ryder & the Detroit Wheels); guitarists Larry Crane and Michael Wanchic; bassist Toby Meyers (formerly with Roadmaster); and singers Gloria Scott and Lisa Mordente, Cougar made short order of the set.

"Ain't Even Done With The Night," "Thundering Hearts," "Danger List," "Hurts So Good," "Jack & Diane," "This Time I Think I'm Really In Love," "I Need A Lover That Won't Drive Me Crazy," an encore of "You Can't Always Get What You Want," two reprises of "Hurts So Good," and the group was gone.

Gone, but leaving behind a revved-up crowd and a near-impossible energy level that Heart, for all its proficiency, simply couldn't equal. Despite new band members and the Wilson sisters' own polish, Heart was no match for Cougar's impassioned rock'n'roll. In the end, some of the audience began to drift away, while others sat attentive but detached, caught by a concert in which the real headliner opened the show.

KIP KIRBY



Billboard photo by Chuck Pulin  
**WILLIE'S DATE**—Willie Nelson appears at the Brendan Byrne Arena outside New York.

**LITTLE RIVER BAND**

Castle Hill RSL Club, Sydney  
Admission: \$10

Stung by homeground criticism labeling it slick and predictable, the Little River Band has hit the grueling Australian pub/club circuit in an attempt to restore its reputation as a powerful rock'n'roll unit.

The tour is also part of the "settling in" program for new lead singer John Farnham, an Englishman who emerged out of Adelaide in the mid '60s and is a revered figure in Australian music.

Such credentials rendered him perfect for the LRB lead role, and although the spectre of his predecessor Glenn Shorrock still enshrouds the band, Farnham dazzled the audience on his own terms.

The band, hitherto known for its serious demeanor, was infected by the singer's boyish enthusiasm and was obviously excited by the uninhibited response from the 1,500-strong audience.

Much of the new energy level was generated by guitarist Steve Housden who, although a member for over a year, has yet to record an album with the band. His brash and inventive solos would not have been out of place in a hard-rock outfit.

Among the band's dutifully rendered hits were "It's A Long Way There," "Reminiscing," "Night Owls," "Happy Anniversary" and "Take It Easy On Me." Even those songs closely identified with writer Shorrock were given dazzling treatment, notably "Man On Your Mind" and "Cool Change."

Newer songs intended for next year's "The Net" album were generally inferior to the chestnuts surrounding them. Notably absent was the lush, expansive, hook-laden style of earlier LRB classics. In its desire to assert their hard-rocking attributes, the group may have temporarily lost sight of its greatest strength.

Held in reserve for a devastating encore was the Easybeats' 1969 hit "St. Louis," which brought the night's proceedings to a shuddering close.

GLENN A. BAKER

**ARETHA FRANKLIN  
STEPHANIE MILLS  
THE DAZZ BAND**

Admission: \$15, \$12.50  
Madison Square Garden  
New York

The last Budweiser Superfest concert of the summer was both successful and lengthy. According to Madison Square Garden officials, the Sept. 11 date was the largest grossing black concert in the venue's history, with every seat in the house sold. The evening began at 7:30 p.m. and didn't end until nearly 1:30 a.m., but union overtime costs were minimized due to the Garden's role as co-producer along with Budweiser and Michael Rosenberg.

Aretha Franklin, riding high with her Luther Vandross-produced "Jump To It" album, headlined with a rather spotty set. Backed by a large H.B. Barnum-conducted band, her energy level and concentration fluctuated. Only twice did she reach the emotional heights for which she has become legendary: when first Smokey Robinson and then Vandross came out to sing with her.

The contrast between her gospel shouts and

Robinson's crooning delivery on "I Want To Make It Up To You" was thrilling, as was the sight of these great vocalists on stage together. Vandross came out to sing a chorus of "Jump To It" with Franklin and show that he too could have had a hit with this bubbly dance tune.

Stephanie Mills' appearance was an unqualified triumph. Singing and commanding the stage with confidence, she ripped easily through pop dance hits like "Last Night" and "Sweet Sensation." Her version of "Feel The Fire" was wonderfully short on bombast; she interpreted Peabo Bryson's soul classic sweetly and with a fine sense of drama. Of the many times this reviewer has viewed Mills, this was definitely her most impressive performance.

Most of the Dazz Band's catalog is in the funk-rock mold of its top 10 single "Let It Whip," but as their brief opening set revealed, this Cleveland band overcomes monotony with fine harmonies and exciting choreography. The band's four vocalists, attired in stylish suits and trendy haircuts, recalled some of the dancing fire of the early Temptations.

Ashford & Simpson and Smokey Robinson, who also appeared on the bill, were reviewed here recently.

NELSON GEORGE

**ROMEO VOID**

Galactica 2000, Sacramento  
Admission: \$8.50

Whenever San Francisco's Romeo Void was mentioned before, it was always as an opening act "with great potential," or words to that effect. Now, the innovative new wave/jazz/rock group, which records for 415/Columbia, is a headliner. Unlike 90% of your graduating class, these folks are living up to their potential.

On Aug. 26 they took the stage at Galactica 2000, fighting a sound system that obscured their potent lyrics and captivating the audience with their tightly woven sound. They concentrated rather too much on material from their new album, "Benefactor" (which had only been out a matter of days and was totally unfamiliar to the crowd), but even the new songs were strong enough to work on first hearing. The more familiar material—"Never Say Never," "White Sweater," "Myself To Myself," "Present Tense"—has been honed in live performance to a dynamism so great the songs take on a life of their own.

Lead singer Deborah Iyall was less active than she has been in other shows, actually standing still as she delivered the "no love, no hope, and yet..." lyrics of her songs; her voice blended in and out of Peter Woods' guitar solos and Benjamin Bossi's sax lines as if they were three parts of the same instrument.

Romeo Void will need to vary their pace a bit as they begin to perform for less dedicated audiences; the songs can sound too much alike. And it was irksome to see them do the same one-hour-to-the-minute set that every band seems to be doing this summer (is this the influence of television, or what?). But their performance still confirmed the feeling that this is a band able to bridge the gap from exotic new music to exciting rock'n'roll.

ETHLIE ANN VARE

**BENNY GOODMAN  
RED NORVO-TAL FARLOW  
TRIO**

Jones Beach Theater  
Tickets: \$20, \$15, \$10

There was a cold wind blowing across the Long Island ocean front Aug. 26, but Benny Goodman, despite his 73 years, managed to warm things up while asserting that he is still the King of Swing.

But the two-and-a-half-hour concert was generally in a mellow mood, first set by the Norvo-Farlow trio, which featured intricate and gentle counterpoint played by vibist Norvo and guitarist Farlow.

They played for an hour in a program of nine selections that also included some swingers, from Sonny Rollins' "St. Thomas" to Fats Waller's "Jitterbug Waltz."

Goodman started off slowly with a quartet that included John Bunch on piano on a run-through of "Avalon." Things picked up as a trumpet, tenor sax and trombone were added. Trumpeter Spanky Davis wowed the crowd with a powerful "I Can't Get Started," and Goodman found his stride with searing clarinet solos on his old standard "Don't Be That Way" and a Dixieland excursion into "That's A Plenty."

Goodman did two encores, offering just what the crowd shouted for: "Sing, Sing, Sing" and his closing theme "Goodbye." **DOUGLAS E. HALL**

Survey For Week Ending 9/25/82

## 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).

- **FLEETWOOD MAC, LOVERBOY, JOHN COUGAR, JOHN WAITE**—\$732,770, 49,956, \$17.50 & \$15, Beach Club Concerts, Tangerine Bowl, Orlando, Fla., "Rock Superbowl XV," sellout, Sept. 4.
- **VAN HALEN, AFTER THE FIRE**—\$520,717, 43,212, \$12.50 & \$11.50, PMC Promotes, Forum, Los Angeles, three sellouts, Sept. 9-11.
- **FRANK SINATRA, CHARLIE CALLAS**—\$362,456, 13,435, \$50, \$20, & \$15, Frank J. Russo, Centrum, Worcester, Mass., house largest gross, house largest attendance, house fastest sellout, Sept. 2.
- **STEVIE WONDER**—\$332,043 (Canadian), 23,368, \$16, \$13, & \$10, Concert Prods. Int'l., Canadian Nat'l Exhibition Grandstand, Toronto, sellout, Sept. 2.
- **AL JARREAU, DAVID SANBORN**—\$308,912, 22,572 (25,000), \$15 & \$13.50, in-house promotion, Universal Amphitheatre, Universal City, Calif., four shows, Sept. 1, 3, 5.
- **RICK SPRINGFIELD, GREG KIHN BAND**—\$247,780 (Can.), 20,868, \$13, \$11, & \$9, Concert Prods. Int'l., Canadian Nat'l Exhibition Grandstand, Toronto, sellout, Aug. 31.
- **FLEETWOOD MAC, MEN AT WORK**—\$243,672, 18,079, \$15, \$12.50, & \$10, Electric Factory Concerts, Spectrum, Philadelphia, sellout, Sept. 11.
- **CLASH, BLACK UHURU**—\$235,125 (Can.), 19,914, \$13, \$11, & \$9, Concert Prods. Int'l., Canadian Nat'l Exhibition Grandstand, Toronto, sellout, Sept. 5.
- **BEACH BOYS, MINGLEWOOD BAND**—\$234,638 (Can.), 20,167, \$13, \$11, & \$9, Concert Prods. Int'l., Canadian Nat'l Exhibition Grandstand, Toronto, sellout, Sept. 3.
- **DIANA ROSS**—\$233,822, 16,139, \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, sellout, Aug. 26.
- **DOOBIE BROTHERS**—\$228,671, 17,000, \$15 & \$13.50, Bill Graham Presents, Univ. of Calif. Greek Theatre, Berkeley, two sellouts, Sept. 10-11.
- **FLEETWOOD MAC, ROCKETS**—\$209,780, 14,500 (15,000 capacity), \$15 & \$12.50, Brass Ring Prods./Beach Club Concerts, Omni, Atlanta, Sept. 2.
- **WILLIE NELSON, DELBERT McCLINTON**—\$208,950, 15,558 (17,000), \$13.75 & \$12.75, DiCesare Engler Prods./Main Stage Prods., Pittsburgh Civic Arena, Sept. 9.
- **NEIL DIAMOND**—\$205,457, 16,864, \$15, \$12.50 & \$10, Jerry Weintraub-Concerts West/in-house promotion, Ind. Univ. Assembly Hall, Bloomington, sellout, Sept. 9.
- **WILLIE NELSON, DELBERT McCLINTON**—\$182,385, 15,046, \$15, \$10 & \$5, Electric Factory Concerts, Spectrum, Philadelphia, sellout, Sept. 12.
- **BEACH BOYS, DEL SHANNON, JOHN COUGAR**—\$181,825 (Can.), 12,125 (14,000), \$15, Concert Prods. Int'l./Donald K. Donald/Don Jones, J.W. Little Stadium, London, Ont., Aug. 30.
- **REO SPEEDWAGON**, 707—\$178,958, 14,512, \$12.50, \$11.50 & \$10.50, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Sept. 8.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$177,267, 12,494 (14,259), \$15-\$10, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, Sept. 4.
- **OAK RIDGE BOYS, RONNIE MILSAP**—\$175,577, 29,006 (35,644), \$8, \$6 & \$3, in-house promotion, Minn. State Fair Grandstand, Falcon Hgts., two shows, Sept. 3.
- **SCORPIONS, IRON MAIDEN, GIRLSCHOOL**—\$165,278, 14,372, \$13 & \$11.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Sept. 4.
- **QUEEN, BILLY SQUIER**—\$157,404, 13,328 (15,000), \$12.50 & \$11.50, Avalon Attractions, Phoenix Coliseum, Sept. 10.
- **QUEEN, BILLY SQUIER**—\$140,064, 10,264 (16,696), \$14.50 & \$13.50, Peryscope Concerts/Donald K. Donald, Vancouver (B.C.) Coliseum, Sept. 4.
- **OAK RIDGE BOYS, RICKY SKAGGS**—\$138,442, 13,359 (16,628), \$13, \$10 & \$9, DuQuion (Ill.) State Fair Grandstand, two shows, Sept. 5.
- **JUDAS PRIEST, KROKUS, THE RODS**—\$138,229, 13,669, \$10.50, \$10 & \$9.50, Stone City Attractions, San Antonio Convention Center, sellout, Sept. 10.
- **HEART, JOHN COUGAR**—\$135,015, 13,181, \$10.50, \$10 & \$9.50, Schon Prods., Met Center, Minneapolis, sellout, Sept. 8.
- **QUEEN, BILLY SQUIER**—\$133,066, 10,969 (14,500), \$12.50 & \$10.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Sept. 7.
- **TED NUGENT, CHEAP TRICK, CONEY HATCH**—\$130,014 (Can.), 11,024 (16,000), \$13.50, \$11.50 & \$9.50, Concert Prods. Int'l., Canadian Nat'l Exhibition Grandstand, Toronto, Sept. 4.
- **BEACH BOYS, MINGLEWOOD BAND**—\$123,425 (Can.), 9,874 (12,000), \$12.50, Concert Prods. Int'l./Donald K. Donald/Bass Clef, Central Canadian Exhibition, Ottawa, Ont., Aug. 29.
- **GENESIS**—\$122,480, 10,847, \$11.50 & \$10.50, Cross Country Concerts/Harvey & Corky Prods., New Haven (Conn.) Coliseum, sellout, house attendance record, Aug. 25.
- **RUSH, RORY GALLAGHER**—\$120,049, 11,942, \$11 & \$10, Schon Prods., Omaha (Neb.) Civic Auditorium, sellout, Sept. 9.
- **DIANA ROSS**—\$115,615, 7,007 (9,954), \$16.50, Jam Prods., Metro Centre, Rockford Ill., Sept. 6.
- **CROSBY, STILLS, & NASH**—\$114,750, 8,500, \$13.50, Bill Graham Presents, Univ. of Calif. Greek Theatre, Berkeley, sellout, Sept. 4.
- **JUDAS PRIEST, KROKUS, THE RODS**—\$112,550, 11,185 (19,000), \$10.75 & \$10.25, Stone City Attractions, Reunion Arena, Dallas, Sept. 11.
- **REO SPEEDWAGON, SURVIVOR**—\$109,908, 10,041, \$12 & \$11, Sunshine Promotions, Ind. Univ. Hulman Civic Center, Terre Haute, sellout, Sept. 6.
- **HEART, JOHN COUGAR**—\$103,331, 10,600 (12,000), \$10.50 & \$9.50, Ruffino-Vaughn Prods., Birmingham (Ala.), Jeffers Civic Center, Sept. 12.
- **HEART, JOHN COUGAR**—\$101,721, 8,988 (12,000), \$11, Brass Ring Prods., Omni, Atlanta, Sept. 13.
- **SANTANA**—\$99,056, 8,500, \$13 & \$11.50, Bill Graham Presents, Univ. of Calif. Greek Theatre, Berkeley, sellout, Sept. 5.
- **APRIL WINE, EDDIE MONEY**—\$98,535, 9,317, \$10.50 & \$9.50, Feyline Presents, Coliseum, Denver, sellout, Sept. 11.
- **JIMMY STURR & HIS ORCHESTRA**—\$91,550, 18,310 (outdoors—no capacity), \$5, in-house promotion, Action Park, Vernon, N.J., Sept. 5.

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## TAPE PLANTS SAY BUSINESS UP

## Pressing Declines In Nashville

• Continued from page 9

United Pressing operations. United, the singles-pressing arm of Talbot's operation, averages approximately 350 clients per month through the plant.

Talbot claims that Precision and United are not suffering as badly as other Nashville pressing plants, partly because of the company's 15-year reputation, and partly because it just finished two of its highest-grossing years.

"This year, we'll be down about 15%," Talbot says. "Our annual unit volume on the LP side will go from 3.5 million albums to somewhere under three million, and United's annual singles volume will probably end up slipping from 14 million to about 12 million."

Talbot believes that Nashville record manufacturers stand to ride

out the dismal fiscal crisis better than pressing operations in other geographic areas because of country's continued sales strength.

"Nashville plants get a lot of walk-in street business from custom labels and small acts. And gospel has, if anything, increased its production this year," Talbot says.

Nashville's youngest manufacturing operation is Volunteer Record Pressing in Murfreesboro, headed by president Jimmy Lenahan. Two years ago, Volunteer suffered a blow when TK Productions in Florida, one of its major accounts, closed its doors. Since then, the economy has cut the firm's custom business by as much as 50% at times, although gospel continues to be a profit-maker.

With only one or two shifts in operation three days a week, Volunteer

is turning out approximately 125,000 to 150,000 albums a month, and about 100,000 singles in the same time period. Surprisingly, Lenahan says that he is noticing more custom EPs coming through the plant.

If pressing companies face tough times, however, their tape duplicating equivalents in town report a brighter picture.

IPC Tapes' Jerry Moore estimates a 20% increase in business from the preceding year, especially in the area of blank audio tape sales, which he says now account for a hefty 30% share of IPC's volume.

"Blank and prerecorded audio/video cassette sales have gone up almost 50% in the last year," he says, citing a volume of close to one million units.

Moore's optimism is echoed by Jerry Hutchinson, president and co-owner of National Tape Corp. Hutchinson, formerly with GRT's Nashville duplicating plant, purchased the operation three years ago. In 1980, NTC logged 765,000 tapes duplicated, a figure that he anticipates reaching as high as 1.8 million by the end of this fiscal year. In terms of revenue, Hutchinson expects to be up about \$100,000 over 1981.

Tape duplicators say they are averaging a 10 to one ratio of cassettes to 8-tracks. They give 8-tracks about two more years before succumbing to cassette dominance, even in such 8-track stronghold areas as country and r&b.

Although record pressing operations have been forced to pass along various price increases to customers, tape duplication facilities here claim they have thus far continued to absorb their own cost hikes internally.

"Our profit margin may be somewhat lower this year because of overhead escalation and supply cost factors," says NTC's Hutchinson. "But our overall business volume will definitely be greater."

## CMA SETS SEMINAR ON EUROPE

NASHVILLE—A European market seminar, "Breaking In Britain," will be conducted by the Country Music Assn. in Nashville's Hyatt Regency Oct. 12, 2:00-4:00 p.m. A panel of industry leaders from England will lead the session for CMA, which opened its European office in London in February.

An overview of the market's size and economics will be presented, with individual panelists offering detailed insights into record marketing strategies, the charts, media opportunities and limitations, sub-publishing activities and the importance of touring.

Panelists already selected include: Rodney Burbeck, editor of the trade magazine Music & Video Week; John Billingham, head of BBC's International Recordings Unit; Stuart Watson, managing director of MCA Records, U.K.; Mervyn Conn of Mervyn Conn Productions; and Tony Peters, general manager of Acuff-Rose Music, Ltd. Moderator will be Ralph Peer II, co-chairman of CMA's international development committee, and CMA European director Ed Benson will participate. There is no admission or registration charge.



WAYLON WONDERS—Waylon Jennings, left, ponders a question posed by Chuck Morgan, host of Music Country Network, a national music/interview radio program broadcast live nightly from Nashville.

## BOARD ELECTION OCT. 14

## CMA Names Candidates

NASHVILLE—The CMA has announced nominations for the upcoming board of directors election, scheduled to be held during the Oct. 14 annual membership meeting at Opryland Hotel. One director in each of 12 membership categories will be elected, along with three directors at large. Terms are two years.

The CMA is now mailing proxy forms for members who will be unable to attend the general membership meeting. Proxies must be returned to Deloitte Haskins & Sells by 9 p.m. on Oct. 4 for eligibility.

The following are the nominations made by the CMA board. Additional nominees may be added from the floor at the Oct. 14 meeting.

In the advertising agency category: Richard McCullough, J. Walter Thompson Co., Chicago; Gerrold R. Rubin, Needham, Harper and Steers, L.A.; Jack Walz, BOA-BBDO, Inc., Atlanta.

Artist/musician category: Charlie Daniels, Barbara Mandrell, Dottie West.

Artist agent/manager: Jim Halsey, Jim Halsey Co., Inc., Tulsa; Stan Moress, Scotti Brothers Artists Management, Santa Monica; Tandy Rice, Top Billing International, Nashville.

Composer: Bill Anderson, Bob Montgomery, Ben Peters.

Disk jockey: Ramblin' Lou Schriever, WXRL, Lancaster, N.Y.; Dale Turner, WSAI, Cincinnati.

International: Leonard Rambeau, Balmur Ltd., Toronto.

Publication: Jim Duncan, Radio & Records, L.A.; Bill Gavin, the Ga-

vin Report, San Francisco; Ed Konick, Country Song Round-up, Derby, Conn.

Publisher: Tom Collins, Tom Collins Productions, Nashville; Buddy Killen, Tree International, Nashville; Bill Lowery, the Lowery Group, Atlanta; Cliffio Stone, ATV Music, L.A.

Radio/TV: Don Nelson, KSON, San Diego; Reg Dunlap, Multi-Media Programs Production, Inc., Nashville.

Record company: Chic Doherty, MCA Records; Lynn Shults, Capitol/EMI America/Liberty, Nashville; Andrew Wickham, Warner Bros. Records, Burbank; Bob Sherwood, CBS, N.Y.

Record Merchandiser: Barrie Bergman, the Record Bar, Inc., Durham; Hutch Carlock, Music City Record Distributors, Nashville.

Talent buyer/promoter: Dan Fleenor, Fleenor Production Co., Birmingham; Sam Fulca, Kansas Coliseum, Wichita; C.K. Spurlock, Country Shindig, Hendersonville, Tenn.; Joe Sullivan, the Sound Seventy Corp., Nashville.

At-large: James Bowen, Elektra/Asylum Records, Nashville; Ed Boyd, Columbia Pictures Communications, Burbank; Connie Bradley, ASCAP, Nashville; Sal Chiantia, National Music Publishers Assn., N.Y.; Ken Kragen, Kragen & Co., L.A.; Charles Renwick, Plantation Cablevision, Hilton Head, S.C.; Irving Waugh, Irving Waugh Productions, Nashville.

Incumbent board members will be serving the second year of their term in each of the above categories.

## Assn. To Offer Radio 'Hotline'

NASHVILLE — Country radio stations will have access to free daily "hotline" reports direct from the Country Music Assn. convention Oct. 11-15 in Nashville.

The service, provided for the third year in a row by the Grand Ole Opry and CMA, is designed to bring radio stations' listeners immediate news developing at the convention and interviews with country artists. Reports by a roving "hotline" reporter

will be pre-taped and fed to stations over a special phone line in 90-second spots each morning and afternoon, with a three-minute wrap-up transmitted each evening.

The limited number of available phone lines are being reserved for stations on a first-come, first-served basis. Requests for the service should be made by writing to: Hot Line Reports, 1514 South St., Nashville, Tenn. 37212.



Billboard photo by Edward Morris

RICKY SKAGGS WEEKEND—Chatting with a crowd of friends and townspeople in Louisa, Ky., Ricky Skaggs and his wife, Sharon White (of Elektra's new group the Whites) wait for the official ceremonies to start at "Ricky Skaggs Weekend." In addition to being made a Kentucky Colonel, the Epic Records artist had a street named in his honor.

## New On The Charts



KELLY LANG

"Lady, Lady" — ★

Even though "Lady, Lady" is Kelly Lang's first record release, the 15-year-old singer is no stranger to the stage. She has opened for such acts as Tom T. Hall and Ronnie McDowell and recently performed at the 1982 Jamboree In The Hills in Wheeling, W. Va.

The multi-talented entertainer plays guitar, piano, banjo and sometimes drums. She has won numerous talent contests and is a repeat performer on the "Ralph Emery Show" in Nashville. In Tulsa, Lang opened twice for Jerry Reed at the popular Las Vegas-style showroom, Ziegfeld's.

On Sept. 25-26, Lang will be performing at Chicago's Harvest Moon Festival, which is expected to draw as many as 50,000 country fans.



YOUNGER SHOWCASE—MCA's newest duo, the Younger Brothers, perform at a debut Nashville showcase held at the Stockyards.

# Billboard® Hot Country Singles

Survey For Week Ending 9/25/82

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SEPTEMBER 25, 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	2	15	<b>WHAT'S FOREVER FOR</b> —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	35	40	6	<b>THE KILLING KIND</b> —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	68	72	4	<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	
2	6	9	<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	36	42	4	<b>OPERATOR, LONG DISTANCE PLEASE</b> —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111	69	71	5	<b>ALICE IN DALLAS (SWEET TEXAS)</b> —Wyvon Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)	
3	1	12	<b>SHE GOT THE GOLDMINE (I Got The Shaft)</b> —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	37	43	5	<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	70	76	3	<b>STILL THE ONE</b> —Thrasher Brothers (J. Foglesong) J. Hall, J. Hall; Siren, BMI; MCA 52093	
4	5	13	<b>BIG OLE BREW</b> —Mel McDaniel (Larry Rogers) R. Smith; Fourth Floor/Bad Ju-Ju, ASCAP; Capitol 5138	38	28	15	<b>FOOL HEARTED MEMORY</b> —George Strait (B. Mevis) B. Hill, B. Mevis; Make Bellevue/Welback, ASCAP; MCA 52066	71	77	3	<b>THE TROUBLE WITH HEARTS</b> —Roy Head (E. Kilroy) Lathan, J. Davis, L. Kingston; Windy, BMI/Petewood, ASCAP; MSD 146	
5	9	11	<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	39	54	2	<b>HEARTBROKE</b> —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	72	60	6	<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)	
6	10	9	<b>I WISH YOU COULD HAVE TURNED MY HEAD</b> —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	40	21	17	<b>I'M NOT THAT LONELY YET</b> —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	73	84	2	<b>ARE WE IN LOVE (OR AM I)</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quilan, D. Prittmmer; Collins Court, ASCAP; Townhouse-1061 (Capitol)	
7	11	8	<b>YESTERDAY'S WINE</b> —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	41	59	2	<b>WE DID BUT NOW YOU DON'T</b> —Conway Twitty (C. Twitty) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	74	79	3	<b>MEMORY MACHINE</b> —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Windy, BMI/Petewood, ASCAP; MSD 1015	
8	12	9	<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	42	46	6	<b>(I'M NOT) A CANDLE IN THE WIND</b> —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	75	61	6	<b>SOME NEVER STAND A CHANCE</b> —The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285	
9	4	12	<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	43	50	4	<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	76	NEW ENTRY	NEW ENTRY	<b>I'D DO IT ALL AGAIN</b> —Jerry Lee Lewis (E. Kilroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962	
10	13	9	<b>HEY BABY</b> —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	44	35	17	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	77	NEW ENTRY	NEW ENTRY	<b>REDNECK GIRL</b> —Bellamy Brothers (D & H Bellamy) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	
11	16	8	<b>HE GOT YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeeongs, ASCAP; RCA 13286	45	49	6	<b>SOUTHERN FRIED</b> —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	78	64	14	<b>YOU TURN ME ON, I'M A RADIO</b> —Gail Davies (G. Davies) J. Mitchell; Crazy Cow, BMI; Warner Bros. 7-29972	
12	18	7	<b>LET IT BE ME</b> —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	46	58	3	<b>STEP BACK</b> —Ronnie McDowell (B. Killen) C. Morris; Cross Keys, BMI; Epic 03203	79	88	2	<b>IN BETWEEN LOVERS</b> —Stephanie Winslow (R. Ruff) B. Stone; Rock Garden, BMI; Primero/Curb-1012	
13	17	8	<b>LIVIN' IN THESE TROUBLED TIMES</b> —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	47	53	4	<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	80	82	3	<b>LAST TRAIN TO HEAVEN</b> —Boxcar Willie (J. Martin) G. Workman, J. Shuster; Column 1, ASCAP; Main Street 953 (Capitol)	
14	3	14	<b>DANCING YOUR MEMORY AWAY</b> —Charly McClain (Chuck) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	48	37	18	<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	81	89	2	<b>YOU TO COME HOME TO</b> —Dean Dillon (E. Kilroy) C. Phillips; Char-Mela, ASCAP; RCA 13295	
15	8	13	<b>THIS DREAM'S ON ME</b> —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	49	55	4	<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	82	NEW ENTRY	NEW ENTRY	<b>WILD AND BLUE</b> —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	
16	24	6	<b>MISTAKES</b> —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Marwah/Sweet Glenn, BMI; MCA 52097	50	62	3	<b>SURE FEELS LIKE LOVE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	83	NEW ENTRY	NEW ENTRY	<b>JUST HOOKED ON COUNTRY (PART II)</b> —Albert Coleman's Atlanta Pops (A. Coleman) Not listed; Not listed; Epic 34-03215	
17	7	13	<b>WHATEVER</b> —The Statler Brothers (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	51	30	11	<b>GET INTO REGGAE COWBOY</b> —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	84	NEW ENTRY	NEW ENTRY	<b>THE END OF THE WORLD</b> —Judy Taylor (B. Logan) S. Dee, A. Kent; Summit, ASCAP; Warner Bros. 7-299913	
18	23	8	<b>SHE'S LYING</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	52	57	7	<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)	85	NEW ENTRY	NEW ENTRY	<b>LET'S GET CRAZY AGAIN</b> —Diane Pfeifer (K. Lening) M. Clark, T. Seals; Warner-Tamerlane/Two Sons/Flying Dutchman/W.B., BMI/ASCAP; Capitol 5154	
19	27	5	<b>CLOSE ENOUGH TO PERFECT</b> —Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294	53	63	3	<b>SHE CAN'T GET MY LOVE OFF THE BED</b> —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	86	NEW ENTRY	NEW ENTRY	<b>WHAT A WAY TO SPEND THE NIGHT</b> —Zella Lehr (M. Sherrill) M. Sherrill, T. Seals; Algee/W.B./Two Songs, BMI/ASCAP; Columbia 18-03164	
20	15	12	<b>DREAMS DIE HARD</b> —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967	54	44	11	<b>LOVE BUSTED</b> —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	87	NEW ENTRY	NEW ENTRY	<b>THE BEER DRINKIN' SONG</b> —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)	
21	25	8	<b>SOUL SEARCHIN'</b> —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	55	75	2	<b>IT AIN'T EASY BEIN' EASY</b> —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	88	NEW ENTRY	NEW ENTRY	<b>LADY, LADY</b> —Kelly Lang (not listed) S. Harris; Blackwood, BMI; Soundwaves 4681 (MSD)	
22	29	5	<b>YOU'RE SO GOOD WHEN YOU'RE BAD</b> —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	56	66	3	<b>16TH AVENUE</b> —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	89	87	3	<b>HE DON'T MAKE ME CRY</b> —Kippi Brannon (C. Howard, Jr.) S. Pickard; Tomake, ASCAP; MCA 52096	
23	26	10	<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	57	41	16	<b>HEAVENLY BODIES</b> —Earl Thomas Conley (M. Larkin, E. T. Conley) E. Lifton, G. Nissenon; Blue Moon/Merlark/April, ASCAP; RCA 13246	90	NEW ENTRY	NEW ENTRY	<b>HAPPY COUNTRY BIRTHDAY</b> —Ronnie Rogers (T. West) R. Rogers; Blendingwell, BMI; Lifesong 45118	
24	31	5	<b>BREAK IT TO ME GENTLY</b> —Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 9822	58	47	11	<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	91	45	12	<b>I'LL BE YOUR MAN AROUND THE HOUSE</b> —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	
25	14	15	<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	59	51	15	<b>SHE'S PLAYING HARD TO FORGET</b> —Eddy Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	92	86	3	<b>16 LOVIN' OUNCES TO THE POUND</b> —Don Lee (D. Lee) D. Lee, B. Duncan, B. R. Jones, J. R. Halper; Maplesville/Faniork/Country Moon, BMI/ASCAP; Crescent 103	
26	32	6	<b>LOVE'S GONNA FALL HERE TONIGHT</b> —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	60	56	7	<b>WALK ME 'CROSS THE RIVER</b> —Jeri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)	93	73	9	<b>IF MY HEART HAD WINDOWS</b> —Amy Wooley (R. Chancey) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084	
27	33	7	<b>YOU STILL GET TO ME IN MY DREAMS</b> —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tape, BMI/ASCAP; Epic 14-03064	61	48	7	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> —Terri Gibbs (E. Penny) E. Penny; Chirfin, ASCAP; MCA-52088	94	70	7	<b>BACK TO BELIEVING AGAIN</b> —Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Welk), BMI; Elektra/Curb 769995	
28	38	4	<b>WAR IS HELL (ON THE HOMEFRONT TOO)</b> —T.G. Sheppard (B. Killen) C. Pulnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	62	67	6	<b>WOMEN IN LOVE</b> —Kin Vassy (L. Rogers) B. McDill; Hall-Clement (Welk Group), BMI; Liberty 1469	95	68	18	<b>AIN'T NO MONEY</b> —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	
29	34	9	<b>NEW WAY OUT</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	63	65	6	<b>IF YOU COULD SEE YOU THROUGH MY EYES</b> —Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDI 68178	96	74	8	<b>GEORGIA ON A FAST TRAIN</b> —Johnny Cash (I. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058	
30	19	13	<b>NOTHING BUT THE RADIO ON</b> —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	64	69	4	<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)	97	83	10	<b>I'M DRINKIN' CANADA DRY</b> —Burrillo Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS)	
31	20	14	<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	65	78	2	<b>A WOMAN'S TOUCH</b> —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	98	85	3	<b>TENNESSEE SATURDAY NIGHT</b> —Roy Clark (R. Clark) B. Hughes; Rightsong, BMI; Churchill 94007 (MCA)	
32	36	7	<b>MAKIN' LOVE FROM MEMORY</b> —Loretta Lynn (O. Bradley) Nida Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	66	80	2	<b>THAT'S WHAT I GET FOR THINKING</b> —The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Welk Music Group), BMI; Mercury 76178 (Polygram)	99	52	11	<b>BACK IN DEBBIE'S ARMS</b> —Tom Carlie (G. Kennedy) T. Carlie, Opa-looka, ASCAP, Door Knob 82-180	
33	39	5	<b>EVER, NEVER LOVIN' YOU</b> —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	67	NEW ENTRY	NEW ENTRY	<b>STAY A LITTLE LONGER</b> —Mel Tillis (J. Bowen) T. Duncan, B. Sills; Red River, BMI; Elektra 7-69963	100	81	18	<b>I DON'T CARE</b> —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	
34	22	12	<b>YOUR BEDROOM EYES</b> —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (MSD)	68	NEW ENTRY	NEW ENTRY						

☆ 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).

## Nashville Scene

By KIP KIRBY

Seventeen years: that's how long it's been since singer Tom Jones has done an in-store appearance. But Jones is serious about his new career as a country artist, and he wants to give every effort to promoting his latest Mercury release, "Tom Jones Country." So on Sept. 13, Jones broke his 17-year retail absence by appearing at Sound Warehouse in Houston. The event was tied in neatly with the Special Olympics—50 cents from each "Tom Jones Country" album sold went to the handicapped athletes' fund.

Scene understands that radio station WIBJ, which airs in Jackson, Tenn., has begun a boycott of all George Jones records. The station's at-

titude is that if Jones can't show up in person to perform for his fans, he won't get reciprocal airplay. At least, not on WIBJ.

Watch for Porter Wagoner, now signed to Warner/Viva Records, to release the first single from Clint Eastwood's "Honky Tonk Man" soundtrack, coming in October. The title of the single is "Turn The Pencil Over" . . . ("And Erase Me From Your Mind"?) . . . Also watch for Ray Price to sign with Viva, now that he's left Dimension Records in Nashville.

Johnny Paycheck's troubles with the IRS con-



tinue, as all his belongings now sit boxed up in a warehouse while a federal bankruptcy court decides what to do about the singer's debts. Paycheck's items were supposed to be auctioned off last week by the IRS in a last-ditch attempt to raise money to settle his personal income tax bill of more than \$100,000. . . . But a half hour before the sale was to begin, Paycheck filed a federal bankruptcy petition to stay the auction. Included in the public auction were nearly all Paycheck's belongings, from a Mickey Mouse cassette player to his stage clothes.

Elektra group Snuff performed in Nashville with Leon Russell last week, after doing a Labor Day concert that raised \$40,000 in Roanoke for the annual Muscular Dystrophy fund drive via Jerry Lewis' telethon.

Razzy Bailey has been staying busy videotaping segments of his new syndicated show, "Razzy." Guests so far have been Lee Greenwood, Earl Thomas Conley, Dickey Lee, John Conlee, Sylvia and Tennessee Express. "Razzy" will feature two guests per show plus glimpses around Nashville by the affable host. (What we were wondering is, will there be any "razzing" of the guests?)

Former WIRK-FM music director Perry Wunderlin phoned us the other morning to mention that he's left the West Palm Beach station and would love to relocate to another country market after four years in the sunny climes. Okay, Perry, but don't call us back if you start getting offers from Anchorage and Oshkosh and Boise.

Two local songwriters, Carlotta McKee and

Jay Patten, are so excited by the valiant Atlanta Braves' pennant race that they've penned an ode to the team. It's called "Atlanta's Burning," and since it's been out on Atlanta-based Robox Records, sure enough, the Braves have been winning. The record's lead vocals are done by Nashville entertainer Pat McLaughlin, though the label copy lists him as "The Fans." (Why not? A little double-tracking and some stacked vocals, and there you've got it—a crowd of fans on record.)

There is one thing for sure that Jerry Reed isn't getting these days—and that's the shaft. "She Got The Goldmine (I Got The Shaft)" stayed two weeks at No. 1, and Reed's got his

(Continued on page 48)

# LOOK WHO'S BEEN WAITING FOR THIS NEW RICKY SKAGGS ALBUM.

**WILLIE  
NELSON**

THE PUREST  
SINGER  
I'VE HEARD  
SINCE IRA  
LOUVIN.

RICKY  
SKAGGS IS  
THE BRIGHT-  
EST THING  
THAT HAS  
HAPPENED  
TO COUNTRY  
MUSIC.

**MERLE  
HAGGARD**

**CHARLIE  
DANIELS**

THE  
FRESHEST  
SOUND THAT  
I'VE HEARD  
IN A LONG  
TIME.

I HOPE HE  
STAYS  
LIKE HE IS,  
SINGING  
THE REAL  
COUNTRY  
SONG.

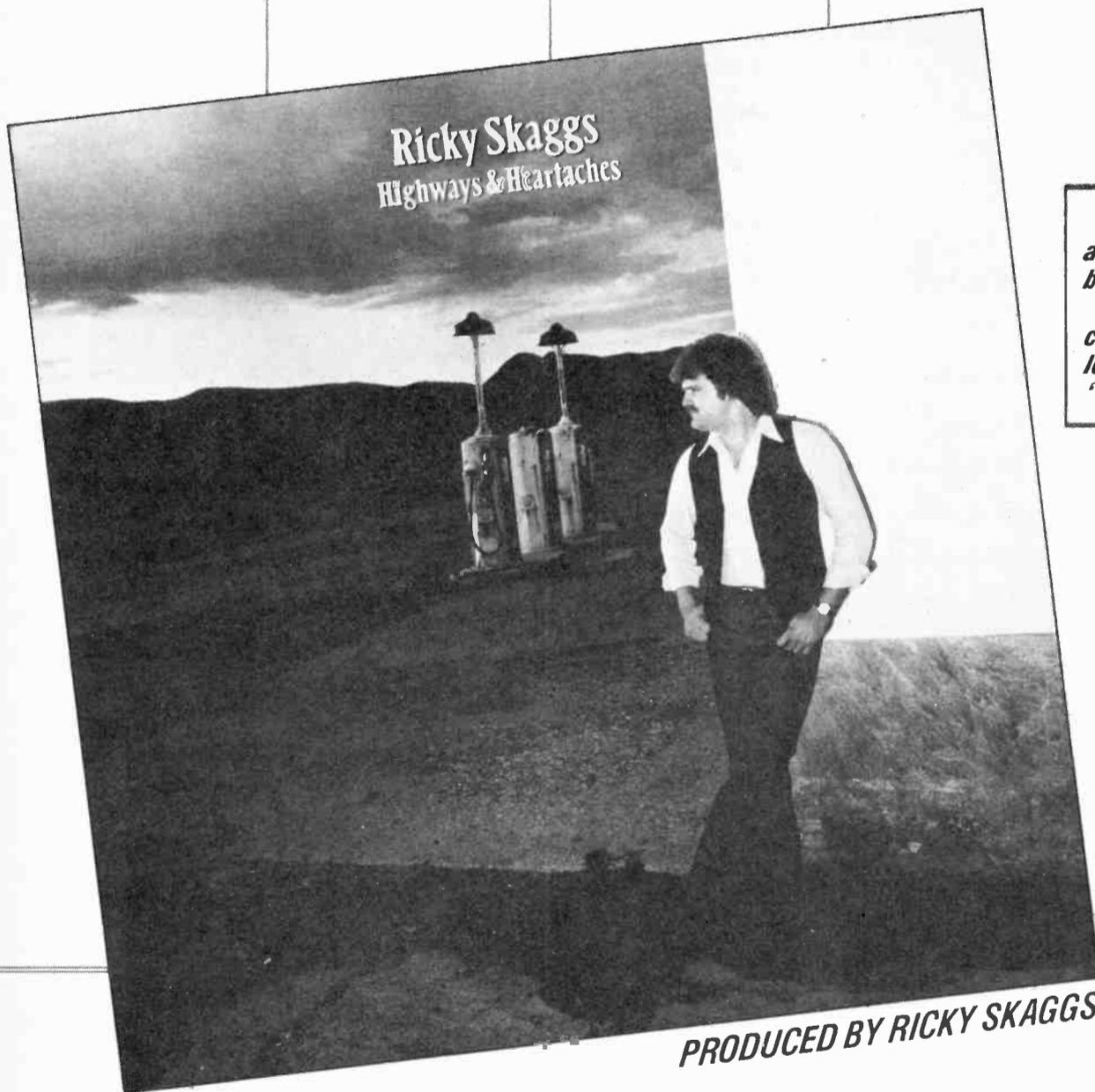
**ROY  
RACUFF**

**EARL  
ESCRUGGS**

HE'S A  
GREAT  
VOCALIST,  
SUPER PICKER,  
AND PRODUCER,  
AND MOST  
IMPORTANTLY  
A REAL  
GENTLEMAN.

HE'S AS  
GOOD AS  
CHICKEN  
FRIED STEAK.

**EMMYLOU  
HARRIS**



Everyone loves Ricky Skaggs. His Epic debut album produced four hits (two of them #1!) and has been topping the LP charts for nearly a year. Now America's love affair with Ricky Skaggs continues with "Highways And Heartaches," the long awaited album that includes the newest hit "Heartbroke" (34-03212).

**RICKY SKAGGS, "HIGHWAYS AND HEARTACHES"** FE 37996.  
(YOU'RE PROBABLY WAITING FOR IT TOO.) ON **Epic** RECORDS AND TAPES.

# Billboard® Hot Country LPs™

Survey For Week Ending 9/25/82

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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	27	<b>ALWAYS ON MY MIND</b> ▲ Willie Nelson, Columbia FC 37951	40	37	104	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586 CBS
2	3	47	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193 CBS	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL-1-4348 RCA
3	2	28	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL1 4229 RCA	42	41	33	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643 WEA
4	4	15	<b>JUST SYLVIA</b> Sylvia, RCA AHL-1-4263 RCA	43	43	70	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
5	5	14	<b>INSIDE</b> Ronnie Milsap, RCA AHL-1-4311 RCA	44	44	25	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol) CAP
6	9	5	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Motion Picture Soundtrack MCA 6112 MCA	45	36	23	<b>HEART BREAK EXPRESS</b> Dolly Parton, RCA AHL-1-4289 RCA
7	8	46	<b>BIG CITY</b> Merle Haggard, Epic FE 37593 CBS	46	40	43	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106 CBS
8	6	10	<b>LOVE WILL TURN YOU AROUND</b> ● Kenny Rogers, Liberty LO-51124 CAP	47	48	20	<b>AMAZING GRACE</b> Cristy Lane, Liberty 51117 CAP
9	7	10	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688 WEA	49	51	68	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995 CBS
10	11	23	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA	50	46	41	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209 MCA
11	12	13	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC-37570 CBS	51	53	99	<b>CIMARRON</b> Emmylou Harris, Warner Bros. BSK 3603 WEA
12	10	19	<b>THE MAN WITH THE GOLDEN THUMB</b> Jerry Reed, RCA AHL1-4315 RCA	51	53	99	<b>GREATEST HITS</b> ▲ The Oak Ridge Boys, MCA 5150 MCA
13	13	17	<b>QUIET LIES</b> Juice Newton, Capitol ST-12210 CAP	52	47	14	<b>LOVE TO BURN</b> Ronnie McDowell, Epic FE-38017 CBS
14	15	80	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL1 3930 RCA	53	54	11	<b>THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS</b> Roy Clark, Churchill CR-9421 MCA
15	14	33	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1-60005 WEA	54	54	11	<b>THE HOTTEST NIGHT OF THE YEAR</b> Anne Murray, Capitol-ST-12225 CAP
16	17	56	<b>THE PRESSURE IS ON</b> ● Hank Williams Jr., Elektra/Curb 5E 535 WEA	55	50	102	<b>GREATEST HITS</b> ▲ Ronnie Milsap, RCA AAL1-3772 RCA
17	18	53	<b>GREATEST HITS</b> ▲ Willie Nelson, Columbia KC2 37542 CBS	56	55	79	<b>JUICE</b> ▲ Juice Newton, Capitol ST-12136 CAP
18	19	10	<b>THE LEGEND GOES ON</b> The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL	57	64	2	<b>AFTER ALL THESE YEARS</b> Tompall & The Glaser Brothers, Elektra E-60148 (WEA) WEA
19	20	15	<b>SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)</b> Moe Bandy, Columbia FC 38009 CBS	58	NEW ENTRY	NEW ENTRY	<b>A TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FE-38203 CBS
20	22	11	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320 MCA	59	60	229	<b>STARBUCK</b> ▲ Willie Nelson, Columbia JC 35305 CBS
21	16	21	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305 MCA	60	49	57	<b>STEP BY STEP</b> ● Eddie Rabbitt, Elektra 5E 532 WEA
22	23	10	<b>TOO GOOD TO HURRY</b> Charly McClain, Epic FE 38064 CBS	61	52	12	<b>FAMILY AND FRIENDS</b> Ricky Skaggs, Rounder 0151 IND
23	25	9	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975 CBS	62	61	86	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330 WEA
24	21	18	<b>IN BLACK &amp; WHITE</b> Barbara Mandrell, MCA 5295 MCA	63	65	104	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol S00 12110 CAP
25	26	101	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty L00 1072 CAP	64	57	150	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235 WEA
26	27	10	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047 POL	65	NEW ENTRY	NEW ENTRY	<b>THE BEST OF WILLIE</b> Willie Nelson, PCA-AHL-1-4420 RCA
27	28	7	<b>THIS DREAM'S ON ME</b> Gene Watson, MCA 5302 MCA	66	67	27	<b>SEASONS OF THE HEART</b> John Denver, PCA AHL1 4256 RCA
28	24	18	<b>NUMBER ONES</b> Conway Twitty, MCA 5318 MCA	67	62	79	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965 CBS
29	32	4	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397-1 WEA	68	66	178	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AAL1-3378 RCA
30	29	120	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL1-3644 RCA	69	68	11	<b>SUGAR FREE</b> Dave Rowland, Elektra E1-60011 WEA
31	42	5	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120 CAP	70	69	7	<b>TALK TO ME</b> Cindy Hurl, Churchill CR-9422 MCA
32	34	52	<b>STRAIT COUNTRY</b> George Strait, MCA 5248 MCA	71	58	47	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra 5E 545 WEA
33	35	31	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294 MCA	72	59	6	<b>OH GIRL</b> Con Hunley, Warner Brothers 1-23693 WEA
34	31	29	<b>BLACK ON BLACK</b> Waylon Jennings, RCA AHL1 4247 RCA	73	70	64	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty L00 1108 CAP
35	45	2	<b>CONWAY'S #1 CLASSICS, VOL. I</b> Conway Twitty, Elektra E1-60115 (WEA) WEA	74	63	15	<b>PISTOL PACKIN' MAMA</b> Hoyt Axton, Jeremiah JH-5003 IND
36	30	22	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306 MCA	75	74	24	<b>CHARLEY SINGS EVERYBODY'S CHOICE</b> Pride, RCA AHL1-4287 RCA
37	38	21	<b>BUSTED</b> John Conlee, MCA 5310 MCA				
38	39	9	<b>STICKIN' TOGETHER</b> The Kendalls, Mercury SRM-1-4046 (Polygram) POL				
39	33	22	<b>WHEN WE WERE BOYS</b> The Bellamy Brothers, Elektra/Curb E1-60099 WEA				

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# Country Nashville Scene

Continued from page 46

own syndicated variety special due to air later this year. Produced by Jim Owens Entertainment in Nashville, the show will feature Glen Campbell, buddy Burt Reynolds, Brenda Lee, Louise Mandrell and the Statler Brothers. Also on the show with Reed will be his daughter, Seidina, who's pursuing her own singing career. Remember James Brown? Hey, remember his outrageous Famous Flames? Well, they're back

in the studio, here in Nashville, and what they're cutting is what you'd expect with a name like this: hot. The Flames don't have a label yet, but they aren't worried. "We've moved to rural Tennessee and we've been taking it easy," says Bobby Byrd, member of the original group which funk'd out a lot of radio charts in the 1960s behind James Brown. "But we've regrouped to record this album." With Millie Jackson in and out of town to

record, the Crusaders cutting here last year, B.B. King here as well earlier this year, Ray Charles signing with CBS Nashville and doing some tracks, and now the Famous Flames back in action, Nashville is starting to show its r&b soul.

"Always On My Mind," nominated for CMA awards in song of the year and single of the year categories, is one of those tunes that keeps coming back around. It was a hit single for Brenda Lee, produced by Owen Bradley, in the late '60s, then a big record for Elvis Presley in the early 1970s. It was a top 20 country single for John Wesley Ryles a few years back, and now, of course, it's Willie Nelson's ticket to ride for 1982. It's even scheduled to be released in an upcoming album featuring old Presley masters.



Billboard photo by Rick Henson  
**AUSTIN AQUA-FEST**—Bobby Bare, left, and Johnny Duncan, right, visit with Ronnie Spillman, president of Encore Talent, Inc., prior to their concert at the Aqua-Fest in Austin where they played to a crowd of more than 20,000.

## CMA Poster Boosts Awards

NASHVILLE—The Country Music Assn. has created a poster promoting this year's CMA awards show and boosting October as "Country Music Month." The poster, designed for retailers' in-store use, shows pictures of CMA's 1982 Entertainer of the Year nominees—Alabama, Barbara Mandrell, Willie Nelson, the Oak Ridge Boys and Ricky Skaggs.

To receive the free CMA poster, contact the organization at P.O. Box 22299, Nashville, Tenn. 37202, or call (615) 244-2840.

## Changes Set At Sugartree Records

NASHVILLE — Sugartree Records has signed a distribution pact with Nationwide Sound Distributors and restructured its label staff, which is headquartered in St. Petersburg, Fla.

General manager will be Fred Barrett. Annette Alderson serves as administrative assistant. Producer Chuck Sagle will produce Sugartree artist Clifford Russell.

## Chart Fax

# 'Forever' Finally Puts Murphey In The Top Spot

By ROBYN WELLS

Producer Jim Ed Norman has three songs in the top 10 this week, including the top two singles. He's represented by Michael Murphey's "What's Forever For" (No. 1); Mickey Gilley's "Put Your Dreams Away" (number two); and Anne Murray's "Hey Baby" (number 10). "What's Forever For" is Norman's third chart-topper so far this year, following Gilley's "Lonely Nights" and Janie Fricke's "Don't Worry About Me, Baby."

"What's Forever For" also is Murphey's first No. 1 single. His previous best country showing was "A Mansion On The Hill," which peaked at 36 in 1976. "Wildfire" topped out at three on the pop chart in 1975, but didn't cross to the country chart.

Murphey becomes the sixth artist this year to reach the country summit for the first time, following Gene Watson, Juice Newton, Ed Bruce, Ricky Skaggs and George Strait. Two more artists—David Frizzell and Fricke—have also notched their first No. 1 tune as solo acts this year. Frizzell previously reached the top spot in 1981 with "You're The Reason God Made Oklahoma," his debut duet with Shelly West. Fricke previously shot to the top in 1978 by contributing vocals on Charlie Rich's "On My Knees."

"What's Forever For" also is the first No. 1 single this year for songwriter Rafe Van Hoy, whose credits include "Golden Ring," George Jones and Tammy Wynette's 1976 duet chart-topper. Finally, "What's Forever For" is the second No. 1 single for Liberty in four weeks, following on the heels of Kenny Rogers' "Love Will Turn You Around." Prior

to Rogers' topper, Liberty had been shut out of the No. 1 country spot completely in 1982.

For the first time in recent history, a single has re-charted. "Just Hooked On Country" by Albert Coleman's Atlanta Pops Orchestra re-enters the chart at starred 83 three weeks after it dropped out of the top 100 tunes. "Just Hooked On Country" peaked at 42 during its initial 15 week run on the chart.

Album Notes: Ricky Skaggs' "Waitin' For The Sun To Shine" nudges Alabama's "Mountain Music" out of the second spot on the country album chart. Skaggs previously displaced Alabama from the second spot Aug. 7 for one week. Maintaining the top spot for the 11th week in a row and 15th week overall is Willie Nelson's "Always On My Mind."

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## The Rhythm & The Blues

### It's Not Easy For An Indie Label

By NELSON GEORGE

Every week they're released. Squeezed in between new product from CBS, WEA and the other majors are albums, 45s and 12-inchers on labels with unfamiliar names and unknown artists. Independent labels are trying to tap into the black audience by appealing to either the young inner city dance market or older folks more tuned into the traditional rhythm & blues approach.

In this era of pessimism and shrinking artist rosters on the major labels, the proliferation of indie labels in black music is a sign that there are many who still believe that the record industry has some life in it. Unfortunately, some of these dreamers, most of them small entrepreneurs with limited resources, find that, even when they have some artistic and commercial success, it can still be a hard way to make a buck.

The Whatnauts' "Help Is On The Way" on Harlem International Records was a popular dance single this past winter, garnering first club play and then radio exposure in several major markets, including New York, Chicago, Los Angeles and Detroit. Harlem International is owned by Jesse Boseman, best known for his concert promotion company, Sun Song Productions, which over the years has handled numerous tours for major black attractions. "Help" was his company's second release and was financed largely by profits made co-promoting Rick James' 1981 tour.



It would have been an extremely profitable enterprise for Boseman, he says, except that "so many of the distributors still owe me money." Boseman, like so many small label entrepreneurs, feels that indie distributors exploited him. "I was just counting it all up last week and it comes to \$54,000," says Boseman bitterly. "I found that they'll pay you as long as the record is on the charts and as long as the demand is on, but after that they start giving you the runaround." "When I call, they ask me when am I putting out my next record, saying I'll get it then. I just ask about getting paid for the first one."

"How can I put out another record when I have so much money outstanding?" he asks. "I've gotten finance companies to call them, but

they're used to it and don't respond."

When it became apparent to Boseman what was happening, he says, the logical move was to sell his distribution rights to a major company. Boseman was contacted by a couple of labels, but turned down their offers, "because they offered me boy money, not real money. I had laid the groundwork and built a following on black radio. Now I'm supposed to sell it for \$5,000?"

He says, philosophically, "We still did all right, even though we didn't have the full knowledge of this end of the business that we have now. Hopefully in the future the mistakes will be fewer. The problem I had isn't just a black one, but seems to be something all indie labels have to deal with. I'll be ready next time."

### A Jazz Label Starts Dancing

By SAM SUTHERLAND

LOS ANGELES—In one of the more unlikely crossover blueprints in recent memory, one of the jazz field's most eclectic labels is jumping into the dance music sweepstakes via an offbeat new subsidiary label.

The New York-based Gramavision Records was actually founded by producer Jonathan Rose to tackle three equally specialized areas, rare soundtracks, serious instrumental compositions (including the new music realm) and jazz. But the last of these has, until now, been Rose's

(Continued on page 58)

Short Stuff: New York dance music label Urban Rock Records has released "Conan the Barbarian" by Cousin Ice. Side B has the 3:45 original and the A side is a nine minute remix by Urban Rock owner Ira Cousins, Joe Ferla, and Keith Carlos. A 20 x 20 inch color poster is included for point of purchase merchandising and as a giveaway. . . .

Ken Stewart, Billboard's correspondent in Ireland, hosts a weekly hour-long show on Ireland's two national radio stations, RTE Radio 1 and 2. His "Young, Gifted And Black" is the only programming there devoted totally to black music. Though Ireland's black population is small, Stewart reports growing interest in black music. . . . Black advertising agency Mingo-Jones has launched the second year of its Kentucky Fried Chicken campaign using entertainers. Mingo-Jones, which developed the ubiquitous "We Do Chicken Right" slogan, is featuring Gladys Knight and Grover Washington, Jr. as musical spokespersons in its latest series. This is Knight's second straight year with Kentucky Fried Chicken and Washington's first. They have both cut 60-second radio spots as well as song-length commercials. Top jingle writers Deborah McDuffie and Allan Corwin wrote the music. Don Sebesky and Leon Pendarvis supplied the arrangements. . . . Stanley Clarke is producing Natalie Cole's Epic debut. . . . Switch has signed to Lonnie Simmons' Total Experience

(Continued on page 57)

### BROADWAY REVIEW

## 'Your Arms Too Short' Falls Short Of The Mark

NEW YORK—The latest revival of the gospel musical "Your Arms Too Short To Box With God" is a star vehicle for Patti Labelle, and after nine months on the road with the show, Labelle has been joined for its Broadway run by Al Green. On paper that sounds very promising. But onstage at the Alvin Theater, that promise is not fulfilled.

Problems include a dreadful mixing system, a program that bears only the vaguest resemblance to what is actually happening onstage, and a show without enough strength to sustain interest once the stars are out of sight.

Although the company is quite capable, it can't compete with the more powerful—and much louder—performances of Green and Labelle. There are moments, to be sure, such as when Nora Cole and L. Michael Gray are spotlighted, but the show ultimately becomes repetitive and frustrating because of the misuse of talent.

During the first act, in which the two stars appear little, one feels their absence strongly. Yet when they do appear, things continue to be disappointing. Labelle merely gives the same performance over and over throughout the evening, and Green, despite his obvious love of what he's doing, only sporadically cuts loose.

The two are rarely seen together, except toward the end, and then Green seems much too willing to let Labelle overshadow him, with her wailing, trembling and contortions.

She faces the audience infrequently, and when she does, her head is tilted to one side as she sings directly into her body mike.

Although the audience makes a heroic effort to become involved, to catch the fervor, ultimately there's not much to catch. It's not that the cast doesn't believe in what it's singing—just that the show is too disjointed and, in the end, not terribly interesting.

LAURA FOTI



TOO TEMPTING—Members of the Temptations couldn't resist dousing Motown chairman Berry Gordy, right, with champagne following the veteran group's triumphant reunion show at Los Angeles' Greek Theatre. A beaming Gordy obviously doesn't mind as he gets a rubdown from David Ruffin and good-natured ribbing from Dennis Edwards.

# Billboard Black LPs

Survey For Week Ending 9/25/82

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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	7	<b>JUMP TO IT</b> Aretha Franklin, Arista AL 9602	39	39	23	<b>ALLIGATOR WOMAN</b> Cameo, Chocolate City CCLP 2021 (Polygram)
2	2	8	<b>ZAPP II</b> Zapp, Warner Bros. 23583 1	40	40	24	<b>NIECY</b> Deniece Williams, ARC/Columbia FC 37952
3	4	15	<b>GAP BAND IV</b> The Gap Band, Total Experience TE-1-3001 (Polygram)	41	41	23	<b>D TRAIN</b> D Train, Prelude PRL 14105
4	3	17	<b>THROWIN' DOWN</b> Rick James, Gordy 6005GL (Motown)	42	35	10	<b>SO EXCITED</b> Pointer Sisters, Planet BX11-4355 (RCA)
5	5	15	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP 4896	43	42	14	<b>WINDSONG</b> Randy Crawford, Warner Bros. 1-23687
19	3	3	<b>GET LOOSE</b> Evelyn King, RCA AFL-1 4337	44	44	22	<b>REUNION</b> The Temptations, Gordy 6008GL (Motown)
7	7	11	<b>INSTANT LOVE</b> Cheryl Lynn, Columbia FC 38057	44	49	4	<b>L'I' SUZY</b> Ozone, Motown 6011ML
8	6	6	<b>THIS ONE'S FOR YOU</b> Teddy Pendergrass, P.I.R. FZ 38118 (Epic)	46	43	6	<b>CAMERON ALL THE WAY</b> Rafael Cameron, Salsoul SA-8553 (RCA)
9	9	6	<b>THE REAL DEAL</b> The Isley Brothers, T-Neck FZ 38047 (Epic)	47	48	32	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra)
11	7	7	<b>LET ME TICKLE YOUR FANCY</b> Jermaine Jackson, Motown 6017ML	48	46	6	<b>NOW IS THE TIME</b> Lou Rawls, Epic FE 37488
12	7	7	<b>TANTALIZINGLY HOT</b> Stephanie Mills, Casablanca NBLP 7265 (Polygram)	48	53	2	<b>ONE MORE MOUNTAIN</b> The Four Tops, Casablanca NBLP 7266 (Polygram)
14	5	5	<b>SNEAKIN' OUT</b> Stacy Lattisaw, Cotillion 90002-1 (Atlantic)	50	36	7	<b>HOT FUN</b> Dayton, Liberty LT-51126
13	6	7	<b>DONNA SUMMER</b> Donna Summer, Geffen GHS 2005 (Warner Bros.)	51	56	2	<b>GWEN GUTHRIE</b> Gwen Guthrie, Island 90004-1 (Atlantic)
14	10	9	<b>KEEPIN' LOVE NEW</b> Howard Johnson, A&M SP 4895	52	52	3	<b>ALL NIGHT LONG</b> Starpoint, Chocolate City CCLP 2022 (Polygram)
15	15	27	<b>KEEP IT LIVE</b> Dazz Band, Motown 6004ML	53	58	2	<b>NEW DIRECTIONS</b> Tavares, RCA AFL-14357
16	16	18	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> Stevie Wonder, Tama 6002TL2 (Motown)	54	54	3	<b>BODY TALK</b> Imagination, MCA MCA 5841
17	13	21	<b>THE OTHER WOMAN</b> Ray Parker, Jr., Arista AL 9590	55	57	58	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576
18	18	12	<b>WE GO A LONG WAY BACK</b> Bloodstone, T-Neck FZ 38115 (Epic)	58	62	6	<b>FIRST TAKE</b> The Valentine Brothers, Bridge BR 101936
51	2	2	<b>WHAT TIME IS IT?</b> The Time, Warner Bros. 23701-1	58	60	3	<b>MOVING TARGET</b> Gil Scott-Heron, Arista AL 9606
20	21	20	<b>MY FAVORITE PERSON</b> The O'Jays, P.I.R. FZ 37999 (Epic)	59	61	17	<b>VICTORY</b> Midnight Star, Solar 60145-1 (Elektra)
24	4	4	<b>IF THAT'S WHAT IT TAKES</b> Michael McDonald, Warner Bros. 23703-1	59	61	17	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
26	3	3	<b>CHANGE</b> Barry White, Unlimited Gold FZ 38048 (Epic)	60	47	27	<b>WHO'S FOOLIN' WHO</b> One Way, MCA MCA 5279
23	17	19	<b>DREAMGIRLS</b> Original Cast, Geffen GHS 2007 (Warner Bros.)	61	63	2	<b>LOOKING OUT</b> McCoy Tyner, Columbia FC 38053
24	25	11	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1	62	55	74	<b>STREET SONGS</b> Rick James, Gordy GB 1002M1 (Motown)
27	5	5	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38086	63	65	2	<b>TRUE DEMOCRACY</b> Steel Pulse, Elektra E1- 60113
28	4	4	<b>EDDIE MURPHY</b> Eddie Murphy, Columbia FC 38180	64	64	78	<b>THE DUDE</b> Quincy Jones, A&M SP 3721
27	20	17	<b>STREET OPERA</b> Ashford & Simpson, Capitol ST-12207	65	68	49	<b>SOMETHING SPECIAL</b> Kool & The Gang, De-Lite DSR 8502 (Polygram)
28	23	15	<b>I'M THE ONE</b> Roberta Flack, Atlantic SD 19354	66	66	13	<b>WISE GUY</b> Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
29	29	12	<b>HERE WE GO AGAIN</b> Bobby Bland, MCA MCA 5297	67	50	21	<b>JJ</b> Junior, Mercury SRM 1-4043 (Polygram)
30	22	27	<b>BRILLIANCE</b> Atlantic Starr, A&M SP- 4883	68	67	10	<b>STILL IN LOVE</b> Carrie Lucas, Solar EI- 60008 (Elektra)
31	31	23	<b>STRAIGHT FROM THE HEART</b> Patrice Rushen, Elektra E1- 60015	69	59	22	<b>LOVE ME TENDER</b> B.B. King, MCA MCA 5307
32	32	33	<b>DOWN HOME</b> ZZ Hill, Malaco MAL 7406	70	70	12	<b>ON THE FLOOR</b> Falback Band, Spring SP-1- 6736 (Polygram)
33	33	14	<b>SOONER OR LATER</b> Larry Graham, Warner Bros. BSK 3668	71	74	54	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451
34	30	28	<b>OUTLAW</b> War, RCA AFL-1-4208	72	72	12	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
38	5	5	<b>ALL NIGHT LONG</b> B.B.&Q. Band, Capitol ST- 12212	73	69	18	<b>LITE ME UP</b> Herbie Hancock, Columbia FC 37928
45	3	3	<b>CALL ME GOODIE</b> Robert Goodie Whitfield, Total Experience TE-1-3002 (Polygram)	74	73	13	<b>CURRENT</b> Heatwave, Epic FE 38065
37	37	11	<b>AS WE SPEAK</b> David Sanborn, Warner Bros. 1-23650	74	73	13	<b>FANDANGO</b> Herb Alpert, A&M SP-3731
38	34	13	<b>HAPPY TOGETHER</b> Odyssey, RCA AFL-1-4240	75	71	6	

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).

## New Dutch Trend: 'Dialect Pop'

### Songs In Various Local Accents Hitting National Charts

By WILLEM HOOS

AMSTERDAM—What's known here as "dialect pop" is the latest big sales trend among record buyers in the Netherlands. It centers on sing-along songs recorded in various Dutch city dialects.

Some are selling so well that they figure in the national charts alongside the major international names and the more predictably popular domestic product.

In recent weeks, Harry Klorkestein reached number four in the Dutch top 40 with the Polydor single "O, O, Den Haag," which translates

precisely as "O, O, The Hague." The song, a tribute to the third biggest Dutch city after Amsterdam and Rotterdam, was performed in a "low-class dialect" associated with The Hague, and the record sold 50,000-plus units here.

Harry Klorkestein is the stage name of Henny de Jong, who is not a professional singer but one of the road managers of new Dutch group Klein Orkest, also a Polydor act.

He does not anticipate a follow-up to his hit. "It was just a joke, a successful joke," he avers.

But the single triggered the release of "Mooi's Gravenhage," or "Beau-

tiful The Hague," by Jonckheer Berend Jan van Bruinhoudt, who delivers it in the "high-class dialect" much heard in that city.

The second "dialect pop" single is distributed here by the independent company CNR and is the first release on the new independent company CNR and is the first release on the new Dutch Vitaminen label, one of four sub-labels of the Keynote Records firm, headed by flautist Chris Hinze and business partner Michel Daamen.

Also specializing in novelty songs in the Hague dialect is the group Bob Barbeque & Willy Would-Be Plus Agaath, which has stirred great interest through the Netherlands with the CNR single "Bla, Bla, Blak," a comedy version of "Da, Da, Da, I Don't Love You," a hit for West German new wave band Trio. The single has sold more than 1.3 million units in Europe in recent months. The band has a followup single set for October release here.

Tineke Schouten is building a big name here by singing pop in the dialect of Utrecht, capital of the central Dutch province of the same name. She made the top 10 in Holland with the CNR single "Lenie Van De Takkestraat," or "Lenie From The Takke Street," which sold around 30,000 copies and boosted interest in her debut album "Op En Top Tien."

Her hit single is about a naive girl from the Utrecht lower class who gets the chance to record a single but is hampered by the activities of her Saint Bernard dog Tarzan during the studio sessions.

The Amsterdam interest in "dialect pop" is being bolstered by the recordings of Andre Hazes, a former city bar-keeper, now the key member of EMI-Holland's domestic artist roster. Hazes is extremely popular with housewives in Holland and has been making records since 1978. He was originally with Phonogram Holland, charting with his first single, "Eenzama Kerst," or "Lonely Christmas." Two of his three EMI

(Continued on page 54)



**HAPPY DAY**—Miguel Bose, top row center, receives congratulations on his recent No. 1 song in Italy, "Bravi Ragazzi." Bose also recently re-signed to CBS Records. Sharing in the happy occasion are, from left: top row—CBS Records International president Allen Davis; Bose; and CBS Records International's John Dolan; bottom row—CBS Italy's managing director Piero La Falce; Bose's manager Maurizio Salvadori; and CBS Spain's managing director Stig Von Bahr.

## BRITISH RETAILERS

### Ames, Virgin Chains Merge

LONDON—In an unusual pairing of retailers, the 12-outlet Ames Records and Tapes chain, linked throughout Northwest England, has merged with London-based Virgin Retail.

The Ames shops will retain their name, with the chain's Philip Ames becoming, in his words, "a minority partner" to Virgin chief Richard Branson. The merger includes all 12 Ames stores, as well as three others which are scheduled to open soon.

The merger comes a few months after Branson stated that he wanted to invite "strong and viable" independent dealers to consider linking with the 20-outlet Virgin chain as a kind of "mutual benefit" move.

Ames accepted because, he says: "The whole record business has changed. We could have plodded on, but because of the recession, which is holding the whole business

back, it would have meant just plodding.

"My view is that the retail trend is toward fewer and stronger operators, just as it is with manufacturers and distributors. Apart from a few very good and suitably-sited independent retail businesses, the day of the indie is just about over."

For the time being, Ames' group remains separate, with its own accounting and orders through its own computerized stock control system. Virgin can use Ames' warehouse as a one-stop if necessary.

And Branson basically sees the merger as a chance to add a sizeable slice of retail business, in smaller towns and for a wider range of customers, to his established retail division which operates in big city centers, catering mainly to young rock and pop fans.

released around 15 albums. Its product is distributed in the Benelux territories by Inelco. In most other European territories it is available through various finished product export deals, and the company now has representation in the U.S. and Japan.

The four new labels launched by Daamen and Hinze are: Pop-Eye, a pop music outlet; A.P.B., for disco product; Hollandse Vitaminen, specializing in Dutch language pop repertoire; and the Royal Conservatory Series, for classical music.

A Benelux distribution deal for the four labels is being negotiated.

The first releases on Pop-Eye are set for late September: the album "Visitors," by the new Dutch synthesizer group of the same name, with a spinoff single, "Carola"; and an album by New York based singer Ulla, who has been described as "a female Al Jarreau."

Hinze believes four more acts will be signed to Pop-Eye before year's end, and he says four disco acts will be signed to A.P.B. in the next few weeks.

Singer Berend-Jan Bruinhoudt, from The Hague, is first signing to the Hellandse Vitaminen label. His debut single is "Mooi's-Gravenhage."

Says Daamen: "We anticipate four or five singles on Vitaminen in the Dutch language novelty-song category. We see this as a growth area of popular music in the Netherlands."

First product on the classical label is set for February, 1983.

## Tapes Seized In Raid On Singapore Manufacturer

SINGAPORE—In a lightning raid on premises occupied by what is allegedly the country's largest pirate cassette manufacturer, police seized over 100,000 tapes worth more than \$170,000 on the open market.

The raid, Sept. 2, was the third major swoop of its kind in less than five weeks. Like the previous two (Billboard, Sept. 4), it was a joint IFPI/police operation.

The tapes seized included recordings of major international artists, including Sheena Easton, Abba, John Denver, Cliff Richard, and Boney M. Labels on the confiscated tapes (RC, MC, EMR, MAY, and UFO) led IFPI officials to believe that while the manufacturer concerned, Chien Ching Sound System, is said to be one of Singapore's major domestic suppliers, many of the tapes were for export to the West Indies, South Africa and the Middle East.

According to an IFPI spokesman, the raid followed three months of investigation and was conducted in

the presence of representatives from EMI, CBS, Polydor and WEA, who came along to assist in the identification of the tapes. These are now being checked to determine whether or not copyright has been infringed.

Under existing copyright laws here, a piracy conviction carries a maximum fine of \$463 for a first offense. For subsequent convictions, the fine is \$926 and a jail term of up to two years. According to the IFPI, the directors of the company involved will probably face "a couple of hundred" charges when all the tapes have been checked.

The recording industry here insists, however, that existing penalties are not sufficient if music piracy, which saps millions of dollars from the legitimate side of the business each year, is ever to be wiped out.

Singapore is recognized as the world's 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.

## Daamen And Hinze Link, Launch 4 Dutch Labels

AMSTERDAM—Michel Daamen, former managing director of Carrere-Holland and recently export manager of the indie CNR operation, has linked with Chris Hinze, founder/owner of the Keytone record company, in a partnership which has already spawned four new labels.

Keytone specializes in jazz, easy listening and oriental music. Since the company started in 1980, it has

## Finnish Fair Draws 15,000

HELSINKI—The second Turku Music Fair, the only annual music business event staged in Finland, this year drew 15,000 visitors over its five days and now seems set to continue on a regular basis in the future.

The showcase concentrated, as it did in 1981, on leisure electronics, musical instruments and studio equipment, rather than on audio/video hardware or software. Few of the 60 exhibitors were from record labels or music publishing companies.

Among the local "firsts" were a Denon DR-F7 micro processor-driven cassette deck and a computer-driven Nakamichi TX-1000 record player. The latter is likely to retail in Finland for \$10,000.

There were trade get-togethers, too, including a seminar on the role of the specialist record retailer today. The annual meeting of Finnish Music Retailers Assn. was also held.

## U.K. Vid Dealers Display Caution Optimism No Longer Evident At Third Software Show

• Continued from page 37

show. BBC Video released its "Falklands—Task Force South" tape in August. Catalyst Video Publishing has a new video magazine, "Movie," due out in November, with advertisements and a \$20 trade tag.

The Royal Society for the Protection of Birds screened such wildlife titles as "Round Robin" and "Bird About Town," formerly available only to members, while, fresh from its U.K. and now Stateside successes with video music star Toni Basil, Radialchoice celebrated the launch of a new video production/distribution arm, Radialchoice Distributors. Managing director Simon Lait promised heavy promotion. 3-D packaging concepts, and consumer competitions. "We intend to exert the same creative marketing flair that has brought us so much success in the record world," he said.

In general, the similarity of philosophies between the video and record industries comes as no surprise. Ex-record industry faces populated the video stands. Former CBS U.K. sales chief Jerry Turner, for instance, resurfaced in a new role as head of sales and marketing at CIC Video, while ex-Pye marketing boss

Clive Selwood was on hand to explain his new Video Deposit Card system to interested dealers. VDC's promise to deliver 100,000 members in three months is apparently based on a tie-in for purchasers of Sony VCRs.

On the wholesale side, too, some of the biggest record and tape names are now conspicuously active in video. Terry Blood Records, Lightning Records and Tapes, Wynd-Up and S. Gold & Sons, four of the best-known, were all represented with prominent booths and heavy stand-traffic.

Notable music titles slated for release included "The Compleat Beatles" from MGM/UA, a two-hour video biography due for heavy promotion in October. Movie-Matic offered world rights to "The London Rock And Roll Show" with Mick Jagger, Bill Haley and quad sound.

Some companies showcased LaserVision disks. CBS/Fox, which demonstrated the system, has around 30, and Precision Video has 14, including "On Golden Pond." Philips is taciturn to the point of evasiveness on consumer response to its May launch in the south of England, but dealer evidence indicates that a combination of overpricing, the no-

record limitation and a drastic dearth of software has kept sales to a trickle. Most shops stock fewer than 50 titles.

The company has now abandoned its gradual roll-out and is to go national in October. Presumably it has learned from RCA SelectaVision not to underestimate software demand, but it will have to rapidly expand the catalog of genuinely available titles, and consider significantly undercutting VCR prices to offset the playback-only disincentive, if the elegant LaserVision system is not to become an expensive failure.

Meanwhile, in a basement room, the manufacturers of Philips V2000 recorders were banding together to prevent a similar fate befalling them. They include, besides Philips itself, Grundig, ITT, Pye, Bang & Olufsen and the most recent additions, Marantz and Zanussi. More than \$1.7 million is to be poured into a massive promotion and education campaign.

Almost 2,000 titles are now available on V2000 tapes, with Thorn EMI the latest addition, and the format continues slowly to gain ground in market share.

# International

## WEA Spain Off To Good Start

### Initial Sales Strong, Says Managing Director Bunders

By ED OWEN

MADRID—WEA's new Spanish subsidiary is off to a promising start, according to managing director Ben Bunders. Bunders says that in the first few weeks of its existence, the company has been enjoying strong sales on all of its releases.

"Considering the catalog we have, setting up in Spain was overdue, since it is only human nature that companies will sell their own repertoire first and then the licensee's," says Bunders, who had been responsible for WEA's move into Holland in 1975 and into Belgium two years later.

"The other attraction for us is that previously we never had access to lo-

cal product. With the Latin American market building up, we can now use Madrid as a springboard for South American sales. It is Spanish material that those territories like."

With the latter objective in mind, Bunders' first hiring for the new venture was managing director Ele Juarez, a native of Spain. Juarez was previously head of CBS International's Latin American operations in Coral Gables, Fla., and has a total of 16 years' experience in the industry.

Other recruits include financial director Jose Maria San Luciano, formerly of WEA's international consultants Arthur Young.

The new company, WEA Records SA, is believed to be the first major record label here 100% owned from overseas. Recent legislation enabled Barcelona lawyers handling Warner's soccer interests to set up the deal without the once obligatory majority Spanish interest.

"We had a clean and amicable break with Hispavox (WEA's former distributor in Spain)," says Bunders, "buying their entire stock of 200,000 disks and tapes for cash before deciding what to stock, what to sell off cheap and what to destroy. Hispavox was very helpful throughout."

Having worked for many years with a joint WEA-Ariola distribution network in the Benelux territories, Bunders again approached Ariola, forging an unusual split agreement with its Spanish company, whereby WEA will undertake all sales in Madrid and Barcelona—which together account for 40%-45% of the total market—while Ariola handles the rest of the country.

Disk pressing contractors are Iberofon in Madrid and Sonitec in Barcelona, with tape duplication by Bocsca, also of Barcelona. Current record-tape ratio is around 3-1.

A major innovation for the Spanish market is the use of WEA's anti-piracy label, manufactured by 3M. Eight hundred small torches for checking the veracity of the labels will be distributed nationwide.

Bunders notes that, although manufacture is cheaper in Spain than in the Common Market, higher local taxes wipe out the benefits. A 40% import duty discourages overseas manufacture, however.

Sales from the new company's first releases (Billboard, July 24) have been strong, according to Bun-

ders. Donna Summer is currently in the top 20, followed by Chicago and Fleetwood Mac. Albums by Roberta Flack, Echo and the Bunnymen and John Cooper are also doing well. At the recent WEA convention in Montreux, visits by Randy Crawford, Dolly Dots and Robert Plant were promised. The company's promotion and publicity director is former CBS Spain international a&r manager Luis Javier Martinez.

First local signing is brother-sister duo Antonio and Carmen, the eight and 12-year-old children of top Spanish star Rocío Durcal, who records for Ariola. A major promotional splash is promised by WEA for the duo's upcoming single and album "Sopa De Amor," which are aimed at Spanish markets worldwide.

Bunders is reluctant to discuss plans for the launch of WEA's video arm, which includes Warner and UA titles, but he has firm ideas about how to sort out Spain's chaotic video scene.

"For a start we shall be in rental only," he stresses. "No one has conducted a proper market survey in Spain, and no one even knows how many video recorders are in use. There is no hardware manufacturers' association, while record company plans to start a software grouping are rivalled by the plans of video companies not involved in our industry. Only one all-embracing society is going to work."



**MIDAS TOUCH**—PolyGram Record Operations recently presented its annual "Golden Steering Wheel" awards in recognition of outstanding business performance in 1981 to its French companies—Barclay, Phonogram and Polydor—and to PolyGram Belgium. Shown at the French ceremony are, from left, Roger Maruani, managing director, Compagnie Phonographique Francaise Barclay; Louis Hazan, president, PolyGram S.A.; Jacques Callart, president, Phonogram S.A.; Dr. Werner Vogelsang, president, PolyGram Record Operations International; and Alain Trossat, president, Polydor S.A.

## Japanese Singer's Shows Cancelled In Hong Kong

HONG KONG—The strong anti-Japanese feelings currently prevalent in Hong Kong (Billboard, Sept. 11), inflamed by Japan's recent revision of its history textbooks, has forced local concert promoters to cancel all planned shows here by Mashashi Sada.

Sada, one of Japan's most popular recording artists, was set to appear in concert at the Queen Elizabeth Stadium, Sept. 14-15. But the organizers, Brainchild Productions, called off the gigs because of poor public response.

Apparently as a result of the growing anti-Japanese mood, only 10 tickets were sold over a two-week period, and bookings prior to that amounted to less than 40% of capacity.

According to the promoters, there was also considerable fear for the safety of the 800 Japanese fans set to fly into Hong Kong to attend the singer's concert series, his first in the city.

This fear of possible violence

stems from headlined incidents which marred the final concert here last month by Japanese rock band Creation.

First, a group of around 30 Chinese students marched into the AC Hall, where the concert was being held, and refused to leave before handing a letter of protest to one of the members of Creation.

Then, just a few minutes later, the organizers of Creation's visit received an anonymous phone call saying a bomb had been placed in the building. The show was abruptly halted for half an hour while a frantic search was mounted. The call was apparently a hoax.

Meanwhile, representatives of the Post-Secondary Students Assn. held a rally outside Broadcast Drive, the home of Commercial Radio, Radio Television Hong Kong and the two local television stations, urging all networks to stop playing Japanese recordings on the radio and screening Japanese television programs.

## Dutch Singers In Radio Protest

AMSTERDAM—Some 15 major Dutch pop singers led a demonstration outside the country's nine broadcasting organizations in Hilversum, protesting the lack of airtime given to Dutch language music.

Among the aims of the demonstration was the setting up of talks with NOS, the Dutch state-owned broadcasting organization which supplies transmitters to local radio and tv stations.

But NOS was not interested in "negotiating," and a spokesman for the demonstrators said that more vociferous protests would take place if Dutch broadcasters continue to "neglect indigenous music."

Contrary to official broadcasting guidelines, the plethora of Dutch pirate radio stations tend to focus their attention on the increasingly popular Dutch language repertoire. This is said to be the main reason why over 40% of Dutch listeners favor the pirates, according to a recent government survey (Billboard, July 24).

## French City Sets Street Music Fest

PARIS—The Breton city of Quiberon is to run a special festival featuring the talents of French busker musicians. The event has been organized as both a talent-spotting exercise and a lure for tourists.

## As Predicted, Hard Times Hit The Australian Market

• Continued from page 4

term solution," admits RCA managing director Brian Smith. "With the average age nearing 30, we have a real problem to face, since most new breakthroughs and trends come from the youth sector. Albums have gone up \$2 in little more than a year and radio is programming for its sponsors rather than its audiences, while the blank tape industry swamps us in terms of marketing."

Radio playlists, acclaimed as recently as 1980 as among the most imaginative, innovative and well-balanced in Western music markets, are now stricter than a priest's vows. In this city, top-rated pop AM station 2UW recently added Ray Parker Jr.'s "The Other Woman" only when it was No. 1, and 2SM, once a trend-setter, now espouses a policy of "We play hits, not make them." Recent breakouts by Madness, the Waitresses and others have not been playlisted till they appeared in the station's own top 20

listing.

EMI general manager Brian Harris observes: "The recession emanates from America. Traditionally we mirror U.S. economic trends 18 months to two years later, but we also have problems that the U.S. record industry doesn't, notably a 32.5% sales tax which is utterly ridiculous, an anachronism beyond comprehension. The government's attitude to manufacturing industry is 'consolidate or die,' and I'm sure some manufacturers and distributors in the record business will have to do so to survive."

"The future is not entirely hopeless, though. We shall adapt, and we will survive. We shall just have to work much harder to win back that disposable dollar."

Typical of the many fringe industries affected by the slump is sleeve and label printing firm Z. Nosek, which is now turning to outside work to compensate for the loss of record trade. Records once accounted for

80% of the company's business. Says manager Ashod Massbian: "The giant runs on single titles are a thing of the past. Now it is mostly small runs of a great many new items. There are no Abba or Kiss-style orders now."

The slump is worrying retailers as well as the manufacturing sector. David Broad, owner of Sydney's second largest retail chain and a prominent discounter, talks seriously of closing five of his seven Sound Advice stores by early next year. "July trading was down 3%; August was down 17%, and I can only see further decline on the horizon."

"Blank tape is a scapegoat for a badly managed industry. I deal with sales managers who are grossly incompetent. What we need is an industry promoting the medium of records, not jealous companies promoting their own releases. Really, we only need about three record companies in this country."

Broad's criticisms extend to radio.

"The real killer, as I see it, is FM radio, 2JJJ plays new albums straight through; 2MMM has a 'Collection 90' spot which plays just enough uninterrupted music to fill a C90 cassette. People who can't afford to buy records don't have to anymore. They can hear all they want on FM for free."

Nor does American product have the impact it once had. "The U.S. is now absolutely irrelevant to the average Australian record buyer," Broad contends. "There is so little rock'n'roll coming out of there. The only music the kids really want to buy is early '70s material like Neil Young."

Fellow retailer Ron Manton of the small but well-established Ear Gear Records outlet estimates his sales are 25% down, which has meant reduced stock holdings. "I'm taking more customer orders than ever before because I can't afford to get stuck with dead stock."

Manton is less critical of album

price rises, which he feels the public has generally accepted, than of the jump in singles prices from \$2.50 to \$2.99.

One ray of hope on the retail horizon is the movement in this territory of fairly strict no-returns policies towards more consignment dealing. PolyGram leads in selective sale-or-return, but Festival, normally the most rigid trader of all, is increasing its "Hit Bin" consignment dealing, while at the same time CBS phases out its "Hot Box."

But at EMI, Brian Harris rules out any move towards an open returns policy, because of the crippling sales tax. "In the U.S., sales tax is 6%. Now, between 6% and 32% there is an awful lot of money to play with, in the areas of distribution, promotion and returns. Popular product has a failure rate around 90%, and that, coupled with our tax problem, makes any real relaxation in returns policy impossible."



**GOOD BEGINNING** — Brigitta Peschko, left, managing director of WEA European coordination, congratulates Ben Bunders, managing director of WEA Spain, on the fledgling division's thriving record sales.

WITHOUT ONE FOR ALMOST A YEAR

## French Labels Mull New Chart

• Continued from page 9

Media Control president Karl-Heinz Vogel recently met with a panel of French record industry leaders, representing the RCA, CBS, Polydor, Phonogram, Barclay, WEA, Vogue, Arabella and Pathe-Marconi EMI labels, to present the proposal. Media Control currently prepares the West German charts, which are published in *Billboard* and in the German trade publication *Musikmarkt*.

The meeting took place at the offices of the French industry association Syndicate National des Entreprises Phonographiques (SNEP), which is playing a background role in the negotiations.

The last widely accepted French chart system was prepared by the magazine *Video Music*, which halted publication late last year. The now defunct French Record Information and Statistics Center (CIDD) brought out its last chart in 1978, after a run of some nine years, following disputes over the listings with some record companies.

The music industry here has for years bemoaned the absence of independent hit listings in France. There are charts compiled by com-

mercial radio stations based on airplay, but these are often contested by the record companies.

However, there remains some reluctance on the part of a few companies to contribute to the financing of a new chart, notably those heavy on specialized material which would rarely figure in the charts.

For this reason, Media Control is proposing that the contributions by record companies should be based on both trade performance and the number of listings.

Daniele Angers, who set up Media Control France 18 months ago and now heads a staff of five in Strasbourg, has for two years been supplying radio airplay listings from eight networks to some 10 record companies, and she intends to expand the number of listening posts. Paris, Strasbourg, Lille and Toulouse are already covered, and she plans to add Lyons and Nice.

The proposed French charts, like the German ones, will be based on returns from around 1,500 sales outlets, 600 of which will be contacted weekly on a rotating basis. Initial plans are to bring out, as in West Germany, two weekly 75-title charts, one for singles and the other for LPs and cassettes, says Angers.

She is currently making the rounds of the record companies, the specialist and popular press, and the radio stations to seek support and sponsorship for the project. There are no plans for a video chart, she says.

In Germany, the Media Control charts are carried by at least one leading newspaper and a number of radio stations, while *Musikmarkt* itself contributes to the cost. Angers says she hopes for similar backing in France, although the only local music industry publication is a monthly, *Show magazine*.

A study group from the French record industry is currently examining the Media Control proposal. A previous offer from a research firm a few years ago was rejected because of its high cost. A policy-making meeting is scheduled for the fall. There's no hint at this stage whether the record companies will go along with the project.

But with no French chart having appeared in *Billboard's* important "Hits Of The World" feature for 18 months now, many industry executives are expressing the hope that differences will be overcome and the project accepted.

## MCA Pushes Gift-Giving Via Newton-John Sticker

TORONTO—MCA Canada has independently decided to sticker the initial 150,000 copies of Olivia Newton-John's "Greatest Hits, Vol. 2" to promote the concept of pre-recorded music being an ideal gift.

The National Assn. of Recording Merchandisers has recently opened a chapter in this market, but a call to several key accounts elicited little information on just what NARM's program was in Canada. The Canadian Record Industry Association is said to be working on a version of NARM's "Give The Gift Of Music" program, but checks of record racks has not identified any special slogan being pushed at consumers.

According to MCA's Mike McKelvie, the sticker on the LP, "Your Best Give Value," was the result of an internal discussion on promoting pre-recorded music in the Christmas season.

Other product will be stickered, but McKelvie points out that the greatest hits package will really bring home the campaign to consumers because of the appeal and strength of the artist. The initial shipment of 150,000 represents platinum, plus gold. He anticipates the album could be triple platinum by Christmas. The "Physical" album is now certified quadruple platinum, representing 400,000 unit sales.

In addition to the album and cassette product being stickered, MCA is using the slogan in all tv and print ad buys. The company plans on marketing the Newton-John package on television this fall.

Local AOR FM station Q-107 several weeks ago started a campaign promoting pre-recorded music sales on its own. The station is airing in-house ad spots, gratis, for an unspecified period of time. According to station g.m. Gary Slaight, he heard about the concept in another market, possible in the U.S.—he isn't quite sure—and decided to mount his own campaign. The angle of the spots is to bolster the sale of new records, playing on the audience's wish to have an up-to-date collection.

## A&A To Buy Stores

TORONTO—A&A Records and Tapes here has agreed to buy four of the five Treble Clef Ltd. retail outlets in Ottawa, Richard Moody, senior vice president of the A&A chain, reported last week.

The Treble Clef company was consigned to receivership last month.

Terms of the purchase were not disclosed by Moody. The A&A chain is a national record and tape retail body, mixing corporately owned outlets with franchised dealers.

## VIA PINNACLE DISTRIBUTORS

### Attic Enters U.K. Market

TORONTO—Canadian indie label Attic Records is consolidating a number of U.K. releases via Pinnacle Distributors into album sales and career development.

Initial impetus to move into the U.K. market came when label principals Al Mair and Tom Williams noticed consistent chart placement in the British music magazine *Sounds'* import heavy metal chart. The two acts that consistently showed up were Goddo and Anvil.

Following initial meetings at MIDEM and a follow-up trip to London to meet Pinnacle, Attic decided to manufacture in the U.K., using Pinnacle for distribution, sales and promotion.

Attic has been able to secure an ongoing relationship with U.K. promoters to bring in acts for club and concert work. Anvil recently played at the Donnington Festival and the Marquis club. Goddo, another heavy metal act, has yet to tour there, but leader Greg Godovitz made a promotional trip to London

recently, scoring good mentions in the weekly music press and meeting some radio personalities.

Just back from the U.K. is Attic's gold-plus a cappella group the Nylons. Because of the differences in markets, Attic has issued different singles in the U.K. than in Canada and in some cases changed package design.

Acts now in release include the Bopcats, Wildroot Orchestra, Goddo, Anvil, the Nylons and a pair of early Triumph albums not assigned to RCA there. RCA has rights to all current product by Triumph.

## Balmur Relocates

TORONTO—Balmur Ltd., the management company for Anne and Bruce Murray and singer/songwriter John Allan Cameron, has moved to a new address. The firm is now located at 4881 Yonge St., Suite 412, Toronto, Ont. M2N 5X3; (416) 223-7700.

## Toronto Symphony Hall Opens

TORONTO—The classical music community here received a big boost last week with the opening of the new Roy Thomson Symphony Hall.

The ultra-modern hall is the new home for the Toronto Symphony and its conductor, Andrew Davis. The orchestra had been based in Massey Hall. The new \$39 million venue will host symphonic and classical recitals, and rock'n'roll acts will become more frequent users of Massey Hall. The new hall's capacity is 2,812 seats.

The opening night patrons paid up to \$500 a ticket for the privilege of helping turn a page in local musi-

cal history. The opening season includes new and old works performed by the symphony, along with a varied selection of mainstream entertainment billings, including Anne Murray, Gordon Lightfoot and children's performer Raffi.

Local rock promoters are obviously pleased with the opening of the new hall because it opens up Massey Hall during the symphony season. Massey seats 2,700 people and is considered a good venue for medium sized rock acts to play in before they become successful enough to play the 18,000-plus-seat Maple Leaf Gardens.

## New Dutch Trend: 'Dialect Pop'

• Continued from page 52

albums have gone platinum in Holland, the latest being "Met Liefde," or "With Love."

Another EMI-Holland act specializing in the Amsterdam dialect is the group Drukwerk, which has scored heavily on television, in festivals and on records.

Roel Kruize, managing director of EMI-Holland, is very interested in the "dialect pop" development. "This can become a really big area of contemporary music, and it has plenty of chart potential," he says. He recently signed Pleps, a group strong on Utrecht dialect material, and says there'll be two other signings in the dialect genre "soon."

Girl singer Miggy concentrates on songs in the Rotterdam dialect. Late last year she scored a number two hit with "Annie, Hou Jij Me Tassie Fffe

Vast?," roughly translated as "Annie, Will You Hold My Handbag For A While?," on CNR. The single sold 75,000 units.

Hard rock band Normaál has performed in an East Dutch dialect since it started out some seven years ago. The band, one of the leading acts on the WEA Holland roster, has studiously built a tough image. Both the group and its fans are considered heavy beer drinkers, and a new local brew was named after the band earlier this year.

Fred Rootveld, from Barnerbroek, a village in the east of Holland, is founder and owner of the Ivory Tower label, which specializes almost entirely in "pure" dialect songs and sketches. Since starting his label in 1974, Rootveld has put out a total of 74 albums, featuring repertoire in virtually all Dutch dia-

lects. A new 22-LP release is due this month.

According to Rootveld, average sales per album are 8,000 copies. Some, built around the East Dutch dialects from Drente and Twente, sell in the 25,000-30,000 region.

Copies of all dialect albums on the Ivory Tower label have been bought by the dialect institute of the Royal Dutch Academy of Science in Amsterdam. Says Rootveld: "Apparently our product is regarded as very valuable in terms of aiding dialect research."

But as the "dialect pop" scene gathers strength, Rootveld stresses a personal disappointment. "It's a pity that virtually only the novelty songs in this area make the charts. Pure dialect songs are still not getting much airplay on the national radio channels, and that's a great shame."

## ROCKBILL U.S. Marketing Firm Expanding Via Opening Of New European Office

• Continued from page 9

act and advertiser, citing the Levi's/Roxy Music partnership as an example.

Levi's, he says, is currently trying to shake off a "coarse" image it has been saddled with, possibly due to the arrival of expensive designer jeans.

Says Ross: "Levi's is currently launching a new black denim, so by

associating with Roxy Music, which is a very stylish and sophisticated band, it's putting that message across to its target market—with very little overspill." Levi's sponsorship covered the band's tour of the U.K. and Scandinavia.

"The infusion of cash from our advertisers helps keep ticket prices down, it allows for more lavish production budgets and it gives an act

flexibility to play smaller or less commercially-viable venues if desired," Coleman says.

Promotional associations are initiated in a variety of ways, but Rockbill usually approaches potential advertisers first, "because they're the ones paying the bill."

Once advertisers' marketing requirements have been discussed, Rockbill conceptualizes a typical program for them, then looks for a suitable act to tie in with it.

Budgets range from a rock bottom \$50,000 to over \$2 million, "and generally speaking there are more bands seeking financial subsidy than advertisers willing to put up the cash."

Rockbill makes its money in a number of ways. It gets commission on the amount of sponsorship it pulls for a band in the same way an agent would, but claims that most income derives from ancillary promotional support and tour merchandising.

"We're like a specialist advertising agency for rock bands, but we don't charge them anything," says Ross, "because all their bills are paid by the sponsor."

## French Market Discovers Aerobics

PARIS—The aerobic keep-fit boom has reached France, starting in Paris and now spreading across the whole country under a French title which roughly translates as "disco-gym."

The U.S.-initiated mix of exercise and dance is, predictably, producing a demand for the right kind of music to accompany the gymnasium sessions.

Arabella and Hansa have entered the field with suitable product, with Barclay distributing the latter's disks and cassettes and claiming a big

early market share. Arabella called on Nadine Birtchansky, who worked on the aerobic build-up with Jane Fonda, for advice, and contract artists Leslie Jane and Eric Carmen are involved on the music side.

Most of the software here has accompanying illustrative booklets about the exercises. Hansa has put out an album produced by Sophie Lapidus featuring titles like "The Hustle" and "Body Talk." And Nadine Birtchansky has opened an aerobic institute in Paris, which helps promote the Arabella music material.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 9/18/82

SINGLES		
This Week	Last Week	
1	1	EYE OF THE TIGER, Survivor, Scotti Bros.
2	4	PRIVATE INVESTIGATIONS, Dire Straits, Mercury
3	2	SAVE A PRAYER, Duran Duran, EMI
4	5	WALKING ON SUNSHINE, Rockers Revenge & Donnie Calvin, London
5	NEW	THE BITTEREST PILL (I EVER HAD TO SWALLOW), The Jam, Polydor
6	8	ALL OF MY HEART, ABC, Neutron
7	6	HI-FIDELITY, Kids From "Fame" & Valerie Landsburg, RCA
8	13	THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill
9	3	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
10	17	THERE IT IS, Shalamar, Solar
11	11	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
12	19	SADDLE UP, David Christie, KR
13	9	I EAT CANNIBALS PART 1, Toto Coelo, Radlatchoice
14	14	TODAY, Talk Talk, EMI
15	7	WHAT, Soft Cell, Some Bizzare
16	12	NOBODY'S FOOL, Haircut One Hundred, Arista
17	24	WHY, Carly Simon, WEA
18	29	LOVE COME DOWN, Evelyn King, RCA
19	10	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC
20	15	CHERRY PINK & APPLE BLOSSOM WHITE, Modern Romance & John Du Prez, WEA
21	16	SPREAD A LITTLE HAPPINESS, Sling, A&M
22	NEW	FRIEND OR FOE, Adam Ant, CBS
23	21	LEAVE IN SILENCE, Depeche Mode, Mute
24	28	INVITATIONS, Shakatak, Polydor
25	22	UNDER THE BOARDWALK, Tom Tom Club, Island
26	18	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
27	27	SO HERE I AM, UB40, Dep. Int'l.
28	38	GLITTERING PRIZE, Simple Minds, Virgin
29	20	FAME, Irene Cara, Polydor
30	23	BIG GUN, Kool & Gang, De-Lite
31	40	RUFF MIX, Wonder Dogs, Flip
32	31	WINDPOWER, Thomas Dolby, Venice In Peril
33	NEW	HARD TO SAY I'M SORRY, Chicago, Full Moon
34	NEW	AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
35	33	18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates
36	NEW	JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact
37	25	WHITE BOYS & HEROES, Gary Numan, Beggars Banquet
38	37	WHO PUT THE BOMP, Showaddywaddy, RCA
39	32	HURRY HOME, Wavelength, Arista
40	NEW	ZOOM, Fat Larry's Band, Virgin
ALBUMS		
This Week	Last Week	
1	1	THE KIDS FROM FAME, Various, BBC
2	2	UPSTAIRS AT ERIC'S, Yazoo, Mute
3	NEW	SIGNALS, Rush, Mercury
4	7	BREAKOUT, Various, Ronco
5	5	THE LEXICON OF LOVE, ABC, Neutron
6	NEW	PETER GABRIEL, Peter Gabriel, Charisma
7	NEW	CHART BEAT/CHART HEAT, Various, K-tel
8	NEW	I, ASSASSIN, Gary Numan, Beggars Banquet
9	8	IN THE HEAT OF THE NIGHT, Imagination, R&B
10	4	RIO, Duran Duran, EMI
11	3	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
12	6	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
13	12	SONGS TO REMEMBER, Scritti Politti, Rough Trade
14	9	LOVE SONGS, Commodores, K-tel
15	10	LOVE & DANCING, League Unlimited Orchestra, Virgin
16	11	IT'S HARD, The Who, Polydor
17	14	HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco
18	NEW	SOMETHING'S GOING ON, Frida, Epic
19	15	EYE OF THE TIGER, Survivor, Scotti Bros.
20	16	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
21	NEW	THE PURSUIT OF ACCIDENTS, Level 42, Polydor

22	13	COMPLETE MADNESS, Madness, Stiff
23	NEW	ACTING VERY STRANGE, Mike Rutherford, WEA
24	23	TALKING BACK TO THE NIGHT, Steve Winwood, Island
25	17	FAME, Soundtrack, Polydor
26	27	AVALON, Roxy Music, EG
27	21	THE PARTY'S OVER, Talk Talk, Secret
28	29	ASIA, Asia, Geffen
29	20	WELL KEPT SECRET, John Martyn, WEA
30	19	MIRAGE, Fleetwood Mac, Warner Bros.
31	18	THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
32	28	FRIENDS, Shalamar, Solar
33	24	THE SINGLES ALBUM, UB40, Graduate
34	30	NIGHT BIRDS, Shakatak, Polydor
35	NEW	GET LOOSE, Evelyn King, RCA
36	25	CAN'T STOP THE CLASSICS, Louis Clark & Royal Philharmonic Orchestra, K-tel
37	NEW	ESCAPE, Journey, CBS
38	34	MAKIN' MOVIES, Dire Straits, Vertigo
39	22	THE CAGE, Tygers Of Pan Tang, MCA
40	40	ASSEMBLAGE, Japan, Hansa

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 9/18/82

SINGLES		
This Week	Last Week	
1	2	JACK & DIANE, John Cougar, Riva
2	1	EYE OF THE TIGER, Survivor, Scotti Bros.
3	3	HARD TO SAY I'M SORRY, Chicago, CBS
4	4	ABRACADABRA, Steve Miller Band, Capitol
5	5	EYE IN THE SKY, Alan Parsons Project, Arista
6	12	DOWN UNDER, Men At Work, CBS
7	7	ONLY TIME WILL TELL, Asia, Geffen
8	8	TAKE IT AWAY, Paul McCartney, CBS
9	6	HOLD ME, Fleetwood Mac, Warner Bros.
10	11	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
11	13	VACATION, Go-Go's, IRS
12	16	DON'T IT MAKE YA FEEL HEADPINS, C, A&M
13	9	YOUR DADDY DON'T KNOW, Toronto, A&M
14	10	EYES OF A STRANGER, Payolas, A&M
15	15	ENOUGH IS ENOUGH, April Wine, Capitol
16	NEW	BLUE EYES, Elton John, WEA
17	NEW	BOYS OF AUTUMN, David Roberts, WEA
18	NEW	SOMEBODY'S BABY, Jackson Browne, WEA
19	14	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time
20	17	WASTED ON THE WAY, Crosby, Stills & Nash, Atlantic

## ALBUMS

1	1	AMERICAN FOOL, John Cougar, Riva
2	2	EYE IN THE SKY, Alan Parsons Project, Arista
3	4	BUSINESS AS USUAL, Men At Work, CBS
4	5	EYE OF THE TIGER, Survivor, Scotti Bros.
5	3	ABRACADABRA, Steve Miller Band, Capitol
6	6	PICTURES AT ELEVEN, Robert Plant, Swan Song
7	7	MIRAGE, Fleetwood Mac, Warner Bros.
8	8	AVALON, Roxy Music, Warner Bros.
9	NEW	EMOTIONS IN MOTION, Billy Squier, Capitol
10	9	NO STRANGER TO DANGER, Payolas, A&M

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 9/15/82

SINGLES		
This Week	Last Week	
1	1	ADIOS AMOR, Andy Borg, EMI
2	5	WORDS, F.R. David, DGG
3	2	ABRACADABRA, Steve Miller Band, Mercury
4	4	MAID OF ORLEANS, Orchestral Manouevers In The Dark, Dindisc
5	6	WO BIST DU, Spider Murphy Gang, EMI
6	3	ICH WILL SPASS, Markus, CBS
7	7	JUST AN ILLUSION, Imagination, Arista
8	10	ZAUBERSTAB, Zaza, Intercord
9	9	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
10	8	MADE IN ITALY, Ricci & Poverl, Baby

11	NEW	NUR GETRAEUMT, Nena, CBS
12	12	NON SUCCEDERA PIU, Claudio Mori, Arista
13	11	IT STARTED WITH A KISS, Hot Chocolate, Rak
14	16	SADDLE UP, David Christie, Polydor
15	22	GIRL CRAZY, Hot Chocolate, Rak
16	23	I KNOW THERE IS SOMETHING, Frida, Polydor
17	14	DON'T GO, Yazoo, Intercord
18	20	MACHINE BRENNT, Falco, Teldec
19	13	VERDAMP LANG HER, BAP, EMI
20	NEW	JEDE STUNDE, Karat, Pool
21	15	GOODY TWO SHOES, Adam & Ants, CBS
22	19	HARD TO SAY I'M SORRY, Chicago, WEA
23	NEW	FELICITA, Conny & Jean, Big Mouth
24	NEW	OBEH OHNE, Reinhard Fendrick, Nature
25	21	MUSIC & LIGHTS, Imagination, Arista
26	24	EYE OF THE TIGER, Survivor, Scotti Bros.
27	17	HEAT OF THE MOMENT, Asia, Geffen
28	NEW	STERNENHIMMEL, Hubert Kah, Polydor
29	NEW	FELICITA, Al Bano & Remina Power, Baby
30	NEW	KRISTALLNACHT, Bap Musikant

## ALBUMS

1	1	VON DRINNE NOH DRUSSE, Bap, EMI
2	2	FUER USSZESCHNIGGE, Bap, EMI
3	3	ABRACADABRA, Steve Miller Band, Mercury
4	5	85555, Splitf, CBS
5	4	IN TRANSIT, Saga, Polydor
6	NEW	GREASE 2, Soundtrack, RSO
7	7	EYE IN THE SKY, Alan Parsons Project, Arista
8	6	ASIA, Asia, Geffen
9	19	TALKING BACK TO THE NIGHT, Steve Winwood, Arista
10	11	FIVE MILES OUT, Mike Oldfield, Virgin
11	8	THE CONCERT IN CENTRAL PARK, Somo & Gartfunkel, Geffen
12	15	IV, Toto, CBS
13	12	AVALON, Roxy Music, Polydor
14	18	MIRAGE, Fleetwood Mac, Warner Bros.
15	10	DOLCE VITA, Spider Murphy Gang, EMI
16	16	ARCHITECTURE & MORALITY, Orchestral Manouevers In The Dark, Dindisc
17	13	LIFE 82, Peter Maffay, Metronome
18	NEW	16, Chicago, Full Moon
19	14	SHANGO, Santana, CBS
20	20	4, Foreigner, Atlantic

## JAPAN

(Courtesy Music Labo)  
As of 9/20/82

SINGLES		
This Week	Last Week	
1	1	MATSWA, Amin, Nippon Phonogram (Yamaha)
2	3	AISHUE NO KASABURANKA, Hiroki Go, CBS Sony (Burning/PMP)
3	5	DANCEWA UMAKU ODORENAI, Mio Takaki, Canyon (Nakayo Shi)
4	6	KENKAO YAMETE, Naoko Kawai, Nippon Columbia (Gelei)
5	2	KOMUGI IRONO MERMAID, Seiko Mataka, CBS/Sony (Sun)
6	4	NINJINMUSUME, Tohiko Tahara, Canyon (Janny's)
7	NEW	YUMENO TABBITO, Chiharu Matsuyama, News (Panta)
8	NEW	6 BANMENO YUUTSU, Kenji Sawada, Polydor, (Nabe/Anime)
9	10	OOKINAKO INOMONOGATARI, Yosabetorio, Nippon Phonogram/Forlife (Fuj)
10	7	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
11	11	SHOJO A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
12	8	KURAYAMIO BUTTOBASE, Daisuke Shima, King (Crazy Rider)
13	12	EYE OF THE TIGER, Survivor, Canyon (Nichion/PMP)
14	NEW	SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sonny (Janny's)
15	9	100... SO KAMONE; Shibusagaital, CBS/Sony (Janny's)
16	14	NAMIDAO FUITE, Tessel Miyoshi, Alpa
17	15	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichion)
18	18	JIDAI KOETE, Grease, Nippon Columbia (Crazy Rider)
19	17	CHIGIRI, Hiroshi Itzuki, Teichiku (Asahi/Toei)
20	16	LA SAISON, Ann Louis, Victor (Watanabe)

## ALBUMS

1	2	BEST, Tohiko Tahara, Canyon
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2	1	NUDE MAN, Southern All Stars, Victor
3	5	JIDAIWA BOKURANI AMEO FURASHITERU, Nageee Tsuyoshi Nagabushi, Toshiba-EMI
4	3	MY FANTASY, Kyoko Kozumi, Victor
5	4	GREATEST HITS, Tatsuou Yamashita, RVC
6	6	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
7	NEW	ONLY JUST BEGAN, Off Course Instruments, Toshiba-EMI
8	7	P.M. 9, Eikichi Yazawa, Warner/Pioneer
9	NEW	YOUSEI, Hidemi Ishikawa, RVC
10	11	PROLOGUE, Akina Nakamori, Warner-Pioneer
11	8	PEARL PIASU, Matsutoya Yumi, Toshiba-EMI
12	10	LA SAISON D'AMOUR, Ann Louis, Victor
13	14	NIGHT BIRDS, Shakatak, Polydor
14	9	I LOVE YOU... Off Course, Toshiba-EMI
15	NEW	SAUDADE, Masayoshi Takanaka, Kitty
16	NEW	VIBRATION, Kelko Mizuohshi Kelko, Taurus
17	NEW	NADA, Mio Takaki, Canyon
18	17	EYE OF THE TIGER, Survivor, Canyon
19	NEW	I CAN'T STAND STILL, Don Henry, Warner-Pioneer
20	20	TESSEI, Tessel Miyoshi, Alpa

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 9/20/82

SINGLES		
This Week	Last Week	
1	2	EYE OF THE TIGER, Survivor, Epic
2	1	ABRACADABRA, Steve Miller Band, Mercury
3	4	IF YOU WANT MY LOVE, Cheap Trick, Epic
4	3	THE OTHER WOMAN, Ray Parker Jr., Arista
5	5	HURTS SO GOOD, John Cougar, WEA
6	6	HARD TO SAY I'M SORRY, Chicago, Full Moon
7	10	DOWN ON THE BORDER, Little River Band, Capitol
8	11	GREAT SOUTHERN LAND, Icehouse, Regular
9	7	RADIO, Members, Island
10	8	ONLY YOU, Yazoo, Mute
11	16	WORDS, Missing Persons, EMI
12	9	GOODY TWO SHOES, Adam Ant, CBS
13	13	THE RHYTHM OF THE JUNGLE, Quick, Epic
14	19	ONE THING, Inxs, WEA
15	12	HOUSE OF FUN, Madness, Stiff
16	NEW	REAL MEN, Joe Jackson, A&M
17	NEW	LOVE IS IN CONTROL, Donna Summer, Warner Bros.
18	17	GIRL CRAZY, Hot Chocolate, EMI
19	NEW	THE ONLY WAY OUT, Cliff Richard, EMI
20	NEW	DA DA DA I DON'T LOVE YOU, Trio, Mercury

## ALBUMS

1	1	SONS OF BEACHES, Australian Crawl, EMI
2	6	DEEPEST PURPLE, Deep Purple, EMI
3	3	TUG OF WAR, Paul McCartney, Parlophone
4	8	ABRACADABRA, Steve Miller Band, Mercury
5	7	AVALON, Roxy Music, Polydor
6	5	MIRAGE, Fleetwood Mac, Warner Bros.
7	9	PICTURES AT ELEVEN, Robert Plant, Swan Song
8	4	EYE IN THE SKY, Alan Parsons Project, Arista
9	2	20 GOLDEN GREATS, Slim Whitman, Liberty
10	NEW	DADDY'S COOLEST, Daddy Cool, Wizard
11	16	DARE, Human League, Virgin
12	NEW	PRIMITIVE MAN, Icehouse, Regular
13	NEW	ROCKY III, Soundtrack, Liberty
14	14	SOLID GOLD EASY ACTION, T. Rex, EMI
15	10	THE NUMBER OF THE BEAST, Iron Maiden, EMI
16	18	20 GREATEST HITS, Dionne Warwick, J&B
17	12	NUOVO MONDO, Mondo Rock, WEA
18	17	HERE I AM, Julie Anthony, J&B
19	19	CHARIOTS OF FIRE, Vangelis, Polydor
20	15	RIO, Duran Duran, EMI

## ITALY

(Courtesy Germano Ruscitto)  
As of 8/31/82

ALBUMS		
This Week	Last Week	
1	1	LA VOCE DEL PADRONE, Franco Battiato, EMI
2	2	BELLA 'MBRIANA, Pino Daniele, EMI

3	3	COCCIANTE, Riccardo Cocciante, RCA
4	5	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
5	7	FESTIVAL BAR '82, Various, CGD-MM
6	8	BRAVI RAGAZZI, Miguel Bose, CBS
7	4	TERESA DE SIO, Teresa De Sio, PolyGram
8	11	TITANIC Francesco De Gregori, RCA
9	17	PALASPORT, Pooh, CGD/MM
10	6	16 ROUND NO. 2, Various, CGD/MM
11	9	ROCK MANTICO, Alberto Camerini, CBS
12	10	MISTROMARE, Various, Durtum
13	14	VIEW FROM THE GROUND, America, EMI
14	12	30 X 60 VOL. II, Various, CGD/MM
15	18	GUARDA CHI SI VEDE, Ron, Spaghetti/RCA
16	19	TUG OF WAR, Paul McCartney, EMI
17	15	NOSTALGIA, Various, K-tel/RCA
18	20	STILL LIFE, Rolling Stones, EMI
19	13	OTTO LA PIOGGIA, Antonello Venditti, Ricordi
20	NEW	AVALON, Roxy Music, PolyGram

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 9/11/82

SINGLES		
This Week	Last Week	
1	4	TWILIGHT ZONE, Golden Earring, 21
2	1	ALS JE HUILT/BIM BAM, Andre van Duin, CNR
3	8	DON'T GO, Yazoo, Mute
4	3	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor
5	5	CATS FOR EVER, Next One, Utopia
6	2	WORDS, F.R. David, Carrere
7	NEW	ONE DRAW, Rita Marley, Hansa
8	NEW	PRIVATE INVESTIGATIONS, Dire Straits, Vertigo
9	9	ROSALYN, Vitesse, Philips
10	NEW	TWILIGHT, BZN, Mercury

## ALBUMS

1	1	IV, TOTO, CBS
2	2	AVALON, Roxy Music, EH/Polydor
3	5	TALKING BACK TO THE NIGHT, Steve Winwood, Island
4	3	NIGHT & DAY, Joe Jackson, A&M
5	4	DONNA SUMMER, Donna Summer, Geffen
6	6	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
7	8	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island
8	7	SOMEONE LOVES YOU HONEY, June Lodge, Dance
9	NEW	SKUNK, Doe Maar, Killroy
10	NEW	SHANGO, Santana, CBS

## New Dutch Label Will Feature Funk

AMSTERDAM—Moving into the consistent growth areas of disco and funk music in the Benelux territories, Dutch independent record company Dureco has set up the High Fashion label to specialize in producing 12-inch singles in these fields.

First release features seven titles and, says Dolf Nijnatten, a&r manager at Dureco, there'll be at least 10 more out before the end of the year.

Two local productions, "Drums On Fire" by the group Gazuzu and "I Like The Way" by Fruitcake, are in the first batch, along with product from labels in the U.S., U.K. and Canada.

# MARKETPLACE

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- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions, \$39.00 per. Price discounts based on consecutive issue frequency.
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- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
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ADDRESS ALL ADS: Billboard Classified.  
1515 Broadway, New York, N.Y. 10036  
Phone: Jeff Serrette 212/764-7388  
(800) 223-7524 Toll Free  
All major credit cards accepted

## Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER
- BUSINESS OPPORTUNITIES
- REAL ESTATE FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

### PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME \_\_\_\_\_  Amer. Express  Diners Club  Visa  Master Chg. Bank # \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

Credit Card Number: \_\_\_\_\_ Expires \_\_\_\_\_ Signature \_\_\_\_\_

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TELEX: 667822 SEND FOR LIST

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SCULLY DISK MASTERING lathe with Capps Varipitch/Varidepth computer, or complete stereo disk mastering system available on request. Trutone Records, 163 Terrace Street, Haworth, NJ U.S.A. 07641. 201-385-0940.

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Tape wall racks—LP browser bin tables  
Flat trucks—warehouse items  
NYC Area — Call Sam  
247-5900

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FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

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Largest Selection of Rock Posters  
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HOW DO YOU  
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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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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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### SONGWRITING

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**DO YOU WANT A RECORD DEAL?**

THE S.M.A. HANDBOOK REVEALS WELL KEPT INDUSTRY SECRETS NEVER TOLD TO THE PUBLIC  
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### ANNOUNCEMENTS

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Billboard photo by Chuck Pulin  
**MONTAND AT MET—Yves Montand opens a one man show at the Metropolitan Opera House in Lincoln Center. While in New York, he performed seven shows in six days.**

**The Rhythm & The Blues**

Continued from page 51

Records after several years on Motown. . . Concertgoers at Madison Square Garden are used to being propositioned by Moonies, ticket scalpers and drug merchants under the watchful eyes of New York City police. But at the Budweiser Superfest date last week the tables were turned. It was the men in blue handing out flyers and pulling patrons over to hawk their wares. It was part of a recruitment drive aimed at black youths, a very creative way of advertising a job opportunity. . . Singer Jackie Moore and Richard Mack, president of Catawba Records, were both injured in a car accident outside Charleston, N.C. Driving over a bumpy suburban road, their car flipped over; Moore sustained a broken toe and Mack a dislocated shoulder. They were on a promotional trip for her single, "Seconds." . . . Freda Payne has a 12-inch single on Sutra Records called "In Motion" which is produced by Edmund Sylvers and arranged by brother Leon of Solar Records. . . Peggy Dobson makes her debut with "Please Don't Break The Groove" on Alton Records, an indie label based in New York. . . City View is a new label based out of Hialeah Lakes, Fla. The company's first release is "Groovin' On A Love Song" by Bliss.

**BUSINESS OPPORTUNITY**

YOUR FUTURE AS a concert promoter. Free brochure, Nighthawk Media, 1485 South Roberta #20B, Salt Lake City, Utah 84115.

**INSTRUCTIONS**

BE A RECORDING engineer! New classes quarterly. Institute of Audio/Video Engineering; (213) 666-3003, 1831 Hyperion, Dept. D, Hollywood, CA 90027

**DEADLINES FOR FUTURE ISSUES**

- OCT. 2nd ISSUE—SEPT. 20th
- OCT. 9th ISSUE—SEPT. 27th
- OCT. 16th ISSUE—OCT. 4th
- OCT. 23rd ISSUE—OCT. 11th
- OCT. 30th ISSUE—OCT. 18th
- NOV. 6th ISSUE—OCT. 25th
- NOV. 13th ISSUE—NOV. 1st

**General News**

**New LP/Tape Releases**

Continued from page 11

- SHAKATAK**  
Night Birds  
LP Polydor PD16354
- SNEAKER**  
Loose In The World  
LP Handshake ARW 38184 . . . . . No List  
CA AWT 38184 . . . . . No List
- SPACE PEOPLE**  
Space People  
LP Capitol DLP-15003
- SPINNERS**  
Grand Slam  
LP Atlantic 80020-1 . . . . . \$8.98  
CA 80020-4 . . . . . \$8.98  
8T 80020-8 . . . . . \$8.98
- STEWART, DIDI**  
Begin Here  
LP Kirshner ARZ 38357 . . . . . No List  
CA AZT 38357 . . . . . No List
- TIME, THE**  
What Time Is It?  
LP Warner Bros. 23701
- TUCKER, TANYA**  
Changes  
LP Arista AL9596
- TWITTY, CONWAY**  
Dream Maker  
LP Elektra 60182-1
- ULMER, JAMES BLOOD**  
Black Rock  
LP Columbia ARC38285 . . . . . No List  
CA ACT 38285 . . . . . No List
- VANDROSS, LUTHER**  
Forever, For Always, For Love  
LP Epic FE 38235 . . . . . No List  
CA FET 38235 . . . . . No List  
8T FEA 38235 . . . . . No List
- VINCENT, HOLLY BETH**  
Holly & The Italians  
LP Virgin/Epic ARE 38287 . . . . . No List  
CA AET 38287 . . . . . No List
- VOLLENWEIDER, ANDREAS**  
Behind The Gardens—Behind The Wall—Under The Tree  
LP CBS FM 37793 . . . . . No List  
CA FMT 37793 . . . . . No List
- WHO, THE**  
It's Hard  
LP Warner Bros. 23731
- WINTER, PAUL**  
Missa Gaia Earth Mass  
LP Living Music LMR2
- WOODS, STEVIE**  
The Woman In My Life  
LP Cotillion 90015-1 . . . . . \$8.98  
CA 90015-4 . . . . . \$8.98  
8T 90015-8 . . . . . \$8.98
- ZAPPA, FRANK**  
Shut Up 'n Play Yer Guitar  
LP Barking Pumpkin W3X 38289 (3) . . . . . No List  
CA WTX 38289 . . . . . No List

**JAZZ**

- BOSWELL SISTERS**  
Vol. 2—It Don't Mean A Thing  
LP Biograph BLPC16
- COREA, CHICK**  
Touchstone  
LP Warner Bros. 23699
- KIENER, BARRY**  
Live At Strathallan  
LP Strathallan 1 . . . . . \$8.98
- STEIN, LOU, TRIO**  
Live At The Dome  
LP Dreamstreet DR106

**GOSPEL**

- ARCHERS**  
At Their Very Best  
LP Light 5815
- CLAWSON, CYNTHIA**  
Finest Hour  
LP Priority RU38242 . . . . . No List  
In The Garden  
LP Priority RU38238 . . . . . No List  
It Was His Love  
LP Priority RU38240 . . . . . No List  
The Way I Feel  
LP Priority RU38239 . . . . . No List  
You're Welcome Here  
LP Priority RU38241 . . . . . No List
- CROUCH, ANDRAE**  
Finally  
LP Light 5784
- INSPIRATIONS**  
Someday  
LP Canaan 9887
- MEHLER, JOHN**  
Bow & Arrow  
LP A&S 0003A
- McGUIRE, DONNY**, see Reba Rambo
- RAMBO, REBA, & DONNY McGUIRE**  
Messiah, Bright Morning Star  
LP Light 5811
- SMALLWOOD, RICHARD, SINGERS**  
Richard Smallwood Singers  
LP Onyx 3803
- TALBOT, JOHN MICHAEL**  
Light Eternal  
LP Birdwing 2035
- WAYNE, JERRY**  
A Brighter Day  
LP Pathway AT-1053

**THEATRE/FILMS/TV**

- ET**  
Picture Disc  
LP MCA MCA-6113 . . . . . \$9.98
- Soundtrack**  
LP MCA Audiophile MCA-16014 . . . . . \$16.98
- MURPHY, WALTER**  
Themes From "ET The Extra-Terrestrial" & More  
LP MCA MCA-6114 . . . . . \$9.98  
CAMCAC-6114 . . . . . \$9.98
- NINE**  
Original Broadway Cast  
LP Columbia JS 38325 . . . . . No List  
CA JST 38325 . . . . . No List
- AN OFFICER & A GENTLEMAN**  
Soundtrack  
LP Island 90017-1 . . . . . \$8.98  
CA 90017-4 . . . . . \$8.98  
8T 90017-8 . . . . . \$8.98
- STORM RIDERS**  
Soundtrack  
LP Peak PKA1001 . . . . . \$8.98

**CLASSICAL**

- BETHOVEN, LUDWIG VAN**  
Symphonies Nos. 4 & 8  
Columbia Symph., Walter, Cleveland Orch., Szell  
LP CBS Great Performances MY37773 . . . . . No List  
CA MYT 37773 . . . . . No List
- BRAHMS, JOHANNES**  
First Symph., In C Minor, Op. 68  
Cleveland Orch., Szell  
LP CBS Great Performances MY 37775 . . . . . No List  
CA MYT 37775 . . . . . No List
- Fourth Symph. In E Minor, Op. 98; Academic Festival Overture**  
Cleveland Orch., Szell  
LP CBS Great Performances MY 37778 . . . . . No List  
CA MYT 37778 . . . . . No List
- Second Symph. In D Major, Op. 73; Tragic Overture**  
Cleveland Orch., Szell  
LP CBS Great Performances MY 37776 . . . . . No List  
CA MYT 37776 . . . . . No List
- Third Symph. In F Major, Op. 90; Variations On A Theme By Haydn, Op. 56A**  
Cleveland Orch., Szell  
LP CBS Great Performances MY 37777 . . . . . No List  
CA MYT 37777 . . . . . No List
- HAYDN, FRANZ JOSEPH**  
"London" Trios Nos. 1-4;  
Divertissement Op. 100, Nos. 2, 6  
Rampal, Stern, Rostropovich  
LP CBS Masterworks digital IM 37786 . . . . . No List  
CA IMT 37786 . . . . . No List
- LISZT, FRANZ**  
Les Preludes; Hungarian Rhapsodies 1 & 2; Mephisto Waltz  
New York Philh., Bernstein, Philadelphia Orch., Ormandy  
LP CBS Great Performances MY 37772 . . . . . No List  
CA MYT 37772 . . . . . No List
- MOZART, WOLFGANG AMADEUS**  
Eine Kleine Nachtmusik  
Columbia Symph. Orch., Walter  
LP CBS Great Performances MY 37774 . . . . . No List  
CA MYT 37774 . . . . . No List
- SCHOENBERG, ARNOLD**  
Lied Der Waldtaube (From "Gurrelieder"); Serenade, Op. 24; Ode To Napoleon Bonaparte  
Norman, Shirley-Quirk, Ensemble  
Intercontemporain, Boulez  
LP CBS Masterworks M 36735 . . . . . No List  
CA MT 36735 . . . . . No List
- SHAPEY, RALPH**  
The Covenant  
Charlton, Contemporary Chamber Players Of The Univ. Of Chicago, Shapey  
LP CRISD 435 . . . . . \$8.95
- SHOSTAKOVICH, DMITRI**  
Symphony No. 5  
L'Orchestre De La Suisse Romande, Kertesz  
CA London Treasury STS5 15492 . . . . . \$3.98
- SMETANA, BEDRICH**  
The Moldau; Bartered Bride Excerpts; Dvorak: Slavonic Dances  
Israel Philh. Orch., Kertesz  
CA London Treasury STS5 15409 . . . . . \$3.98
- STRAUSS, JOHANN**  
Emperor Waltzes; 6 Other Selections  
Berlin Philh., Karajan  
LP DG digital 2532 026 . . . . . \$12.98  
CA 3302 026 . . . . . \$12.98
- "Waltz Gala"  
LP CBS Great Performances MY 37771 . . . . . No List  
CA MYT 37771 . . . . . No List
- STRAUSS, RICHARD**  
Eine Alpensinfonie (Alpine Symphony)  
London Philh., Davis  
LP CBS Masterworks digital IM 37292 . . . . . No List
- STRAVINSKY, IGOR**  
Pulcinella (Complete Ballet For Voices & Small Orch., 1912-20); Concertino (For 12 Instruments, 1952)  
Murray, Johnson, Estes, Ensemble  
Intercontemporain  
LP Erato/RCA Red Seal digital  
ARL 1-4415 . . . . . \$9.98  
CA ARK1-4415 . . . . . \$9.98
- TCHAIKOVSKY, PETER ILYITCH**  
Aurora's Wedding Ballet Music  
National Philh. Orch., Stokowski  
LP CBS Mastersound half-speed mastered  
HM 44560 . . . . . No List
- Romeo & Juliet: Hamlet**  
Vienna Philh. Orch., Maazel  
CA London Treasury STS5 15472 . . . . . \$3.98
- TCHEREPNIN, IVAN**  
Flores Musicales; Five Songs

- LP CRISD 467 . . . . . \$8.95
- TELEMANN, GEORG PHILLIP**  
Banquet Music  
Paillard Chamber Orch., Paillard  
LP Erato digital NUM-75004 (3) . . . . . \$32.98
- VILLA-LOBOS, HEITOR**  
Bachianas Brasileiras No. 4; Nobre & Santoro Works  
Symphony Orch. Of Brazil, Karabtschevsky  
LP American Musical Editions OAS 002 . . . . . \$8.95
- WAGNER, RICHARD**  
Das Rheingold  
Jerusalem, McIntyre, Zednik, Egel, Salminen, Huebner, Becht, Pampuch, Schwarz, Wenkel, Bayreuth Festival Orch. & Chorus, Boulez  
LP Philips digital 6769 073 (3) . . . . . \$32.94  
Transcriptions By Liszt & Kocsis  
Kocsis  
LP Philips digital 9500 970 . . . . . \$12.98  
CA 7300 970 . . . . . \$12.98

**CLASSICAL COLLECTIONS**

- AGOULT, RAYMOND**, see New Symphony Orch. Of London
- BERLIN PHILH. BRASSES**  
Music For Brass (Gabrieli, Scheidt, Zelenka & Others)  
LP DG digital 2532 066 . . . . . \$12.98  
CA 3302 066 . . . . . \$12.98
- BERLIN PHILH., CHAMBER ENSEMBLES**  
Chamber Music  
LP DG digital 2741011 (5) . . . . . \$64.90
- BERLIN PHILH. ORCH.**  
Volume 1: The Early Rec'gs  
LP DG mono 2740 259 (5) . . . . . \$39.90
- Volume 2: Wilhelm Furtwaengler  
LP DG mono 27420 260 (6) . . . . . \$47.88
- Volume 3: Herbert Von Karajan  
LP DG 2740 261 (7) . . . . . \$69.86
- Volume 4: Celebrated Soloists  
LP DG 2740 262 (5) . . . . . \$39.90
- Volume 5: Eminent Guest Conductors  
LP DG 2740 263 (6) . . . . . \$47.88
- Volume 6: Herbert Von Karajan Digital Recordings  
LP DG 2741 008 (4) . . . . . \$47.92
- BERNSTEIN, LEONARD, & THE NEW YORK PHILH.**  
Favorite French Spectaculars  
LP CBS Great Performances MY 37769 . . . . . No List  
CA MYT 37769 . . . . . No List
- Favorite Russian Spectaculars  
LP CBS Great Performances MY 37770 . . . . . No List  
CA MYT 37770 . . . . . No List
- BOSKOVSKY, WILLI**, see Vienna Philh. Orch.
- CARRERAS, JOSE**  
Romantico  
LP Philips 9500 894 . . . . . \$9.98  
CA 7300 894 . . . . . \$9.98
- CARUSO, ENRICO**  
The Complete Caruso, Vol. 10 (1912-1913)  
LP RCA Red Seal mono ARM1-4046 . . . . . \$9.98  
CA ARK1-4046 . . . . . \$9.98
- The Complete Caruso, Vol. II (1913-1914)  
LP RCA Red Seal mono ARM1-4047 . . . . . \$9.98  
CA ARK1-4047 . . . . . \$9.98
- DOMINGO, PLACIDO**  
Bravissimo, Domingo! Vol. 2  
LP RCA Red Seal XRL1-4414 . . . . . \$7.98  
CA XRK1-4414 . . . . . \$7.98
- HORNE, MARILYN**, see Joan Sutherland
- INGRAM, NELLY, & JAIME**  
Works By Infante, Cordero, Pinto & Poulenc  
LP American Musical Editions OAS 003 . . . . . \$8.95

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

**Stores, Shows From Mother's**

Continued from page 11

to \$4.99. That's only \$1 less than the advertised specials price. People come from all over to look them over. We look for good conditioned used LPs. We often have Billboard top 100 selections in the mix. We have some special lights in the church store that enable us to really do an excellent job in establishing the quality of the used album," Bredell says.

Bredell looks at the next year as his most challenging and satisfying. He harkens back to those black days after the tornado-swept jam as his best business years. "We were forced to do our best, work our hardest and do most of the work ourselves to save money. They were the most fruitful months we ever put in," he recalls.

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## Gramavision Jumps Into Dance Music

• Continued from page 51

most visible entree to radio and retail, and a rarefied one at that.

Now, though, Gramavision has moved into the dance field through its own One Foot label, reserved for 12 inch dance disks. And, in a brief period, the company's releases have somehow managed to tie all three of its earlier interests into an array of unusual crossover bids.

Most recent singing involves producers Michael Zager and Ed Newmark for their music from "Friday The 13th, Part 3," a summer boxoffice surprise that has reversed the usual diminution in grosses for many screen sequels to post-bullish ticket sales out of the gate. If the affiliated film is an obvious commercial project, Rose himself is also using One Foot as a conduit for dance-oriented product from respected progressive jazz artists, including saxophone player Oliver Lake and bassist Jamaaladeen Tacuma, latter via his new Cosmetic ensemble.

The Zager/Newmark project, however, brings Gramavision its first recognizable dance market lure. Rose reports that plans thus call for both 7 inch and 12 inch singles on the main title song and a complete LP combining the new theme with music from all three "Friday The 13th" movies. The album and 7 inch single are on Gramavision, while the 12 inch dance mix is on One Foot.

"We've taken our pool of artists and looked at how we can strengthen them," he explains. "For us, that means going more strongly into either classical or dance."

As it happens, Rose adds, Gramavision now finds it self doing both, in a sense: even as Lake's "Jump Up" album signalled his bid for the dance market, the Brooklyn Philharmonic, which has aligned itself with composers working in the creative and new music fields, was approaching Lake to compose a piece for them.

Rose sees other artists on his still

small label as suitable for other forays into new markets, citing newly signed vibe stylist Jay Hoggard as a case in point: "We're doing records with Jay that will feature solo music that is very serious and non-commercial, and simultaneously we're preparing a very dance-oriented project he's involved with."

Another new signing, drummer Pheroan Ak Laff, will tackle both dance music and more esoteric Latin-influenced ballads. "What's happening is that all these people are playing together and interacting together," says Rose of the jazz/dance fusion. "So because Pheroan is playing both in Oliver's dance-oriented band and on Anthony Davis' serious music for us, it gives us a naturally broad range."

How can a label that has been based in progressive jazz and soundtracks move into a totally different market? To Rose, the answer isn't difficult. "We've spent the last six months gearing up for our entry into the dance market, finding all the major pools and tracking down the major black one-stops that know how to handle the product," he reports, adding that the one-stops were polled, in turn, on which accounts did the briskest dance music business.

Gramavision will also buttress both albums and its One Foot 12 inch releases through a direct mail and telephone campaign to specialty stores and the top 100 chains. "We're probably working more closely with our distributors than ever, though," he says, warding off any hint that these direct contacts will undercut those ties.

## Public Radio Group Will Add Jazz To Convention

By BILL LAZAR

LOS ANGELES—For the first time in its 17-year history, the Music Personnel Conference, a radio organization dominated by public radio stations, will be making room for jazz at its annual convention.

The convention will be held Oct. 20-24 at the Radisson Hotel in St. Paul, Minnesota.

"We are adding jazz (to the convention) to give a more realistic showing of NPR programming. After all, about 98% of our stations program some jazz," says John Hunt of WBFO-FM/Bufalo, who was added to the MPC board of directors this year to work on the jazz aspects of the convention.

Speakers confirmed so far include Dr. George Butler of Columbia Records; Teo Macero, producer of Miles Davis and others; Dr. Samuel Elliot of the Eastman School of Music; George Jelinek; and Ben Sidran, who will also be performing with his quartet.

Other performers scheduled for the event include the Minneapolis Orchestra and the St. Paul Chamber Orchestra. Among the expected 200+ attendees are radio programmers and producers, record com-

pany representatives and program syndicators.

Panels scheduled include "Producing Live Music," which will concentrate on the business aspects of live radio performances; "Effect of Budget Cuts on Music Programming," which will look at the effects of Reaganomics on public radio; "Small Stations, Large Stations—How We Can All Help Each Other"; "Can Classical And Jazz Coexist On National Public Radio"; "Pronunciation," covering the tongue-twisting names of European players popping up in jazz today; and "New Technologies."

MPC will also conduct its annual business meetings at the convention. Major topics scheduled for discussion include the pending incorporation of MPC into a non-profit corporation; writing a constitution; electing new officers; awards and increasing the jazz content of the MPC.

Registration for the convention is \$85 until Sept. 27 and \$100 afterwards. Registration forms are available from Rhoda Marx, Minnesota Public Radio, 45 E. 8th St., St. Paul, Minnesota 55101.

## ALBUM SERIES REVIEW

### Old Impulse Masters Get New Life In MCA Action

LOS ANGELES—MCA Records strikes a potent blow on behalf of retailers demanding more midline product with the marketing this month of 10 jazz albums culled from the old ABC/Impulse label. The suggested list price of each package is \$5.98.

Originally produced by the flying Dutchman, Bob Thiele, who today concentrates on managing the career of his singing wife, Teresa Brewer, the LPs embrace a variety of artists and styles.

"Additions To Further Definitions" displays Benny Carter's many talents on eight cuts, mostly Carter originals with the "amazing man of music" concentrating on alto saxophone with a medium-sized band. His music goes back to March, 1966 and sounds as contemporary as if it had been recorded last Thursday.

Earl Hines' entry is titled "Once Upon A Time," and also dates back to '66. The venerable pianist's six tracks offer his stabbing percussive touch framed by a first rate big band in which the inimitable Lawrence Brown's trombone is prominent.

Equally enjoyable is Johnny Hodges' "Everybody Knows." His golden alto, backed by a couple of small combos in which Brown's 'bone again is spotted, was recorded in 1964. There's still a lot of the little Rabbit's music on the market—he died in 1970—yet this LP rates among his best and should enjoy long life in the browser boxes.

A Hodges admirer, Zoot Sims, is known for his stellar tenor saxophone improvisations, but in his new MCA album Sims is heard playing all four alto saxophone parts in a tour de force comprising seven titles multi-tracked for ABC's Paramount label in 1956. A rhythm section (Gus Johnson on drums) backs Zoot's reedy pyrotechnics competently.

Guitarist Gabor Szabo, a one-time Hungarian freedom fighter who died last Feb. 26 in Budapest, is

elegantly presented in yet another impressive LP which couples eight strong songs, one a Szabo original. The album is called "Memorabilia" and confirms Szabo's skills.

The remaining five packages feature Pete and Conte Candoli, Charles Mingus (his first solo piano album), J.J. Johnson, Shelly Manne and Elvin Jones, respectively.

MCA's Steve Hoffman is the man behind the ambitious and laudable reissue program. He has insisted on attractive graphics and detailed annotation. At less than \$6 list, his company's Impulse series should find at least a mildly profitable audience over the long haul. Musically, it deserves even better than that.

DAVE DEXTER JR.

## Rollins To Top Bill At Four-Day Prague Festival

PRAGUE—Sonny Rollins and the current Glenn Miller Orchestra top the bill at this year's four-day Prague International Jazz Festival. The festival, which starts Oct. 14, is organized by Pragokonzert, the Czech state concert agency.

U.S. trumpeter Ted Curson is to perform, with the local Barock Quintet, a special composition by leading Czech contemporary composer Vaclav Kucera. Phillippe Catherine is to be showcased with fellow guitarist Rudolf Dasek and Toto Blanke.

Also scheduled are performances by pianist Martial Solal and his new big band, and U.K. clarinet player Acker Bilk, still remembered here as a guest at the first festival in 1964.

There will also be as yet unnamed guest musicians from India and a group from Cuba, plus Japanese pianist Aki Takase. The USSR will be represented by pianist Leonid Chizhik and alto saxophonist Garanian.



Billboard photo by Chuck Pulin  
**FIDDLER'S FINESSE**—Stephane Grappelli treats an audience at New York's Bottom Line to his influential style of jazz violin. The veteran player performed two sets at the Greenwich Village club.

## Jazz Educators To Kansas City

KANSAS CITY—The National Assn. of Jazz Educators' 10th annual convention will be held here next Jan. 13-16 with a "Goin' To Kansas City" theme. More than 1,000 are expected.

Matt Betton, NAJE executive director, hopes to have Count Basie, Jay McShann, Big Joe Turner and guitarist Freddie Green as guests when sessions convene at the Hyatt Regency Hotel.

Dr. Warrick L. Carter of Governors State Univ., Park Forest, Ill., is the new NAJE president. New members of the organization's national advisory council include Billy Taylor, Clark Terry, J. Martin Emerson, Donald Byrd, George West, John Moawad, Anderson White, Ken Kistner, Jim Coffin, Olaive Jones and Lew Skeen. The group's headquarters are at Box 724, Manhattan, Kan. 66502.

Survey For Week Ending 9/25/82			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM 1-1216 (Warner Bros.)
2	2	11	<b>AS WE SPEAK</b> David Sanborn, Warner Bros. 1-23650
3	3	11	<b>HANDS DOWN</b> Bob James, Columbia/Tappan Zee FC 38067
4	4	9	<b>OUT OF THE SHADOWS</b> Dave Grusin, Arista/GRP 5510
5	6	56	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576
10	3	3	<b>DESIRE</b> Tom Scott, Musician 60162-1 (Elektra)
7	7	7	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1
8	8	11	<b>LOVE NOTES</b> Chuck Mangione, Columbia FC 38101
9	9	11	<b>LOOKING OUT</b> McCoy Tyner, Columbia FC 38053
19	5	5	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38096
11	5	11	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
12	12	9	<b>IN LOVE'S TIME</b> Dave Valentin, Arista/GRP 5511
13	15	12	<b>WINTER INTO SPRING</b> George Winston, Windham Hill C-1019
14	13	16	<b>LITE ME UP</b> Herbie Hancock, Columbia FC 37928
15	14	18	<b>WE WANT MILES</b> Miles Davis, Columbia C2-38005
16	18	11	<b>WINDSONG</b> Randy Crawford, Warner Bros. 1-23687
17	17	11	<b>THE BEST</b> Quincy Jones, A&M SP-3200
18	16	71	<b>THE DUDE</b> Quincy Jones, A&M SP-3721
19	11	31	<b>MYSTICAL ADVENTURE</b> Jean-Luc Ponty, Atlantic SD 19333
20	21	33	<b>WYNTON MARSALIS</b> Wynton Marsalis, Columbia FC37574
21	22	43	<b>THE GEORGE BENSON COLLECTION</b> George Benson, Warner Bros. 2HW 3577
34	3	3	<b>OFF THE TOP</b> Jimmy Smith, Musician 60161-1 (Elektra)
23	23	41	<b>COME MORNING</b> Grover Washington Jr., Elektra SE-562
32	5	5	<b>CITYSCAPE</b> Claus Ogerman/Michael Brecker, Warner Bros. 23698-1
25	25	16	<b>FANDANGO</b> Herb Alpert, A&M SP-3731
26	26	25	<b>TELECOMMUNICATION</b> Azimuth, Milestone M-9101 (Fantasy)
27	27	46	<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT 51113
28	24	20	<b>FATHERS AND SONS</b> Fathers And Sons, Columbia FC 37972
29	20	25	<b>IT'S A FACT</b> Jeff Lorber, Arista AL 9583
30	29	32	<b>ELECTRIC RENDEZVOUS</b> Al DiMeola, Columbia FC 37654
31	31	33	<b>SLEEPWALK</b> Larry Carlton, Warner Bros. BSK 3635
32	36	3	<b>ECHOES OF AN ERA 2, THE CONCERT</b> Various Artists, Musician 60175-1 (Elektra)
33	37	3	<b>TRADITION IN TRANSITION</b> Chico Freeman, Musician 60163-1 (Elektra)
34	30	9	<b>HAPPY HOUR</b> Deodato, Warner Bros. BSK 3649
35	39	3	<b>MARIEL</b> Paquito D'Rivera, Columbia FC 38177
36	NEW ENTRY	NEW ENTRY	<b>TOUCHSTONE</b> Chick Corea, Warner Bros. 23699-1
37	38	96	<b>WINDLIGHT</b> Grover Washington Jr., Elektra 6E-305
38	NEW ENTRY	NEW ENTRY	<b>AN EVENING WITH GEORGE SHEARING AND MEL TORME</b> George Shearing And Mel Torme, Concord Jazz CJ-190
39	41	66	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
40	NEW ENTRY	NEW ENTRY	<b>HEATWAVE</b> Cal Tjader, Carmen McRae, Concord Jazz CJ-189
41	43	22	<b>HOLLYWOOD</b> Maynard Ferguson, Columbia FC 37713
42	42	11	<b>ROADGAME</b> Art Pepper, Galaxy GXY-5135 (Fantasy)
43	NEW ENTRY	NEW ENTRY	<b>RADIANCE</b> Tyzik, Capitol SI-12224
44	44	44	<b>A LADY AND HER MUSIC</b> Lena Horne, QWest QW 3597 (Warner Bros.)
45	46	33	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648
46	35	7	<b>ELOQUENCE</b> Bill Evans, Fantasy F-9618
47	50	20	<b>OF HUMAN FEELINGS</b> Ornette Coleman, Antilles AN 2001 (Island)
48	40	28	<b>RIO</b> Lee Ritenour, Musician E1-60024 (Elektra)
49	28	12	<b>AMERICAN CLASSIC</b> Dexter Gordon, Musician E1-60126 (Elektra)
50	33	12	<b>OBSERVATIONS &amp;</b> Billy Cobham's Glass Menagerie, Musician E1-60123 (Elektra)

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Billboard's  
Survey For Week Ending 9/25/82

# Top Album Picks

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## Pop

**MISS PIGGY'S AEROBIQUE EXERCISE WORKOUT ALBUM, Warner Bros. 23717. Produced by Joe Raposo.** At long last—an exercise recording for the countless millions whose idea of a workout is punching the buttons on their remote controls. To the familiar pulse of a dancefloor rhythm section, the porcine superstar exhorts listeners to improved health through such painless routes as "Stereo Warmup" (replete with knob-twisting and skipping stylus) and "Snackercise." Given both the general appeal of past Muppet LPs and this lampoon's timely arrival, sales could get a workout, too.

**PETER GABRIEL—Security, Geffen GHS 2011 (Warner Bros.). Produced by David Lord & Peter Gabriel.** Gabriel's fourth solo outing again confirms his stature as a virtual rock visionary: such past elements as his experiments with electronics and Third World rhythms, since adopted by techno-pop and new wave bands, are advanced further here. If the tracks are as uncompromised as ever, the combination of a new label and radio's awakening interest in more adventurous fare could bring deserved attention to songs like "Rhythm Of The Beat," "Shock The Monkey" and "Lay Your Hands On Me."

**UTOPIA, Network 60183 (Elektra/Asylum). Produced by Todd Rundgren & Utopia.** The quartet's first for a new label makes a strong bid for the emerging new rock market, taking the stripped-down, Beatle-browed power pop of the band's last two sets and applying it to a collection of love songs, rather than new concept pieces. That's not to say they've gone soft, since more than a hint of sarcasm creeps into songs like "Neck On Up" and "Say Yeah." Add five bonus tracks on a separate EP, and this could be the band's biggest in some time.

## Country

**HANK WILLIAMS JR.—Hank Williams Jr.'s Greatest Hits, Elektra 9-60193-1. Produced by Jimmy Bowen.** Legitimately a star-studded assortment of hits, this album has got No. 1 chart-toppers all through it, gossily packaged for maximum sales appeal. Titles herein range from "Family Tradition," "Whiskey Bent And Hell Bound," and "Old Habits" to "Dixie On My Mind," "Texas Women" and "All My Rowdy Friends (Have Settled Down)."

**DOLLY PARTON—Greatest Hits, RCA AHL 1-4422. Produced by Gregg Perry, Gary Klein & Dolly Parton.** This album certainly spans a long stretch of Parton's recording career. It offers old favorites like "Me And Little Andy" and "Two Doors Down," then seeps on through "Here You Come Again," "It's All Wrong, But It's All Right," and "9 To 5," before finishing up with selections from her "Best Little Whorehouse In Texas" movie: "But You Know I Love You," "Hard Candy Christmas." RCA has even included "Applejack" and "Old Flames (Can't Hold A Candle To You)" to make the LP well worth its title.

**DOTTIE WEST—Full Circle, Liberty LT51129. Produced by Larry Gatlin.** The idea of pairing West with Gatlin sounded like a good way to reinforce West's country base, which had shifted noticeably toward pop in recent LPs. But if anything, Gatlin has continued her pop exodus with an album that's basically MOR with a little country thrown in. Although the production is fine, West's voice pushes a bit on some of the numbers, making her sound rather like a country Kim Carnes. The tone for the LP is set by its first single, "She Can't Get My Love Off The Bed."

**JERRY LEE LEWIS—The Best Of Jerry Lee Lewis Featuring "39 And Holding," Elektra 9-60191-1. Produced by Eddie Kilroy & Bones Howe.** Lewis may have left the label, but he left behind plenty of hits for this "best of" package. Popular nuggets contained here cover "I Wish I Was Eighteen Again," "When Two Worlds Collide," "Who Will The Next Fool Be," and "Over The Rainbow." And for anyone who may have forgotten how the Killer can rock out, there's "Rockin' My Life Away."

**MEL TILLIS—Mel Tillis' Greatest Hits, Elektra 9-60192-1. Produced by Jimmy Bowen & Billy Strange.** There are a bunch of Tillis hits in this group, including "Southern Rains," "Your Body Is An Outlaw," and "A Million Old Goodbyes." And the cover painting is visual eye-art which will stand out well in store displays. Elektra should get some mileage out of this LP now that Tillis has gone back to MCA.

## First Time Around

**RHEINGOLD—Fan Fan Fanatic, Harvest DLP15005 (Capitol). Produced by Rheingold, Conny Plank.** Though it seems any kid with a sharp haircut and a synthesizer is issuing a record these days, there is still high-quality synth-pop

## Spotlight



**OLIVIA NEWTON-JOHN—Olivia's Greatest Hits, Vol. 2, MCA MCA5347. Produced by John Farrar, Jeff Lynne.** Newton-John's second hits collection reaffirms that she and John Farrar consistently make some of the best singles in the business, from silky ballads like "Magic" to frenetic workouts like "You're The One That I Want." Half of the songs here are from Newton-John's two feature films, "Grease" and "Xanadu." Also included are two new songs, the current single "Heart Attack" and a sinuous midtempo piece called "Tied Up" which Farrar cowrote with Lee Ritenour. Our only gripe is that this should have been a 12-cut LP and included the major hits "Summer Nights" and "Deeper Than The Night."

around, and Rheingold's four-track "mini-LP" is one of the better efforts in the genre. The trio hails from Germany which has always given the world some of the better synthesizer bands. Three tracks (the title cut, "Triad Dimensions," "River") are dance-oriented while "A Moment's Glimpse" is a moody, effective ballad.

**GANG'S BACK—Handshake FW38156 (CBS). Produced by Barney Perkins, Tony Coleman.** Already climbing the black charts with "Got My Eye On You," this Fresno, Calif.-based sextet plays appealing funk-based r&b. At times, Gang's Back is reminiscent of AWB or Tower of Power in their prime, with outstanding horn arrangements that provide a diversion for the sometime cliched lyrics. While the r&b audience is the target here, several tracks (most notably "Big City Girls," "All I Wanna Do Is Spend Time With You," "Love") could cross-over to pop.

**JACK OF DIAMONDS—Dodge City, Ransom Records BSI43. Produced by Jack Of Diamonds.** This band, which is popular in the Delaware, Maryland and Jersey Beach region, plays rock with a soul/funk slant, varying tempos and moods deftly with a range of material that goes from barroom blues to rap to jazz. The core of this four man band has been together for over eight years, with this album taking almost three years to make, but it was well worth the wait. There is a care in musicianship and production rarely seen on independent, self-made records. Contact: (302) 368-3800.

**ANDRE CYMONE—Livin' In The New Wave, FC 38123. Produced by Andre Cymone.** Cymone's stint as Prince's bass player will arouse curiosity, and a closer look and listen reveal an artist as dramatically individualistic as Prince, but one who prefers spicing his rock/soul with computer sounds rather than spice itself. Robust, robotic funk concoctions are Cymone's new wave bag, yet the '60s rock & soul explosion is inspiration for the bass-popping "Kelly's Eye's" and "All I Need Is You."

## Billboard's Recommended LPs

### pop

**ORLEANS—One Of A Kind, Radio Records 90012-1 (Atlantic). Produced by Don Silver & Ben Wisch.** Orleans, regardless of its lineup, has always made a special kind of pop/rock, and this offering is no exception. Unfortunately, though, those looking for a catchy tune will be disappointed, since this is a relatively monochromatic collection. Best are such cuts as "Let It Be Me" and "Give In To It."

**BOW WOW WOW—12 Original Recordings, Harvest SK12234 (Capitol). Produced by Malcolm McLaren, Colin Thurston, Alan Tarney.** There's been a lot of Bow Wow Wow product lately: RCA has its "I Want Candy" EP and LP, and now Harvest digs into its vaults for a touch of the hair of the dog, which includes an extended version of the club hit "W.O.R.K." and the controversial "C-30, C60, C90 Go," which endorses home taping and was originally released in cassette form only.

**SWEET PEA ATKINSON—Don't Walk Away, Ze/Island 1. Produced by Donald Was, David Was & Jack Tann.** Atkinson was one of the lead singers in Was (Not Was) troupe, but his clear, Wilson Pickett-like voice has prompted the Was brothers team to bring Atkinson to the forefront in the driver's seat of a definite dance-rock attack. Atkinson falls into the several chart categories adding up to new music excitement.

**VOYAGE—One Step Higher, Atlantic 80012-1. Produced by Marc Chantereau, Pierre-Alain Dahan, Slim Pezin & Roger Tokarz.** Disco veterans Voyage and Atlantic are a perfect match on the musical high seas, as this core of French studio musicians add an edge of rock and suggestion of soul to "Let's Get Started," "Come And Get It" and "I Surrender" to register on the charts.

**WALL OF VOODOO—Call Of The West, I.R.S. SP70026 (A&M). Produced by Richard Mazda.** This is one L.A. band that has

## EPs

**DURAN DURAN—Carnival, Harvest DLP15006 (Capitol). Produced by Colin Thurston.** One of the bigger dance bands, Duran Duran here gets four of their more popular tracks presented in perfect club style. The tracks have been remixed with the dancer in mind though there are many differences the casual listener may also enjoy. Tracks included are "Hungry Like The Wolf," "Girls On Film," "Hold Back The Rain," and "My Own Way."

**THE MEMBERS—Radio, Arista CP720. Produced by Martin Rushent.** Though the Members are an English seven-piece band, the title track of this four-track EP has really exploded in American dance clubs and in Australia where it's top ten. "Radio" is a delicious funk-inspired dance track and the other three tracks—including "Radio (Dub Version)"—aren't far behind in quality. Producer Rushent is best-known for his work with the Human League.

**POLYPHONIC SIZE—Mother's Little Helper, Enigma ENIGMA2. Produced by Jean-Jacques Burnel.** This EP contains a new rock synthesized version of the Rolling Stones' "Mother's Little Helper" which is apparently getting airplay on KROQ-FM in Los Angeles. The rest of this EP has a Euro-Japanese electronic feel to it, with songs about "Kyoto" and "Nagasaki Mon Amour."

**R.E.M.—Chronic Town, IRS (A&M) SP70502. Produced by Mitch Easter and R.E.M.** R.E.M. is a four-man group from Athens, Ga. that plays a unique and quite interesting brand of new pop rock with a nice, ringing quality to it and invariably a bouncy danceable beat. On this five-song debut EP the band develops a winning style and sound of its own around the vocals of Michael Stipe and Pete Buck's guitar playing.

shown real growth: Its last set, "Dark Continent," was a disjointed affair while this one is more cohesive and accessible. Still present are the odd rhythms, strange sensibilities and moody synthesizer passages that compare favorably with Devo. More progressive AORs can really sink their teeth into the brooding "Lost Weekend" or the snappy "Mexican Radio."

**ALPHONSE MOUZON—Distant Lover, HighRise Entertainment HR-100AE. Produced by Alphonse Mouzon.** Multi-talented Mouzon arranged, wrote and produced his solo debut for the new HighRise label, and while some may call it urban or rock, jazz or dance, the crisp, clever blending of rhythms adds up to reflect the Big Pop Picture in crossover today.

### country

**JOE SUN—Best Of Joe Sun, Elektra 9-60189. Produced by Brian Fisher.** Although it does seem a bit early in this artist's career to have a "best of" collection, nonetheless it does represent some of Sun's earlier catalog from his Ovation days. Tops among the cuts are those from his first two Ovation albums.

**TANYA TUCKER—The Best Of Tanya Tucker, MCA 5357. Various producers.** This repackaged collection of former Tucker singles is representative of her "cowboy country" phase, with cuts like "Pecos Promenade," "Texas (When I Die)," "Somebody Buy This Cowgirl A Beer," and "Rodeo Girls."

**TENNESSEE ERNIE FORD—Back Where I Belong, Applause 1012. Produced by Jerry Gillespie & Buck Ford.** Ford is in fine voice still as he undertakes a nicely balanced mixture of standards and new material. The arrangements, in keeping with Ford's historic crossover capacity, tend toward MOR country. The veteran performer shines brightest on "Born To Lose," "(It's Over) Nobody Wins" and "Raised By The Railroad Line."

## latin

**DON GONZALO FERNANDEZ—Replicao!, Toboga (Guajiro) TLP607. Produced by Don Gonzalo Fernandez.** Club DJs are big on this album and it's easy to hear why. This production aims at the body electric, heightening every instrument's percussive qualities, and the title cut has enough changes to keep a party going for its full 14:36 minutes. Jose Bello's "Cancion a un individuo" sums up, in lyrics and arrangement, what makes Latin New York hot.

**VALERIA LYNCH—Quiereme; Mercurio MS-83.101. Produced by Jose Silva and Gaylon Horton.** Macho may be the wrong word for describing a female balladeer, but Valerie Lynch deserves it even more than most of her male counterparts. No hearts and flowers, but the tough side of love in this lush L.A. studio production, that includes a duo with Jeffrey Osborn in a Spanish version of "This Is Where Love Begins."

## jazz

**BOBBY SHEW & BILL MAYS—Telepathy, Jazz Hounds JHR0003. Produced by Bobby Shew.** It takes daring, and confidence, to make an LP spotlighting only piano and flugelhorn, yet it works, with Mays at the keyboard communicating expertly throughout eight tracks, six of them time-tested evergreens. Taped back in 1978, its two principals are L.A. studio men. Among the choicer items: "Poor Butterfly," "You've Changed" and "Indian Summer."

**MIKE CAMPBELL—Secret Fantasy, Palo Alto Jazz PA8020. Produced by A. James Liska.** Twelve cuts introduce the attractive baritone voice of Campbell, who shows more than mere promise with a backup combo of eight exceptional L.A. musicians including Lanny Morgan and Tom Peterson, saxes, and John Heard's big bass. Four of the titles are Campbell's compositions, and a medley of "The Song Is You" and "With A Song In My Heart" is on the mark.

**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 Sabourin, Sam Sutherland, Robyn Wells, Adam White.**

## PolyGram Posts 1980-81 Loss

• Continued from page 3

required by German law to publish its annual balance sheet in the federal register. The current report is for the fiscal year ending on March 31, 1981, and included all operations in West Germany plus several international divisions such as music publishing, film and television.

A Munich newspaper tied the large losses to PolyGram's activities in the United States, speculating that these deficits were carried by both the Hamburg and Baarn companies. A PolyGram spokesman confirmed that much of the red ink came from the U.S., but asserted that all American losses had been put on the German balance sheet. He added that the losses by the Hamburg corporation did not reflect overall group performance.

The report in the federal register showed accrued expenses rose during the reporting period from 30 million DM to 79 million DM, while investment write-offs increased from \$13 million (25 million DM) to \$20.2 million (around 38.5 million DM). Shareholders Siemens and Philips came to the rescue by boosting their capital investment in PolyGram GmbH from \$36.8 million (70 million DM) to \$89.4 million (around 170 million DM), and supplying "extraordinary revenues" of \$40 million (about 76 million DM).

## Jimbo Moves

**NEW YORK—Jimbo Records** has moved to 1123 Broadway, Suite 1013, New York City, 10010; (212) 924-3737. The independent label, formed by Jim Reynolds, records such artists as the Nails, Hi Sheriffs of Blue, Nasty Facts, Rousers and Dizzy & the Romilars.



**CHICAGO—Love Me Tomorrow (3:55);** producer: David Foster; writers: Peter Cetera, David Foster; publisher: Double Virgo/Foster Frees/Irving, BMI; Full Moon 7-29911. Another widescreen ballad, this sequel to their chart-topping comeback on "Hard to Say I'm Sorry" reaches for more drama through punched-up guitar accents and a more impassioned vocal.

**BILLY JOEL—Pressure (3:15);** producer: Phil Ramone; writer: B. Joel; publisher: Joel, BMI; Columbia 38-03244. The first single from the forthcoming "Nylon Curtain" proves Joel's kept his radio on, and learned lessons from new music acts while keeping his melodic instincts intact. Insistent drums and ominous drums offset his alternately biting and crooned vocal.

**PAUL McCARTNEY—Tug Of War (4:08);** producer: George Martin; writer: McCartney; publisher: MPL, ASCAP; Columbia 38-03235. McCartney turns to the elegiac title songs from "Tug Of War" for the set's third single, a wistful slice of pop philosophy given depth by George Martin's orchestration and the vocalist's graceful transition from stately verses to urgent bridge.

**EDDIE MONEY—Shakin' (3:07);** producer: Tom Dowd; writers: E. Money, R. Carter, E. Myers; publisher: Grajonca, BMI/Elizabeth Myers, ASCAP; Columbia 38-03252. "Think I'm In Love" restored his clout at radio, so even as that single peaks in the top 20, Money is ready with this followup. A sexy, strutting rocker, it should break first with AOR and mainstream pop outlets.

**FRIDA—I Know There's Something Going On (4:06);** producer: Phil Collins; writer: Russ Ballard; publisher: Russ Ballard/Island; Atlantic 7-89984. The Abba songstress breaks out on her own in a daring collaboration with Phil Collins, whose production builds on his own thundering drum riffs. Nodding to techno-pop in its phased vocals, the track still boasts rock muscle and enough pop lyricism to span AOR and pop neatly.

**KIM WILDE—Chequered Love (3:15);** producer: Ricky Wilde; writers: R. Wilde, M. Wilde; publisher: Finchley, ASCAP; EMI 8139. "Kids In America" may have been a long campaign, but now radio's ready for this techno-pop sequel. If it lacks its predecessor's title hook and teasing chorus, Wilde's blend of sass and pop sweetness should still work with AOR and harder mainstream formats.

**JESSE COLIN YOUNG AND CARLY SIMON—Fight For It (3:58);** producer: Michael James Jackson; writers: Jesse Colin Young, Wendy Waldman; publisher: Pigfoot, ASCAP/Cotillion/Moon And Stars, BMI; Elektra 7-69953. An urgent romantic duet with rock undercurrents, this tough-minded look at holding relationships together hits at a frequent AC theme. Granted Young's own recent chart history, it could still prove something of a sleeper, thanks to Carly's passionate match-making.

## recommended

**QUEEN—Back Chat (4:10);** producer: Queen-Mack; writer: John Deacon; publisher: Queen/Beechwood, BMI; Elektra 7-69941.

**ORLEANS—One Of A Kind (3:22);** producers: Don Silver, Ben Wisch; writer: Larry Hoppen; publisher: Sibling, ASCAP; Radio 7-99981 (Atlantic).

**BAD COMPANY—Electricland (4:24);** producer: Bad Company; writer: Paul Rodgers; publisher: Badco, ASCAP; Swan Song 7-99966.

**PETE TOWNSHEND—Uniforms (3:40);** producer: Chris Thomas; writer: Pete Townshend; publisher: Towser Tunes, BMI; Atco 7-99973 (Atlantic).

**CHEAP TRICK—She's Tight (2:59);** producer: Roy Thomas Baker; writer: N. Nielsen; publisher: Adult/Screen Gems-EMI, BMI; Epic 34-03233.

**WRABIT—Don't Lose That Feeling (3:19);** producer: Paul Gross; writer: Albani; publisher: Attitude/Wrabit Tracks, CAPAC/ASCAP; MCA 52117.

**SHERIFF—You Remind Me (3:49);** producer: Stacy Haeydon; writer: Arnold David Lanni; publisher: Rock Hard, ASCAP; Capitol 5165.

**THE CLASH—Rock The Casbah (3:42);** producer: The Clash; writer: The Clash; publisher: Nineden Limited, PRS/WB, ASCAP; Epic 34-03245.

**LEO SAYER—Paris Dies In The Morning (3:59);** producer: Arif Mardin; writers: A. McCrorie, Shand, L. Sayer; publisher: Colgems-EMI, ASCAP; Warner Bros. 7-29904.

**BILL MEDLEY—Right Here And Now (3:33);** producer: Richard Perry; writers: Barry Mann, Cynthia Weill; publisher: ATV/Mann and Weil, BMI; Planet 13317 (RCA).

**SCANDAL—Goodbye To You (3:44);** producer: Vini Poncia; writer: Z. Smith; publisher: ZACKO; Columbia 38-03234.

**LARRY LEE—The Best Is Yet To Come (3:05);** producer: John Ryan; writer: C.T. Ward; publisher: Intersong, ASCAP; Columbia 38-03223.

**MISSING PERSONS—Destination Unknown (3:40);** producer: Ken Scott; writers: Bozzio, Bozzio, Cuccurullo; publisher: Private Life/Life After Music/Private Parts, ASCAP/BMI; Capitol 5161.

**AUSTRALIAN CRAWL—Downhearted (3:59);** producer: Mike Chapman; writers: S. Higgins, B. McDonough, G. McDonough; publisher: Australian Tumbleweed, BMI; EMI 8138.

**TERRY GREGORY—You Don't Own Me (3:27);** producer: Charles Calello; writers: John MaDara, David White; publisher: Unichappell, BMI; Handshake 4-03262.

**CERRONE—Strollin' On Sunday (3:45);** producer: Cerrone; writers: Cerrone, D. Ray, Wisniak, Rowley; publisher: Anonymous, ASCAP; Pavillion 4-03271 (CBS).



**WHISPERS—Love Is Where You Find It (3:51);** producers: Wallace Scott, Walter Scott; writer: Mickey Carroll; publisher: Spectrum VII/Hours, Mine & Ours/Worldwell, ASCAP; Solar 7-69965 (Elektra). An upbeat ballad expertly mixes a softly soulful rhythm section, soothing backing harmonies and jazzy guitar fills to buttress the alternately wistful and joyous vocal delivery. Pop crossover prospects are good.

**THE ISLEY BROTHERS—It's Alright With Me (4:16);** producer: The Isley Brothers; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publisher: April/Bovina, ASCAP; Trneck 4-03281 (CBS). The Isleys diverge from their usual high-stepping funk to bring a breezier delivery to this mid-tempo pop/soul treat. Keyboard accents and a typically ebullient lead are icing on the cake.

**SPINNERS—Magic In The Moonlight (3:55);** producer: Freddie Perren; writer: Keni St. Lewis; publisher: Bull Pen, BMI; Atlantic 7-89962. Handclaps and twanging guitar underline the dancefloor options for this still melodic love song, which slips neatly from its chant-tinged group sections to the more traditional solos.

**JENNIFER HOLLIDAY—I Am Changing (3:59);** producer: David Foster; writers: T. Eyan, H. Krieger; publisher: Dreamgirls, ASCAP/Dreamettes BMI; Geffen 7-29910 (Warner Bros.). Holliday's big, luscious voice helped overturn Broadway's recent difficulty in capturing pop radio attention, and clinched the deal by breaking heavily on black formats. This second single from the "Dreamgirls" cast may not boast as much narrative drama, but Holliday's mesmerizing singing more than compensates.

## recommended

**ODYSSEY—Together (3:55);** producer: Jimmy Douglass; writers: N. Rodgers, B. Edwards; publisher: Chic, BMI; RCA 13340.

**THE S.O.S. BAND—High Hopes (5:30);** producers: Ricky Sylvers, Gene Dozier; writers: J. Harris, T. Lewis; publisher: Interior/Irving, BMI/Richer, ASCAP; Tabu 4-03248 (CBS).

**THE NEW BIRTH—Kute Girls (3:09);** producers: James Baker, Bright Lights; writers: A. Hazelwood, J. Baker; publisher: Lite Brite, BMI; RCA 13300.

**LEON WARE AND JANIS SIEGEL—Why I Came To California (4:11);** producer: Leon Ware; writers: Leon Ware, Janis Siegel; publisher: Almo/Morton St., ASCAP; Elektra 7-69957.

**RITCHIE FAMILY—Alright On The Night (3:54);** producers: Fred Petrus, Little Macho; writer: D. Rose; publisher: Radus, ASCAP; RCA 13343.

**SOCIETY OF SEVEN—I'll Love You Through It All (4:23);** producers: Pete Moore, Bruce Miller; writers: Bruce Miller, Judy Wieder; publisher: Come Sopra/Stay Attuned, BMI; Network 7-69973 (Elektra).



**HANK WILLIAMS JR.—The American Dream (2:16);** producer: Jimmy Bowen; writer: Hank Williams Jr.; publisher: Bocephus, BMI; Elektra 769960. As cleverly-constructed social commentary, this self-penned cut covers all the bases: religion, sports, politics, even Reagan's most recent tax hike. It's funny, biting and instrumentally effective as well.

**DAVID FRIZZELL—Lost My Baby Blues (3:18);** producers: Snuff Garrett, Steve Dorff; writer: Ben Peters; publisher: Ben Peters, BMI; Warner/Viva 729901. On his own, Frizzell's records carry more straight country feel than his duets, although this traditional tale of lovelorn blues does get centered in a fairly MOR arrangement.

**REBA McENTIRE—Can't Even Get The Blue (2:27);** producer: Jerry Kennedy; writers: Tom Dampier, Rick Carnes; publishers: Coal Miners, Elektra/Asylum, BMI; Mercury 76180. McEntire dishes out more fire this time than usual, adding new fiber to her repertoire and reaching new levels vocally. Bluesology phrases get appropriately matched to the prancing, r&b style singing and 60s-influenced guitar/bass drive.

**JOHN CONLEE—I Don't Remember Loving You (3:39);** producer: Bud Logan; writers: Harlan Howard, Bobby Braddock; publisher: Tree, BMI; MCA 52116. Conlee's inimitable singing, while restrained here, phrases this love-retrospective in a touchingly simple manner.

**WILLIE NELSON & WEBB PIERCE—In The Jailhouse Now (2:06);** producers: Willie Nelson, Chips Moman & Webb Pierce; writer: J. Rodgers; publisher: APRS, BMI; Columbia 03231. This title cut from the powerhouse duo's first album

together proves that Nelson can adapt his voice to practically any musical style and re-establishes Pierce, who originally hit No. 1 with the song in 1955, as an indispensable country singer.

**CON HUNLEY—Confidential (2:42);** producer: Steve Dorff; writer: Dorinda Morgan; publisher: Senor, ASCAP; Warner Bros. 729902. Hunley could become country's Mel Torme with late-night mood ballads like this. The arrangement is smooth, '50s-flavored and cosmopolitan: Hunley is suave, sophisticated and vocally mellow. Obvious pop appeal here.

**CRISTY LANE—The Good Old Days (3:07);** producer: Ron Oates; writers: L. Lance, R. Oates; publishers: Rong Notes/Cristy Lane, ASCAP; Liberty PB1483. If Lane isn't vocally igniting, she's certainly easy on the ears. Oates gives her a nicely-textured track here that's as underplayed as her dynamics.

**BIG AL DOWNING—Darlene (2:44);** producers: Tony Bongiovi and Lance Quinn; writers: Big Al Downing, Lance Quinn; publisher: Metaphor, BMI; Team 1002. This time Downing has co-written and recorded a synthesis of early r&b and contemporary country without diminishing the impact of either. His clear, lively vocals, together with backing singers, fit the blend perfectly, riding on a loping rhythm and supported by a nice sax break in the middle.

## recommended

**MARLOW TACKETT—634-5789 (2:58);** producer: Harold Shedd; writers: Steve Cropper, Eddie Floyd; publishers: East/Memphis, Irving, BMI; RCA 13347.

**TOM GRANT—I'm Gonna Love You Right Out Of This World (2:52);** producer: Dave Burgess; writers: Dave Burgess, Don Pfrimmer; publisher: Elektra/Asylum, BMI; Elektra 769961.

**HAROLD D. COX—My Girl (2:57);** producer: Gary Sanford Paxton; writers: S. Robinson, R. White; publisher: Jobete, ASCAP; Carpac 74544.

**CYNTHIA CLAWSON—You Still Believe In Me (3:30);** producer: Jerry Crutchfield; writers: R. Courtney, C. Waters; publishers: Blackwood/Triune, BMI/ASCAP; Priority 1533.

**EDDY ARNOLD—The Valley Below (3:15);** producer: Norro Wilson; writers: Dennis Knutson, Jerry Barlow, Dave Burgess; publishers: Barnwood/Joiner, BMI/ASCAP; RCA 13339.



## recommended

**LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Astaire (Cheek To Cheek; It's de Lovely; Change Partners; Flying Down To Rio; The Continental; The Way You Look Tonight; Top Hat, White Tie And Tails; Putting On The Ritz; Let's Call The Whole Thing Off.) (4:11);** producer: Larry Elgart; writers: various; publishers: Irving Berlin/Chappell/Anne-Rachel/T.B. Harms/Warner Bros./Magidson, ASCAP; RCA 13342.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.**

# ASCAP, BMI Freeze Advances, Citing TV Ruling

• Continued from page 1

ming. The issue was a key element in the trial before Judge Gagliardi.

Bernard Korman, general counsel for ASCAP, said last week he saw no way in which a compromise on a draft order to the court could be worked out. He foresaw separate recommendations made by the rights groups, with the likelihood strong that ASCAP and BMI could agree on a single draft order between them.

The All-Industry Television Station Music License Committee draft is due to be submitted to the court next week. The committee is the umbrella bargaining organization for indie tv stations. Its draft will be followed by the ASCAP and BMI recommendations.

Ed Cramer, president of BMI,

said last week that "a substantial number" of tv stations had not paid their most recent royalty installment, although no legal reason for such failure could be cited. Prior agreements call for payments to be continued until at least 30 days after a court order is issued. And such an order now appears to be at least a month away.

At a meeting of broadcast financial managers in Las Vegas last

**Assistance in this story provided by Cary Darling in Los Angeles.**

week, the professional group also cautioned that payments cannot be halted at this time.

Cramer says the uncertainties surrounding future revenues, in view of

the court decision, made it necessary to place a freeze on new advances. Deals that have already been negotiated will be honored, he says.

At the West Coast membership meeting of ASCAP last week (separate story, page 3), Hal David, presi-

## Morrow Buys Ga. TV Station

NEW YORK—Bruce "Cousin Bruce" Morrow, the former New York DJ who now owns four suburban stations in the New York area, has purchased a tv station in Atlanta through his Sillerman-Morrow Broadcasting Group.

Morrow's new acquisition is WATL, Channel 36. He is planning a new lineup of programming on the independent station, with an emphasis on music. For example, he

dent of the society, also noted, in response to a question from the floor, that future advances will be held in abeyance.

In his prepared speech, David informed members that more than \$30 million due from local television this

plans to host his own "36 Juke Box Video" show, stripped six days a week from 3 to 4 p.m. with a second show on Saturday.

Although the acquisition is still pending, Morrow begins taping this week with an air target date of Sept. 20. Although basically known as a radio personality, Morrow has had extensive tv experience in syndicated shows and four years of programming at NBC.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST								
			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	
1	1	21	JOHN COUGAR	American Fool	Riva/Mercury RVL 7501 (Polygram)	POL	8.98		38	5	ROYAL PHILHARMONIC ORCHESTRA	Hooked On Classics II	RCA AFL1 4373	RCA	8.98		71	43	31	THE HUMAN LEAGUE	Dare	A&M/Virgin SP-6-4892	RCA	6.98					
2	2	11	FLEETWOOD MAC	Mirage	Warner Bros. 1-23607	WEA	8.98		37	37	29	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	8.98	CLP 3	83	5	NEW ENTRY	THE TIME	What Time Is It?	Warner Bros. 1-23701	WEA	8.98				
3	3	14	THE STEVE MILLER BAND	Abacadabra	Capitol ST 12216	CAP	8.98		39	11	JOE JACKSON	Night And Day	A&M SP-4906	RCA	8.98		80	41	41	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NB1-33243	IND	8.98					
4	4	26	ASIA	Asia	Geffen GHR 2008 (Warner Bros.)	WEA	8.98		55	4	DON HENLEY	I Can't Stand Still	Elektra EI-60048	WEA	8.98		85	8	85	SYLVIA	Just Sylvia	RCA AHL1-4312	RCA	8.98					
5	5	8	BILLY SQUIER	Emotions In Motion	Capitol ST 12217	CAP	8.98		40	18	CHEAP TRICK	One On One	Epic 38021	CBS			41	41	20	PAUL McCARTNEY	Tug Of War	Columbia TC 37462	CBS						
6	6	11	ROBERT PLANT	Pictures At Eleven	Swan Song SS 8512 (Atlantic)	WEA	8.98		42	23	TOTO	Toto IV	Columbia FC 37228	CBS			44	26	19	ORIGINAL CAST	Dreamgirls	Geffen GHSP 2007 (Warner Bros.)	WEA	9.98	BLP 23				
7	7	12	REO SPEEDWAGON	Good Trouble	Epic FE 38100	CBS			46	5	GEORGE THOROGOOD & THE DESTROYERS	Bad To The Bone	EMI-America ST-17076	CAP	8.98		45	30	14	GENESIS	Three Sides Live	Atlantic SD 2-2000	WEA	10.98					
8	8	7	THE GO GO'S	Vacation	I.R.S. SP 70031 (A&M)	RCA	8.98		49	20	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP	4.98		47	47	18	38 SPECIAL	Special Forces	A&M SP-4888	RCA	8.98					
9	9	14	CHICAGO	Chicago 16	Full Moon/Warner Bros. 1-23689	WEA	8.98		48	8	STEPHANIE MILLS	Tantalizing Hot	Casablanca NBLP 7265 (Polygram)	POL	8.98		49	50	14	GLENN FREY	No Fun Aloud	Elektra EI-60129	WEA	8.98					
10	10	14	SURVIVOR	Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS			53	23	THE MOTELS	All Four One	Capitol ST-12177	CAP	8.98		51	51	18	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054	CBS						
12	12	15	THE ALAN PARSONS PROJECT	Eye In The Sky	Arista AL 9599	IND	8.98		54	6	JERMAINE JACKSON	Let Me Tickle Your Fancy	Motown 6017 ML	IND	8.98	BLP 10	54	NEW ENTRY	AEROSMITH	Rock In A Hard Place	Columbia FC 38061	CBS							
22	5	5	MICHAEL McDONALD	If That's What It Takes	Warner Bros. 23703	WEA	8.98	BLP 21	58	5	SOUNDTRACK	Fast Times At Ridgemont High	Full Moon/Asylum 60158-1 (Elektra)	WEA	15.98		55	56	15	AIR SUPPLY	Now And Forever	Arista AL 9587	IND	8.98					
13	46	46	LOVERBOY	Get Lucky	Columbia FC 37638	CBS			59	8	URIAH HEEP	Abominog	Mercury SRM 1-4057 (Polygram)	POL	8.98		60	7	7	SOFT CELL	Non Stop Ecstatic Dancing	Sire 1-23694 (Warner Bros.)	WEA	5.98					
14	16	16	GAP BAND	Gap Band IV	Total Experience TE-1-3001 (Polygram)	POL	8.98	BLP 3	63	7	EDDIE MURPHY	Eddie Murphy	Columbia FC 38180	CBS			67	3	3	JOAN JETT AND THE BLACKHEARTS	Bad Reputation	Boardwalk NB 33251-1	IND	8.98					
16	13	13	MEN AT WORK	Business As Usual	Columbia ARC 37978	CBS			60	61	6	TEDDY PENDERGRASS	This One's For You	P.I.R. FZ 38118 (Epic)	CBS		BLP 8	61	NEW ENTRY	KIM CARNES	Voyeur	EMI-America SD 17078	CAP	8.98					
16	11	11	CROSBY, STILLS AND NASH	Daylight Again	Atlantic SD 19360	WEA	8.98		62	62	14	GARY U.S. BONDS	On The Line	EMI-America SD 17068	CAP	8.98		62	62	46	THE J. GEILS BAND	Freeze-Frame	EMI-America SD0-17062	CAP	8.98				
17	19	19	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive/Arista VA 66000	IND	6.98		63	64	8	SOUND TRACK	The Best Little Whorehouse In Texas	MCA MCA 5343	MCA	8.98	CLP 6	69	21	21	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA	8.98				
18	16	16	THE CLASH	Combat Rock	Epic FE 37689	CBS			69	9	9	BILLY IDOL	Billy Idol	Chrysalis CHR 1377	IND	8.98		65	36	12	PETE TOWNSHEND	All The Best Cowboys Have Chinese Eyes	Atco SD 38149 (Atlantic)	WEA	8.98				
19	20	20	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND	8.98		74	5	5	STACY LATTISAW	Sneakin' Out	Cotillion 90002-1 (Atlantic)	WEA	8.98		68	11	11	JOHN WAITE	Ignition	Chrysalis CHR 1376	IND	8.98				
20	7	7	DONNA SUMMER	Donna Summer	Geffen GHS 2005 (Warner Bros.)	WEA	8.98	BLP 13	69	71	18	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	8.98	CLP 13	70	70	16	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch	Barking Pumpkin FW 38066 (CBS)	CBS					
21	10	10	JUDAS PRIEST	Screaming For Vengeance	Columbia FC 38160	CBS			70	70	16	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch	Barking Pumpkin FW 38066 (CBS)	CBS			104	104	79	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	8.98	CLP 14			
NEW ENTRY			THE WHO	It's Hard	Warner Bros. 1-23731	WEA	8.98		NEW ENTRY			ABC	The Lexicon Of Love	Mercury SRM-1-4056 (Polygram)	POL	8.98		105	12	12	APRIL WINE	Power Play	Capitol ST 12218	CAP	8.98				
23	12	12	EDDIE MONEY	No Control	Columbia FC 37960	CBS			NEW ENTRY			109	3	3	EVELYN KING	Get Loose	RCA AFL1-4337	RCA	8.98		89	89	74	BILLY SQUIER	Don't Say No	Capitol ST-12146	CAP	8.98	
24	7	7	ARETHA FRANKLIN	Jump To It	Arista AL 9602	IND	8.98	BLP 1	60	61	6	TEDDY PENDERGRASS	This One's For You	P.I.R. FZ 38118 (Epic)	CBS		BLP 8	90	90	61	THE GO-GO'S	Beauty And The Beat	I.R.S. SP-70021 (A&M)	RCA	8.98				
25	7	7	ZAPP	Zapp II	Warner Bros. 1-23583	WEA	8.98		67	3	3	JOAN JETT AND THE BLACKHEARTS	Bad Reputation	Boardwalk NB 33251-1	IND	8.98		91	91	17	RICHARD SIMMONS	Reach	Elektra EI-60122	WEA	10.98				
27	4	4	SANTANA	Shango	Columbia FC 38122	CBS			60	61	6	TEDDY PENDERGRASS	This One's For You	P.I.R. FZ 38118 (Epic)	CBS		BLP 8	95	98	27	SCORPIONS	Blackout	Mercury SRM-1-4039	POL	8.98				
32	4	4	BAD COMPANY	Rough Diamonds	Swan Song 90001-1 (Atlantic)	WEA	8.98		62	62	14	GARY U.S. BONDS	On The Line	EMI-America SD 17068	CAP	8.98		96	96	23	RAY PARKER JR.	The Other Woman	Arista AL 9590	IND	8.98	BLP 17			
28	6	6	STEVE WINWOOD	Talking Back To The Night	Island ILPS 9777 (Warner Bros.)	WEA	8.98		63	64	8	SOUND TRACK	The Best Little Whorehouse In Texas	MCA MCA 5343	MCA	8.98	CLP 6	97	97	46	THE J. GEILS BAND	Freeze-Frame	EMI-America SD0-17062	CAP	8.98				
29	13	13	STRAY CATS	Built For Speed	EMI-America ST-17070	CAP	8.98		69	21	21	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA	8.98		98	107	5	ANNE MURRAY	The Hottest Night Of The Year	Capitol ST-12225	CAP	8.98	CLP 54			
31	10	10	ELVIS COSTELLO	Imperial Bedroom	Columbia FC 38157	CBS			65	9	9	BILLY IDOL	Billy Idol	Chrysalis CHR 1377	IND	8.98		99	99	49	POLICE	Ghost In The Machine	A&M SP-3730	RCA	8.98				
NEW ENTRY			KENNY LOGGINS	High Adventure	Columbia TC 38127	CBS			66	36	12	PETE TOWNSHEND	All The Best Cowboys Have Chinese Eyes	Atco SD 38149 (Atlantic)	WEA	8.98		100	100	15	ROBERTA FLACK	I'm The One	Atlantic SD 19354	WEA	8.98	BLP 28			
32	33	15	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing	RCA AFL1-4343	RCA	8.98		74	5	5	STACY LATTISAW	Sneakin' Out	Cotillion 90002-1 (Atlantic)	WEA	8.98		101	101	35	SOFT CELL	Non-Stop Erotic Cabaret	Sire SRK-3647 (Warner Bros.)	WEA	8.98				
33	15	12	SOUNDTRACK	Rocky III	Liberty LO 51130	CAP	8.98		68	11	11	JOHN WAITE	Ignition	Chrysalis CHR 1376	IND	8.98		102	72	23	HAIRCUT ONE HUNDRED	Pelican West	Arista AL 6600	IND	6.98				
34	34	10	KENNY ROGERS	Love Will Turn You Around	Liberty LO 51124	CAP	8.98		69	71	18	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	8.98	CLP 13	103	103	46	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA AFL1-4194	RCA	8.98				
35	35	28	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS		CLP 1	70	70	16	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch	Barking Pumpkin FW 38066 (CBS)	CBS			104	104	79	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	8.98	CLP 14			

\* Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

SEPTEMBER 25, 1982, BILLBOARD

## Industry Events

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

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. 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, **Neevollah International Festival**, Independence, Kan.

Oct. 29-30, **College Media's** college & progressive radio brainstorm 2, Sheraton Hotel, New York.

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

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

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

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

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

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

Nov. 17-19, **Western Cable Show**, Anaheim Convention Center, Anaheim, Calif.

Nov. 18-21, **Billboard's** fourth International Video Entertainment/Music Conference, Vista International, New York.

Nov. 18-20, **Amusement & Music Operators Assn. (AMOA)**, Hyatt Regency, Chicago.

Nov. 21, **Beach Music Awards Inc.** first annual ceremony, Convention Center, Myrtle Beach, S.C.

## LETTER OF INTENT SIGNED

# CBS To Acquire UA Publishing

• Continued from page 1

acquisition of the publishing/music print firm, following disclosure in June of an agreement in principle that also included pre-1950 Warner Bros. feature films and cartoons acquired by United Artists Pictures in the 1950s (Billboard, June 26).

Based on a final accounting, CBS estimates it would pay about \$70 million for UA Music, a figure that by far surpasses the current record payout price for a music publisher, the \$40 million spent by PolyGram to buy Chappell Music a decade ago.

If the deal goes through, UA's catalog of some 50,000 copyrights

would be merged into CBS Songs, the music publishing affiliate of CBS, headed by Mike Stewart, former chief of United Artists Music.

The proposed CBS purchase includes a five-year co-publishing agreement with MGM/UA over rights to copyrights exposed in MGM/UA films and audio/visual products and the release by CBS of MGM/UA soundtrack albums.

When WCI called off final negotiations Aug. 28—ended, it said, due to the "inability of the parties to reach an understanding as to the essential terms of the proposed transaction"—one of the sticking points

cited by parties close to the negotiations was WCI's inability to obtain future MGM/UA film/home video music rights.

Some industry observers also suggested that the WCI deal ran counter to antitrust laws in view of WCI's ownership of giant Warner Bros. Music. Among those raising this issue was Walter Yetnikoff, president of the CBS/Records Group, which includes CBS Songs (Billboard, Aug. 7).

Thomas Wyman, CBS president and chief operating officer, stated that CBS' acquisition of the publishing firms would enable CBS Songs to take greater advantage of the growing demand for copyright usage in both conventional and new technology areas, including cable tv, pay-per-view and home video.

United Artists Music/Big 3 income is estimated at \$25 million to \$30 million a year, ranking it among the top five publishers in the world. CBS Songs revenues are not known, but the revenues of both CBS Songs and UA Music would carry the would-be combined entity a notch or two closer to the number one position, believed to be shared by Warner Bros. Music and Chappell Music.

For MGM/UA's part, Frank Rothman, chairman and chief operating officer calls the proposed transaction an "important step to reduce our debt without anyway affecting our primary line of business."



**MILWAUKEE MUSIC**—Scotland's Tannahill Weavers perform at the recent three-day Milwaukee Irish Fest '82. More than 60,000 people attended the event, which also featured the Chieftains, Tommy Makem and Liam Clancy, De Danann, John Gary, Joe Feeney, Touchstone and Schooner Fare.

## Rock 'n' Rolling

• Continued from page 8

tion and write with other acts. Since I began working on my last two albums, I found I gained a lot of experience working in the studio. In some ways I'd like to pass it on. There are a lot of bands with the right energy, but to get that across it still requires a certain amount of experience. Just the energy isn't enough."

But producing other acts is still a ways off. Winwood says that he first wants to get his own band, and then do another LP for himself, before producing anybody else.

Winwood manages himself and has been with Island Records almost since its inception, so he says there is no real outside pressure on him about touring or not touring. But, "I've seen a few gigs and I found myself wanting to go onstage. It's the way I've started, my roots, playing bands, and I miss it."

But getting a band together, and then getting it on the road, can be an incredible hassle, and Winwood is the first to admit it. "I don't even know where to begin," he laughs. "I'm really out of touch with musicians and being on the road. But I'm excited about it."

★ ★ ★

Ted Nugent is into off-road buggy racing, but Mick Fleetwood and Fleetwood Mac producers Richard Dashut and Ken Caillat are doing him one better. They are getting into the grand prix auto racing business.

It's doubtful if any of them are actually going to do any racing, but they are part of a group of investors who are taking over a grand prix racetrack in Phoenix, with an eye on building five others in Texas and one in Colorado. Details of the plan will be announced at a press conference in Dallas, Sept. 29.

## Bubbling Under The HOT 100

- 101—**WHAT**, Soft Cell, Sire 7-29976 (Warner Bros.)
- 102—**DANCE FLOOR**, Zapp, Warner Bros. 7-29961
- 103—**THE MESSAGE**, Grand Master Flash, Sugar Hill 584
- 104—**777-9311**, The Time, Warner Bros. 7-29952
- 105—**SO FINE**, Howard Johnson, A&M 2415 (RCA)
- 106—**FAVOURITE SHIRTS**, Haircut 100, Arista 0708
- 107—**THAT'S THE WAY IT IS**, Uriah Heep, Mercury 05959 (Polygram)
- 108—**IF LOVE TAKES YOU AWAY**, Stephen Bishop, Warner Bros. 7-29924
- 109—**ROCK 'N' ROLL PARTY IN THE STREETS**, Axe, Atlantic 7-99975
- 110—**HOT SPOT**, Midnight Star, Solar 48012 (Elektra)

## Bubbling Under The Top LPs

- 201—**VANITY 6**, Vanity 6, Warner Bros. 1-23716
- 202—**PRODUCERS**, You Make The Heat, Portrait ARR 38060 (Epic)
- 203—**THE BOOM TOWN RATS**, V Deep, Columbia FC 38195
- 204—**LOU RAWLS**, Now Is The Time, Epic FE 37488
- 205—**WILLIE NELSON**, Best Of Willie Nelson, RCA AHL1-4420
- 206—**BARRY WHITE**, Change, Unlimited Gold FZ 38048 (Epic)
- 207—**ROBERT GORDON**, Too Fast To Live Too Young To Die, RCA AFL1-4380
- 208—**NOVO COMBO**, Animation Generation, Polydor PD 16356 (Polygram)
- 209—**KURTIS BLOW**, Tough, Mercury MX 1505 (Polygram)
- 210—**MIDNIGHT STAR**, Victory, Solar 160145 (Elektra)

## Lifelines Births

Girl, Lindsey Michelle, to Cindy and Johnny Van Zant, Sept. 12 in Jacksonville. Father records for Polydor.

★ ★ ★

Girl, Claire Puhara, to Gerry Puhara and Russell Farrante, Sept. 4 in Los Angeles. Father is keyboardist/composer for Warner Bros. act the Yellowjackets.

★ ★ ★

Girl, Elizabeth Anne, to Theresa and Sid Norris, Aug. 20 in Springfield, Mo. Father is assistant manager of Record Bar's North Town Mall store in Springfield.

★ ★ ★

Boy, Ian Nichol, to Leona and Jim Thompson, Aug. 11 in Chapel Hill, N.C. Father is a buyer for Record Bar chain.

★ ★ ★

Girl, Jennifer Leigh, to Sherry and Chuck Morgan, Sept. 9 in Oklahoma City. Father is music director at KOFM Oklahoma City.

★ ★ ★

Boy, Lorne Steven, to Carol and Steve Mills, Sept. 12 in Atlanta. Father is Bobby Springfield's manager.

★ ★ ★

Girl, Gina, to Patty and Eric Matthew, Aug. 23 in New York. Father is a producer and president of Radar Records.

## Marriages

Tom Whiddon to Jeannie Miller, Sept. 11 in Steamboat Springs, Colo. He is program director at KBCR Steamboat Springs.

★ ★ ★

Rick Rhodes to Vivian Weinstein, Sept. 12 in Los Angeles. He is a producer/songwriter; she is a novelist.

## Deaths

C. Lowell Frank, 65, of a heart ailment, Sept. 9 in Los Angeles. He was an audio engineer for Universal and Radio Recorders for more than 40 years. Survivors include four brothers.

★ ★ ★

Charles Silver, 34, Sept. 4 in Shelbyville, Tenn. He was a songwriter whose hits included Barbara Mandrell's "Standing Room Only."

## Supertramp On \$8.98 Chrome

• Continued from page 1

recorded/blank cassette venture in the U.K.

A&M, meanwhile, has been among U.S. majors mulling various marketing solutions to the home taping dilemma. The label's most recent move was to launch a cassette-only sales program plugging a selection of its best-selling cassette titles.

As for Supertramp, that band's high-tech image became a focal point in an earlier A&M quality control move when the giant independent switched to branch distribution via its association with RCA Records. Coinciding with that deal was the launch for "Breakfast In America," with insiders at that time noting A&M was closely monitoring RCA to insure that pressing quality would meet with the label's (and the group's) demands.

# 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	115	15	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
106	73	18	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98	
107	75	7	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA		8.98	
108	108	58	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 55
109	111	19	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 59
110	82	11	TED NUGENT Nugent Atlantic SD 19365	WEA		8.98	
111	86	12	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 37
112	88	18	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98	
113	117	62	FOREIGNER 4 Atlantic SD 16999	WEA		8.98	
114	NEW ENTRY		BARRY MANILOW Oh Julie Arista AB 2500	IND		5.98	
115	119	45	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS		8.98	
116	116	54	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS		8.98	CLP 16
117	118	31	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98	
118	113	16	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS		8.98	
119	132	4	ROMEO VOID Benefactor Columbia ARC 38182	CBS		8.98	
120	120	11	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 42
121	121	17	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
122	122	25	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
123	123	32	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS		8.98	
124	125	434	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
125	133	3	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS		8.98	
126	134	48	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA		8.98	
127	127	11	X Under The Big Black Sun Elektra E1-60150	WEA		8.98	
128	128	22	PATRICE RUSHEN Straight From The Heart Elektra E1-60015	WEA		8.98	BLP 31
129	129	53	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA		8.98	
130	131	18	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	BLP 75
131	135	43	LOVERBOY Loverboy Columbia JC 36762	CBS		8.98	
132	140	50	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	BLP 65
133	151	2	BOW WOW WOW I Want Candy RCA AFL1-4375	RCA		8.98	
134	110	15	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 5
135	163	4	MICHAEL MARTIN MURPHY Michael Martin Murphy Liberty LT-51120	CAP		8.98	

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
136	136	21	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
137	190	2	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
138	138	7	SPYS Spys EMI-America ST 17073	CAP		8.98	
139	139	6	THE BUS BOYS American Worker Arista AL 9569	IND		8.98	
140	NEW ENTRY		JIMI HENDRIX The Jimi Hendrix Concerts Reprise 1-22306 (Warner Bros.)	WEA		13.98	
141	93	7	WARREN ZEVON The Envoy Elektra E1-60159	WEA		8.98	
142	NEW ENTRY		DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
143	102	26	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS		8.98	
144	144	18	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	BLP 27
145	152	3	TANE CAIN Tane Cain RCA AFL1-4381	RCA		8.98	
146	146	76	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS		8.98	
147	155	4	MICHAEL STANLEY BAND MSB EMI-America ST 17071	CAP		8.98	
148	153	4	OINGO BOINGO Nothing To Fear A&M SP 4903	RCA		8.98	
149	149	101	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
150	147	12	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
151	150	17	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
152	154	5	SOUNDTRACK Summer Lovers Warner Bros. 1-23695	WEA		8.98	
153	148	48	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA		8.98	
154	95	50	GENESIS Abacab Atlantic SD 19313	WEA		8.98	
155	164	2	LEAGUE UNLIMITED ORCHESTRA Love And Dancing A&M SP-3209	RCA		8.98	
156	156	11	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
157	159	55	DAN FOGELBERG The Innocent Age Full Moon/Epic ME2 37393	CBS		8.98	
158	158	55	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA		8.98	
159	161	9	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	CLP 37
160	162	11	CHERYL LYNN Instant Love Columbia FC 38957	CBS		8.98	
161	168	4	OZONE Li'l Suzy Motown 6011 ML	IND		8.98	
162	NEW ENTRY		MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine Epic FE 38203	CBS		8.98	
163	173	3	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	
164	165	50	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL		8.98	
165	145	13	RONNIE MILSAP Inside RCA AHL-1-4311	RCA		8.98	
166	166	5	SOUNDTRACK The Pirate Movie Polydor PD-2-9503	POL		13.98	
167	NEW ENTRY		LAURA BRANIGAN Laura Branigan Atlantic SD 19289	WEA		8.98	
168	178	3	HOWARD JOHNSON Keepin' Love New A&M SP 4895	RCA		8.98	

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	169	5	PIECES OF A DREAM We Are One Elektra E1-60142	WEA		8.98	
170	171	78	QUINCY JONES The Dude A&M SP-3721	RCA		8.98	BLP 64
171	106	16	KANSAS Vinyl Confessions Kirschner FZ 38002 (Epic)	CBS		8.98	
172	112	15	JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 55
173	114	6	STANLEY CLARKE Let Me Know You Epic FE 38086	CBS		8.98	BLP 25
174	174	5	PETER FRAMPTON The Art Of Control A&M SP-4905	RCA		8.98	
175	124	11	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98	
176	176	18	QUEEN Hot Space Elektra E1-60128	WEA		8.98	
177	180	28	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 66
178	186	4	TORONTO Get It On Credit Network 60153 (Elektra)	WEA		8.98	
179	187	2	JOHNNY VAN ZANT BAND Last Of The Wild Ones Polydor PD-1-6355 (Polygram)	POL		8.98	
180	182	3	CARRIE LUCAS Still In Love Solar E1-60008 (Elektra)	WEA		8.98	
181	189	2	TALK TALK Talk Talk Liberty ST-17083	CAP		8.98	
182	179	44	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
183	183	11	STEEL PULSE True Democracy Elektra E1-60113	WEA		8.98	BLP 63
184	167	20	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
185	160	13	KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98	
186	172	13	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
187	92	8	SHOOTING STAR III Wishes Virgin/Epic FE 38020	CBS		8.98	
188	194	8	JOSIE COTTON Convertible Music Elektra E1 60140	WEA		8.98	
189	NEW ENTRY		TOM SCOTT Desire Musician 60162-1 (Elektra)	WEA		8.98	
190	191	8	DAVE GRUSIN Out Of The Shadows Arista/GRP 5510	IND		8.98	
191	126	94	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98	
192	177	8	MERLE HAGGARD Big City Epic FE 37593	CBS		8.98	
193	185	27	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	CLP 17
194	130	11	BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS		8.98	BLP 18
195	137	15	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
196	141	12	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS		8.98	
197	142	18	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS		8.98	
198	181	4	SCOTT BAIO Scott Baio RCA NFL1-8025	RCA		8.98	
199	175	15	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98	
200	143	74	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	IND		8.98	BLP 62

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	92
Aerosmith	53
Air Supply	55
Alabama	37, 104
Alan Parsons Project	11
Aldo Nova	123
Herb Alpert	130
America	73
April Wine	93
Ashford & Simpson	144
Asla	4
Atlantic Starr	193
Axe	81
Bad Company	27
Scott Baio	198
Bloodstone	194
Karla Bonoff	143
Bow Wow Wow	133, 184
Laura Branigan	167
Bus Boys	139
Tane Cain	145
Kim Carnes	61
Paul Carrack	125
Roseanne Cash	196
Cheap Trick	40

Chicago	9
Stanley Clarke	173
Clash	18
Joe Cocker	150
Elvis Costello	30
Josie Cotton	188
John Cougar	1
Marshall Crenshaw	106
Crosby, Stills & Nash	16
Dazz Band	80
Debarge	160
Def Leppard	142
John Denver	177
Nell Diamond	197
Duran Duran	151
Sheena Easton	122
Larry Elgart	32
Eye To Eye	199
Roberta Flack	10
Fleetwood Mac	2
A Flock Of Seagulls	17
Dan Fogelberg	157
Jane Fonda	51
Foreigner	113
Peter Frampton	174
Aretha Franklin	24
Glenn Frey	49
Gap Band	14
Gary U.S. Bonds	62
Genesis	45, 154
Go-Go's	8, 90

Dave Grusin	190
Merle Haggard	192, 162
Haircut One Hundred	102
Daryl Hall & John Oates	129
Jimi Hendrix	140
Don Henley	39
Huey Lewis And The News	17
Human League	71
Billy Idol	65
Iron Maiden	122
Isley Brothers	87
Jermaine Jackson	52
Joe Jackson	38
Bob James	175
Rick James	83, 200
Al Jarreau	108
Joan Jett	59, 74
J. Gells Band	97
David Johansen	186
Elton John	64
Johnny Van Zant Band	179
Howard Johnson	168
Quincy Jones	156, 170
Journey	82
Judas Priest	21
Kansas	171
Evelyn King	88
King Crimson	185
Kool and the Gang	132
Nicolette Larson	107
Stacy Lattisaw	67

League Unlimited Orchestra	155
Kenny Loggins	31
Loverboy	13, 131
Carrie Lucas	180
Cheryl Lynn	160
Melissa Manchester	19
Barry Manilow	114
Paul McCartney	41
Michael McDonald	12
Randy Meisner	94
Men At Work	15
Michael Stanley Band	147
Stephanie Mills	48
Ronnie Milsap	165
Missing Persons	46
Eddie Money	23
Motels	50
Eddie Murphy	97
Santana	58
Michael Martin Murphy	135
Anne Murray	98
Willie Nelson	35, 116
Juice Newton	69, 172
Olivia Newton-John	126
Stevie Nicks	77
Ted Nugent	110
Oingo Boingo	148
Jeffrey Osborne	134
Ozzy Osbourne	115, 146
Pat Parker, Jr.	161
Ray Parker, Jr.	96
Pat Metheny Group	109

Teddy Pendergrass	60
Pieces Of A Dream	169
Pink Floyd	124
Robert Plant	6
Pointer Sisters	120
Police	99, 149
Quarterflash	153
Queen	116
Rainbow	136
REO Speedwagon	7, 191
Kenny Rogers	34, 159
Rolling Stones	86, 158
Romeo Void	119
Roxy Music	105
Royal Philharmonic Orchestra</	



Billboard photo by Chuck Pulin

**TOUCHING TRIBUTE**—W.D. Littleford, left, chairman and president of Billboard Publications, pays tribute to the late Mickey Addy at a special gathering to his memory at the Songwriters Hall of Fame in New York. Also pictured is Lou Levy, veteran publisher and long-time friend of Addy's, who emceed the event.

## FRIENDS PAY TRIBUTE

# Mickey Addy Remembered

NEW YORK—Light-hearted yet loving tributes to Mickey Addy, the colorful songwriter/plugger/Billboard staffer who died July 13, highlighted a "We Remember Mickey Addy" affair at the Songwriters Hall of Fame here early Wednesday (14) evening.

The event, emceed by Lou Levy, the veteran music publisher, witnessed a parade of amiable recollections of Addy's 60 years-plus career in the industry, for the last two decades of which he served as a Billboard advertising staffer.

"The worst songs I ever recorded were plugged by Mickey," joked bandleader Sammy Kaye (credited with dubbing Addy "The Baron") before the assemblage of more than 100, including Addy's brother and three sisters.

Lee Zhitto, publisher of Billboard, envisioned Addy as adorned with "one wing in purple, the other in orange and laughing like hell," a reference to Addy's always outrageously colorful attire.

Bill Littleford, chairman of Billboard Publications, touched on Addy's readiness to recognize those who helped him throughout his career. "When I think of Mickey, I think of loyalty. He always had a story about those who helped him. But, Mickey helped many. I'll always remember Mickey."

Others who offered brief anecdotes about Addy included Gary Stevens, Bob Baumgarten, Bob Austin, Dolly Dawn, Walter Bishop, Buddy Robbins, Frankie McCormick, Addy's sister Helen, Mickey Glass and Cork O'Keefe.

The tribute ended with a performance of one of Addy's songs, "Remember When," by Fran Warren, who also sang her big hit, "A Sunday Kind Of Love."

For the occasion, Addy memorabilia, including sheet music and the last photos shot by the inveterate photographer, adorned the walls of the Hall.

Levy also reported plans to establish a Mickey Addy Scholarship Fund. **IRV LICHTMAN**

## Inside Track

**NARM Experiment:** Retail advisory committee will show graphic proof of how today's \$8.98 list prices are throttling album sales during the Oct. 6-8 Houstonian conference. Word is that the four chains which experimented with \$2 storewide slashes only on cassettes (Billboard, Aug. 28) show volume up 25% to 59% over their peers. . . . And backing that experiment up might be the first release from Alliance Records, conceived by one-time A&M regional rep, Bill Valenziano. Working quietly behind the scenes, Valenziano has fashioned a list several dollars under \$8.98 working with artists whom he's persuaded that a better bargain stimulates record buyers. All this while Artie Mogull mulls turning his entire Applause line to \$5.98.

**Clive Live**—that's what the marquee read at Los Angeles' Roxy last Wednesday (15), as the Arista chieftain hosted a product preview for distributors, dealers, radio and press. But Davis had more on his mind than the Dionne Warwick album, as he took advantage of the tv and newspaper folk on hand. Lashing out at press coverage of the industry's recent ills, he took other label execs to task for exploiting the slump "to excuse their own performance." Consumer press coverage was deemed "irresponsible" and, in the case of Rolling Stone, "outrageous." His own estimates, Davis added, peg the slump at closer to "between six and eight percent," placing disks and tapes in much better shape than other media businesses including book publishing and live theater. He also took digs at some of the label chiefs he feels have complained too loudly, comparing superstar deals at Columbia and Elektra/Asylum in particular to "Heaven's Gate."

**Track found Nathaniel (The Magnificent) Montague**, the legendary r&b speller. The legendary former Chicago-San Fran-L.A. DJ is co-principal in a new Palm Springs FM license, where he'll feature vintage music of the '30s and '40s. . . . Speaking of spiel, video specialty stores' top adlibber, George Atkinson, founder of Video Station, now 430 affiliates strong, takes his farflung L.A. central offices from five different westside sites to an 18,000 square foot Santa Monica building the franchisor acquired recently. Move is set for early October.

**Sexy Home Video:** Selling erotic home video cartridges to minors is a no-no in California, now that Gov. Edmund G. Brown has signed SB 716, authored by Dan O'Keefe (R-Cupertino). . . . Although still seeking complete funding, the digital Home Music Store concept gets a lift with a capital investment by the Osmond family. The loot would enable the William von Meister operation to build a studio and transmission facility near the Provo, Utah, Osmond entertainment complex. . . . **Seminal bebop pianist George Wallington** returned to the studios recently at Sascha Burland's C/Hear Studios, Bridgehampton, L.I., N.Y. He recorded 10 new tunes. He and frau, Billie, former Atlantic/Riverside/CBS/Warner PR lady, reside in Cape Coral, Fla.

**The International Music Festival of Acapulco**, slated Oct. 8-10, was zapped by the peso devaluation. Co-principals Larry Carroll and Peter Andrews expect to announce a realigned talent roster and new dates soon. . . . **School Days:** Irwin H. Steinberg fulfills Track's forecast he would become an academician when he instructs his first graduate course on the record business Wednesday (28) at Columbia College, Chicago. The course will also feature such former Mercury luminaries as Lou Simon,

Dave O'Connell and other guest lecturers through January 18. The Loop school is working toward a professional music curriculum that will provide a master's degree, with courses in record production, concert promotion and management also being offered. The Steinberg course will follow a record label through its full course.

**Danjay Music's** founder, Phil Lasky, will be feted by family and his many industry friends Oct. 2 in Denver. The occasion is the 75th birthday of the man who salvaged the Budget Tapes & Records franchise concept. . . . CBS admits it's taking a hard look at a double-album cassette series. . . . Track was sorry to have missed Irv Medway's farewell party last week. The veteran Philadelphia CBS sales rep who rose to branch manager in his hometown had a packed house.

The research company Yankelovich, Skelly & White has completed a study on home taping commissioned by the Electronic Industries Assn., and the results, to be revealed at a press conference this week, will reportedly verify what the EIA's Jack Wayman has been claiming all along: those who tape the most also buy the most prerecorded music. Wayman has asserted that the record industry's effort to impose a royalty on blank tape and hardware will hit its own best customers the hardest. Further details on the report were not available.

Edited by JOHN SIPPEL

## Back Track

**30 years ago this week:** 200 U.S. radio stations bought the Standard Radio Transcription library. . . . Jerry Lewis and Dean Martin debuted a weekly NBC radio show. . . . Bob Hope was elected AGVA prexy. . . . RCA and Columbia bowed their new extended play four-cut EPs at a suggested list of \$2.94. . . . ABC inked Chicago DJ Eddie Hubbard to a two-year tv and radio binder.

**20 years ago this week:** Goddard Lieberman claimed August was the biggest month in CBS Records' history, but mentioned no figures. . . . Armen Boladian joined Record Merchants, Detroit. . . . Joe Medlin took over Ascot, U.A.'s r&b wing. . . . WCAU Philadelphia replaced records with talk. . . . Ken Draper named program manager at KYW Cleveland. . . . Promo rep Jim Golden moved from Garmisa promotion to the Chicago complex's rackjobbing wing as merchandise manager.

**10 years ago this week:** Dick Blade acquired the Hubert Long holdings from the personal manager's estate. . . . Mike Curb was organizing youth concerts backing Republican rallies for Richard Nixon. . . . A&M feted its 10th anniversary with a global meeting of affiliates in L.A. . . . Guenther Hensler was appointed assistant to PolyGram president Robert Brockway. . . . Larry Rosmarin returned to Houston rackjobbing with New Music Service. . . . Judd Siegal and Dick Fitzsimmons joined Bell Records as Midwest and Eastern regional reps, respectively. . . . Al Dinoble promoted to national promo chief at Motown.

## CBS Killing Cable Channel

• Continued from page 4

also differs from CBS Cable in other ways. Last month, ABC Video Enterprises president Herb Granath remarked, "CBS is broader than we are. Time will tell whether being the narrowest is smart."

At the time, Granath also predicted, "There will be a shakeout among existing cable services, which is not surprising because network shows often don't even last out a season." He added, "The arts should be serviced by cable, which must offer a diversity not found on network tv.

"The performing and visual arts, such as ballet, are perhaps not everyone's cup of tea, but that's what cable's all about. Cable shouldn't try to compete with the networks." ARTS has 7½ million subscribers, and 35% of its programming is original.

The death of CBS Cable is only the latest sign of trouble in an industry once seen as having unlimited growth. Competition has become fierce as new services are an-

nounced—competition for viewers, programming and ad revenues. Walt Disney Productions and Group W Satellite Communications recently shelved partnership plans on a family-oriented cable channel, although Disney plans to go ahead with the channel.

## Taping System Set For Debut

• Continued from page 6

the outboard unit." The Codart system differs from the Home Music Store concept developed by William Von Meister of Digital Music Co., Washington, D.C. The Home Music Store uses cable television to transmit its digital signal; the Codart system is over existing radio stations and is an analog (that is, less expensive) signal. "Conceptually, our systems are similar," says Strachan, who founded Codart in 1978 to develop his system. "But our cost will be dramatically lower."

## BPI Stepping Up Import Fight

• Continued from page 1

In a statement on BPI import policy recently circulated to members, legal adviser Patrick Isherwood notes that during this year the main thrust of the body's import program has been directed against major importers and wholesalers. "Legal actions have led to settlements, which has meant that the program has been largely self-liquidating. Very few importers now risk dealing in current chart material or best-selling catalog items," he says.

"However, many have diversified their businesses and some businesses have been founded on the importation and distribution of a wide range of American and Canadian material. Much of this is deleted product in its country of origin. Dumping of U.S. cutouts has become commonplace.

"Such records compete for shelf space with, and sell at a vastly lower price than, U.K. product. In most

cases their importation infringes U.K. copyright."

Isherwood says the BPI view is that imports should be discouraged and that the U.K. industry should use its copyright to defend its livelihood. However, the BPI makes it very clear that it has no wish to suppress the activities of those specialist importers who are providing a real service by importing product which serves the needs of serious collectors, even though such imports do in many cases infringe U.K. copyright.

"The question is," Isherwood says, "when does a record become a specialist item—and where does one draw the line?"

The BPI rights committee is strongly of the opinion that the organization should continue to be actively involved in the import field as intervention to date "has been of inestimable value to the industry." Talks with the Mechanical Copyright Protection Society are being arranged with a view to securing the

formal co-operation of the owners of musical copyright in the hope that certain inconsistencies and anomalies can be eliminated.

"Understandably," Isherwood points out, "the public is sometimes confused by the fact that an import license may be granted by MCPS, which nevertheless does not preclude action by the BPI on behalf of its members.

Isherwood concludes his statement by revealing that one lesson the BPI has learned from import cases over the past three years is that it is quite impractical for individual companies to deal with the problem in isolation.

"At best it can be a hit and miss affair; at worst there is a danger that unilateral action by one company could seriously prejudice action brought by another and damage the record industry's credibility in the court. That credibility is extremely high as a result of the BPI's actions against commercial pirates."

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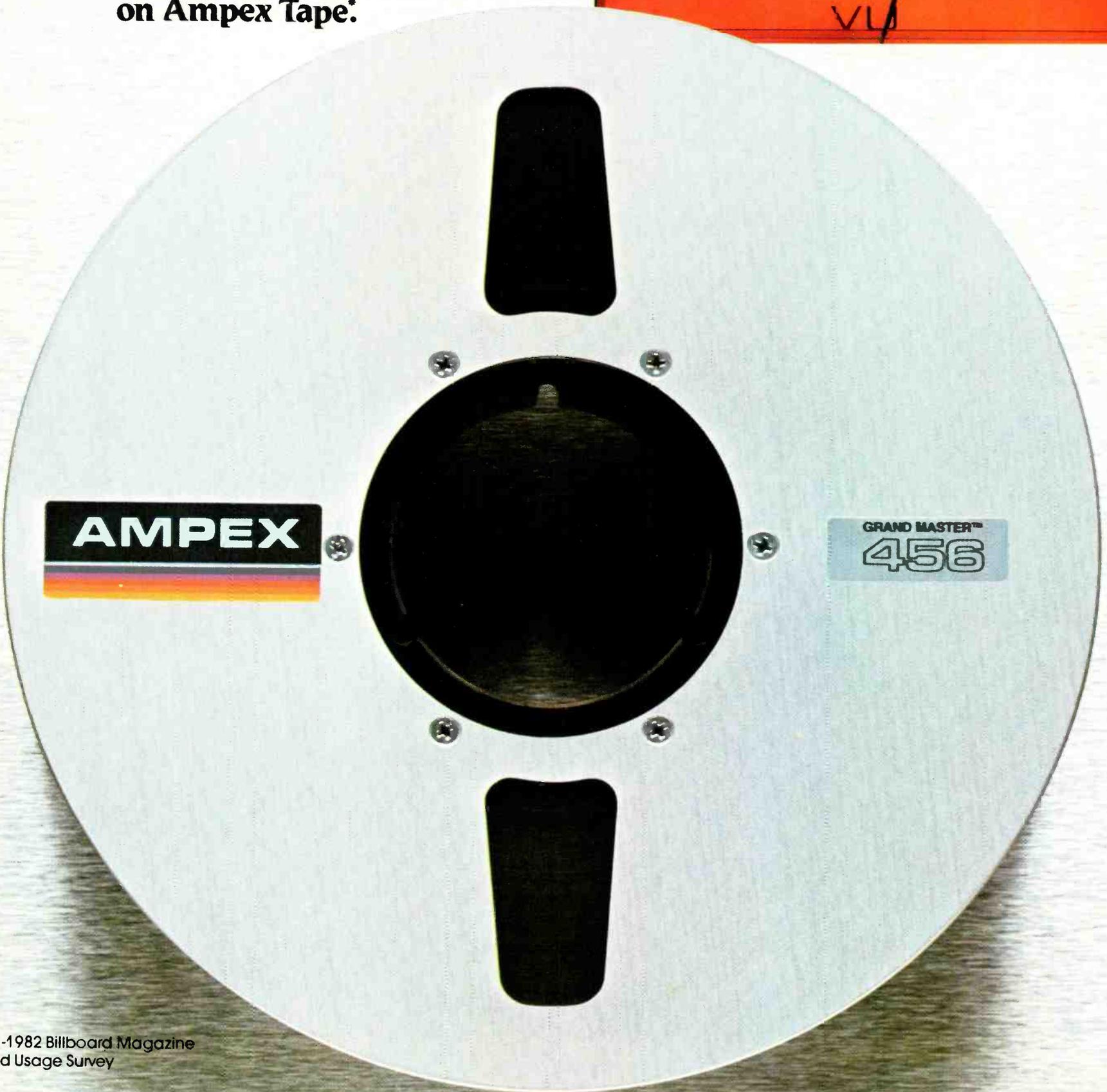
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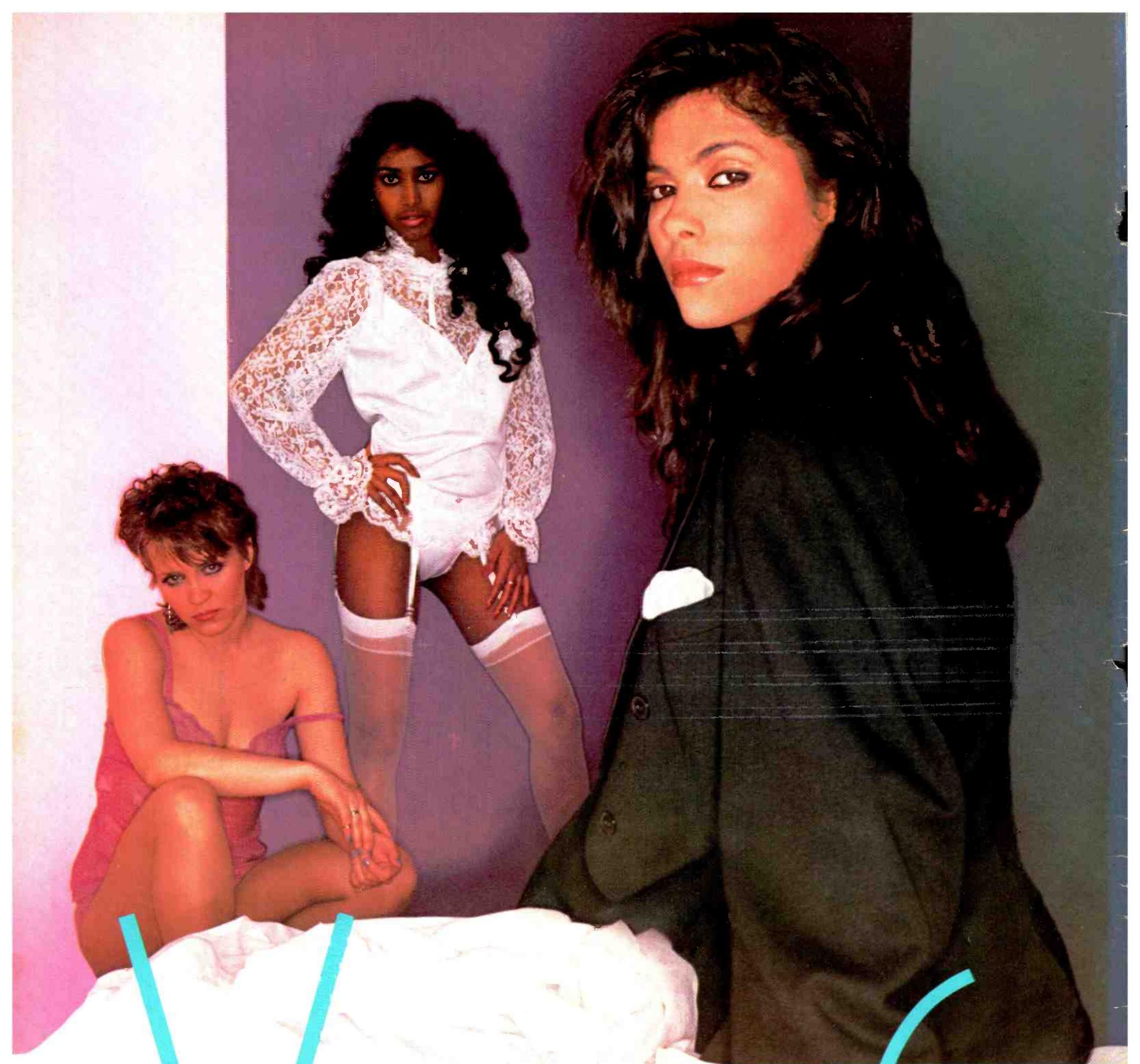
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