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## Chains, Labels Test Computer Linkups

By JOHN SIPPEL

LOS ANGELES—The fulfillment of automatically generated deep catalog orders for individual stores will be speeded up by as much as 10 days. Returns will be revved up by as much as two weeks. Accuracy in these important functions will be greatly enhanced. Cost-cutting will be major.

These are some of the improve-

ments sought by the joint RIAA/NARM committee which meets in October to deliberate the direct computer communications being tested between the Musicland Group and CBS Records, and the Record Bar and CBS and RCA. These two, coincidentally, are the first and second largest record/tape/video chains in the U.S.

Kent Arett, vice president of information systems and services for the Musicland web (400-plus stores), says almost a year's groundwork precedes the direct linkup of his Minneapolis IBM 4341 and CBS' 4331 computer in Terre Haute, Ind. Arett worked with CBS New York's Ted Bache, vice president, finance; Michael Sullivan, vice president, management information systems, and Art Nichols and Joe Hroblak in establishing the transmission.

Prior to 1981, Arett notes that deep catalog ordering and returns, the first two functions going online, were almost wholly manual. In the interim 12 months, there has been a

(Continued on page 17)

## CBS Cuts 300, Closes Nine Branch Offices

By ROMAN KOZAK

NEW YORK—In one of the largest reorganizations and staff cut-backs since the music industry's slump began in 1979, CBS Records has laid off about 300 employees (including nine vice presidents), eliminated its regional sales/promotion structure and closed nine branch offices.

(Continued on page 10)

## Classical Radio Seeks 'Fairer' ASCAP Pact

By IS HOROWITZ

LENEX, Mass. — Classical radio stations are mapping a renewed campaign to secure a "workable" per program license from ASCAP to replace standard blanket license agreements.

The decision to push for "a more equitable payment system," including legal action "if necessary," emerged as the most volatile issue raised at the Concert Music Broadcasters Assn. conference here, Aug. 5-8.

The series of meetings, which also featured a session paneled by record company reps on home taping, pay-for-play prospects and label radio advertising, took up, in addition, a wide range of topics, among them the impact of new technology and deregulation, as well as trends in programming and promotion.

While the early focus of the action directed against the ASCAP blanket license will be to petition

(Continued on page 46)

## PROMOTERS, BOOKERS HURT

# Summertime Blues Hit Concert Business

By LEO SACKS

NEW YORK—Promoters and booking agents continue to feel the pinch of a weak economy. They say that a ticket sales slump across the nation has forced them to cancel shows or renegotiate contracts, and that an overabundance of touring acts has fragmented the leisure dollar.

"It's no surprise, is it?" Gotham promoter Ron Delsener asks rhetorically. "It's been weak since last year, but this summer is particularly bad." He estimates that his summer grosses have fallen as much as 20% compared to the same period in 1981.

Chuck Morris of Feyline Presents in Denver confirms that it's been "a tough summer—we've aged a lot." He says the company will lose well over \$100,000 this year with its concert series at the Star Light Amphitheatre in Kansas City, and that business is "down appreciably" at the 9,000-seat Red Rocks Amphitheatre in Denver.

To combat the attendance decline, Paul Goldman of Monterey Peninsula Artists in Carmel, Calif., says the firm is doing its best to offer the consumer "more for the money because he's showing his selectivity—ticket sales are way down." Goldman, whose company represents 34 acts says he's cancelled several shows this year, and that his approach is to "upgrade a bill whenever possible. The idea is to present an opening act that's better known instead of trying to break one."

That approach seems to be working for the Tulsa-based Halsey Co., according to senior vice president Charles Hailey. He says that while the firm has just completed the best fiscal year in its 30-year history, "We're putting together more packages with broad-based appeal. Instead of pairing two acts with the same audience, we're billing artists that attract different demographics."

(Continued on page 74)

## —Inside Billboard—

- **AOR COMPETITION** is intensifying in San Francisco. New to the format is KQAK ("The Quake"), formerly KMPX, while KRQR is closing the gap on KMEL, the dominant rocker. Page 18.

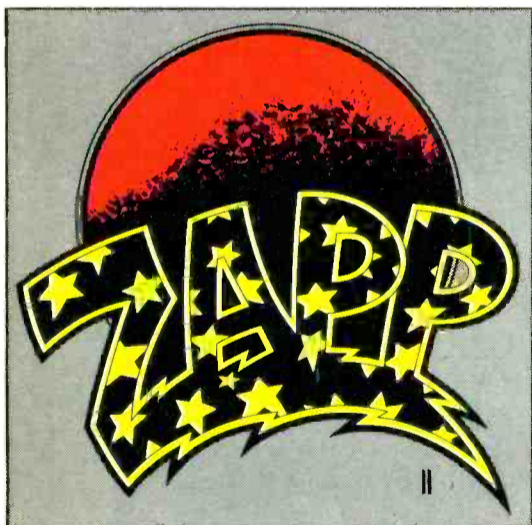
- **VIDEO SOFTWARE DEALERS** will be driven out of business if proposed legislation to void the "first sale" doctrine becomes reality. That was the message carried to Washington last week by lobbyists for retailer groups, who claim that such proposals are "totally inconsistent" with the purpose of copyright laws. Page 3.

- **BLACK RADIO'S** ratings progress continues, as the effects of Arbitron's Differential Survey Treatment turn up in more and more of the spring books. In some cases, stations' share increases are remarkable. Page 18.

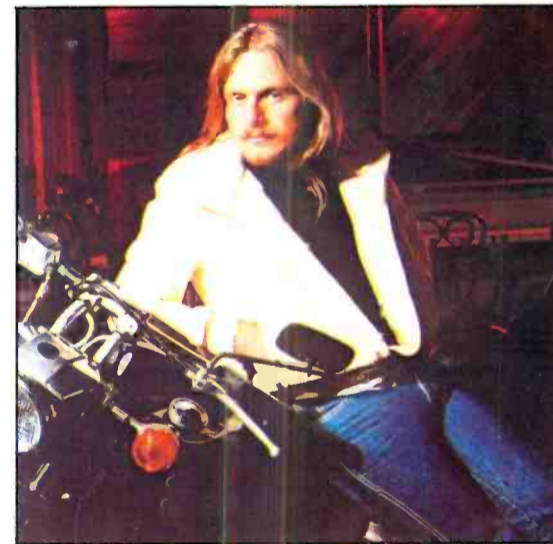
- **RETAIL PROBLEMS** involving the easy redemption of consumer discount coupons are tackled by one blank tape manufacturer in a link with American Express. Page 6.

- **REDUCED MECHANICALS** are important to record labels when it comes to midline product, so some of them are offering publishers guarantees of minimum unit sales to secure such rates. The range is generally between 15,000 and 25,000 units. Page 45.

- **LOS ANGELES RADIO** is the subject of a Billboard metro market profile, the first of a series of in-depth reports on major broadcasting battlefields throughout the nation. Page 20.



No. 1 and still climbing—"Dance Floor" from ZAPP. "Dance Floor" (7-29961) has hit the ceiling of the Black charts and is already crossing Pop in the South. Produced by Roger Troutman and Zapp Troutman, "Dance Floor" is just one of the hot cuts from Zapp's new release, ZAPP II. Available on Warner Bros. records & tapes. (Advertisement)



Vanishing Breed. Most groups that dabbled in real, get-down-and-dirty, butt-grinding rock have long since abandoned that sound and moved on to safer highways. That is expect one. "THE LAST OF THE WILD ONES" (PD-1-6355), the new album from the JOHNNY VAN-ZANT BAND featuring the single, IT'S YOU" (PD-2215). A vanishing breed of true rock-and-rollers. On Polydor. Marketed by Polygram Records. (Advertisement)

(Advertisement)



**THE MERRIRA**

THE AWARD-WINNING R&B GROUP IS BACK WITH A NEW ALBUM **BAD CITY BOYS** (NB-33255-1)

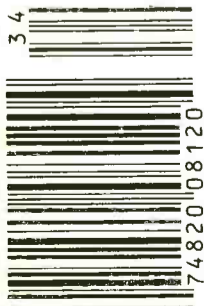
...AND THEY'RE BADDER THAN EVER!

FEATURING THE SINGLE, "HIDDEN TEARS"

PRODUCED BY FREDDIE PERREN

AN ARTISTS SERVICE INTERNATIONAL PRODUCTION

ROCKAWAY RECORDS





# KID CARDES

VOYEUR

SO-17078



PRODUCED & RECORDED BY VAL GARAY

"The Album" retail availability AUGUST 30TH



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## 'Post-Walkman' Taping Study Set

### Audio Recording Rights Group Commissions Survey

WASHINGTON — The Audio Recording Rights Coalition (ARRC), the manufacturer/retailer trade group opposing legislation for a royalty on audio recording product, has commissioned a "post-Walkman" audio taping habits study that will render earlier recording industry research "inaccurate and out of date," according to its spokesman.

The study will be released in mid-September, according to ARRC spokesman Jack Wayman, who announced the surprising development at a House subcommittee hearing

(11) on the Edwards bill, a video/audio copyright exemption and royalty bill dealing with the problems of consumer home taping.

Wayman, who was testifying before the subcommittee on courts, civil liberties and the administration of justice as senior vice president of the Electronic Industries Assn's Consumer Electronics Group (EIA/CEG), unveiled the already-commissioned coalition study at the end of his testimony against a royalty for record industry copyright owners to be placed on audio recorders and blank tape, a royalty he calls a "tax."

Subcommittee chairman Robert W. Kastenmeier asked Wayman his overall opinion of the accuracy of the WCI home taping survey released this past spring that has been quoted extensively in music coalition testimony at hearings on both sides of the Hill.

"The Warner study was done two years, coming up on two-and-a-half years (ago) when the questions (to consumers) were really asked at the front door," Wayman said.

"We do think that more study should be given, because Pac-Man had not come in. Pac-Man is gobbling up record sales... so we think that a later study, and we hope that you'd look at it and really study the question—has home taping really caused a recession in their sales..." he added.

Rep. Kastenmeier asked if Wayman "had one in the works."

"One is in the works," Wayman replied.

Throughout his testimony, Wayman hammered at the recording industry, accusing it of failing to keep up with the changes and shifting habits of consumers—especially what he said was "the increased demand for portable music. Records do not fill this bill; tapes do."

He also said that the record industry had accepted a "trade off," realizing that, as the WCI study shows, "those who do tape buy 70% more records and prerecorded tapes than those who don't."

*(Continued on page 74)*



**DIG IN**—Dick Griffey, third from left, is understandably happy as he breaks ground for the new L.A. office building of Dick Griffey Productions and Solar Records. Helping out are, from left, Virgil Roberts, president of Dick Griffey Productions; boxing champ Muhammed Ali; Ray Harris, president of Solar; Bill Welsch, president of the Hollywood Chamber of Commerce and Tom Bradley, L.A.'s mayor.

### AT HOUSE HEARING

## Vid Dealer Groups Urge: Keep 'First Sale' Doctrine

By BILL HOLLAND

WASHINGTON—Spokesmen for two video software dealer associations told Congressmen holding hearings Wednesday (11) on proposed legislation to void the "first sale" copyright doctrine that such action would drive nearly 90% of them out of business.

The first sale doctrine, which originated in the 1909 Copyright Act, gives copyright holders of sound recordings, movies and books the right to control and obtain royalties only through the first sale of the works. Once a copyright owner com-

pletes first sale of a particular copy, purchasers may lawfully rent or resell the work without copyright infringement liability.

Stuart E. Eizenstat, counsel to the Committee Against Regulation of Video Enterprises (CARVE), an organization representing what sources say are "the angriest of the dealers," said that Section 6 of the Edwards "Betamax Bill" "will create a Congressionally mandated vertical monopoly of the movie industry."

Eizenstat also explained that such

*(Continued on page 74)*

## Sony Sets Prerecorded Software Aims To Give Hardware Dealers A Total Package

By LAURA FOTI

NEW YORK—The key to making money on hardware is to sell software along with it. So Sony is the latest company adapting the "razors and blades" philosophy to its own activity, as it branches out into marketing Beta-format video software.

According to John O'Donnell, national manager, video software operations for Sony Consumer Products Co., Sony is entering the blades end of the business from two direc-

tions. It is becoming, in effect, a wholesaler, buying finished goods from the studios and selling them to its dealers; it is also beginning to license product not available elsewhere and release it on its own label.

Both directions, however, lead to a single objective: providing hardware dealers with a total package to enlarge trade channels. "We're looking at a gradual conversion of hardware stores to hardware-and-software stores," says O'Donnell, who concedes that "probably 15-20% of

our accounts" won't want to carry software, even with the extra help from Sony.

The program to bring software to hardware dealers began at the end of July on a small scale and will cover the whole country by the end of September, according to O'Donnell. He adds, "This is a very flexible approach, based on the realities of the marketplace. Some dealers may want to stock only a couple of titles such as 'Star Wars' or 'Casablanca' that they can move whenever they sell a Betamax. Small dealers may want to sell the top 40 titles.

"Or a dealer can have 200-300 titles, and set up a video club, signing up customers when they buy the hardware. That way, they're addressing all their customers' needs at once. At the top would be the dealer who offers 1,000 Beta titles and makes himself the largest source of Beta in his area." Sony's goal, he explains, is to "add profit to hardware sales."

As far as VHS-format software, or videodisks, are concerned, dealers are, obviously, on their own. "We may end up convincing a dealer to carry software, so that he'd go out and get VHS, too," O'Donnell says.

The advantage to buying from Sony will be special services, such as training; merchandising materials; and pricing. "We may have combination buy-ins on hardware as well," O'Donnell suggests.

And Sony advertising will begin to focus on software, with titles taking some of the spotlight. "We may do an ad showing Warner's top movies, for example."

Sony's own library will become available in "late fall," says O'Donnell, who declined to name

*(Continued on page 74)*

## Exports Help Offset Drop In Domestic German Sales

By JIM SAMPSON

MUNICH—Although West German record and tape sales still show no sign of recovery, and the weak deutschmark makes dollar commitments more expensive, many local record companies have managed to salvage their balance sheets via foreign business.

Both German repertoire and finished pressings have become increasingly popular during the past 12 months, according to a Billboard survey of major firms here. All those polled report an upswing in overseas demand for licensed product, although in different repertoire areas.

Only Phonogram credits the "new German wave" rock with stimulating export sales. Managing director Roland Kommerall says his top group Trio ("Da Da Da") has been released in 27 markets, scoring chart positions in eight European countries. Outside German-speaking territories, Denmark and the Benelux are considered most receptive to "new German wave." Six firms are selling this kind of material to the U.K., though, and three report license business with the U.S.

At Ariola here, international sales manager Geiso Mapell credits a 51% jump in royalty revenues for the last fiscal year to "boom sales in classical music internationally, especially for the Eurodisc label in the U.S. and the U.K., and our license business with the socialist states influences

this development to a large degree."

CBS a&r chief Jochen Leuschner's biggest export stars are punk trailblazer Nina Hagen and Caribbean pop group Goombay Dance Band, both of whose sales outside central Europe reportedly passed the 1.5 million album mark by the end of last year.

WEA exports are led by jazzman Klaus Doldinger, rock performer Helen Schneider and the "new German wave" band Ideal. The New York-based Schneider has been most successful in France, Denmark and the Benelux.

Heino Wirth, Metronome's managing director, notes that his Brain label has made a name for itself among rock fans worldwide, and Metronome's Italian songstress Milva has racked-up significant sales in Italy and France.

*(Continued on page 60)*

AUGUST 21, 1982, BILLBOARD

### SUNBELT IS KEY

## Record Bar Plans Expansion

By KIP KIRBY

HILTON HEAD, S.C.—Record Bar is projecting further expansion. President Barrie Bergman made clear at the chain's convention here last week that it will continue its growth pattern of 15 to 20 annual store openings, settling down from its substantial 31-store rate of 1981. Store tally is currently 140, 90% of which are situated in high volume regional mall centers.

*Further coverage of the Record Bar convention appears on page 16.*

However, there is a new shift into the area of acquisition, according to executive vice president Bill Golden. Recently, Record Bar engaged in its first such move when it purchased Music Makers in Miami's Dadeland Mall. (A previous attempt last year to buy the three store Rocky Mountain Records operation in Colorado fell through.)

Texas and Florida lead the list of most desired expansion states for Record Bar, notes Rich Gonzales, vice president of leasing and 13 year veteran with the chain. He cites the Sunbelt area's healthy economy and regional proximity to Record Bar headquarters in Durham, N.C. as obvious advantages.

By the close of the current fiscal year ending Oct. 31, Record Bar will have opened new stores in Miami, Melbourne, Fla.; Casper, Wyo.; Tupelo, Miss.; and Pottstown, Pa.

Record Bar is keeping a close watch on existing mall locations. With fewer new mall centers under construction, Record Bar is looking to move its operation into frontage vacated by other businesses whose traffic volume and profits may not be sizable enough to meet rising mall rental costs.

## Stations Drop Beautiful Music; Format Troubled

By DOUGLAS E. HALL

NEW YORK—Two major beautiful music stations, KFOG San Francisco and WWSH Philadelphia, are dropping the format. It could be a major flight from the lush string sound that once dominated the FM dial.

KFOG has retained Lee Abrams of Burkhardt/Abrams/Michaels Douglas & Assoc., but general manager John Gaston says the station won't necessarily be a "SuperStars" station. But it does seem destined to go into an AOR mold, further heating up the Bay Area market (separate story, page 18).

"We feel the long-term future of

*(Continued on page 10)*

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## LASER DISK Pioneer Artists' Barry Shereck Makes It A Home For Video Music

By LAURA FOTI

Barry Shereck is president of Pioneer Artists, the "world's first video record label," as he puts it. And indeed, music projects are Shereck's number one priority. Here, in Billboard's ongoing series spotlighting video executives, he speaks about the laser videodisk's suitability for meeting the demands of high-quality music programming.

NEW YORK—Videocassettes are fine for movies; but laser videodisks are cut out to handle even more esoteric fare. Barry Shereck, who holds that opinion, finds himself becoming a video snob.

"You can't play music on a videocassette," he claims. "The sound is nowhere close to what it is on a laser disk. Disks have sound quality as good if not better than a record, plus a crystal clear picture. You can jump around to different spots on the disk, and it will never wear. Tape degrades each time you use it."

The laser videodisk format, Shereck claims, is the best for viewing "rock concerts, operas, ballet—programs that have proven themselves for viewing over and over. The easiest way to keep video music interesting is to offer good sound.

"My greatest difficulty is getting people to understand this is not tv. It's video records, and all aspects of the production should be strong. You don't have to watch the video all the time; the sound quality allows it to be played as a regular record."

What are the criteria for a strong video music production? "Besides attractive artists, a program should be well-produced, well-lit; it should give the sense of being there. That's difficult to do."

Shereck and Pioneer have also been experimenting with programming that is a combination of concert footage and conceptual video. "That mixture is very exciting," he says, "although it's still in its infancy. The good thing about it is that

there will never be a single formula. Some things will work, others won't."

He also points out, "Pippin" has sold reasonably well for us, which is intriguing because it shows what can be done with Broadway material. Laser is definitely the best delivery system for Broadway shows."

Pioneer has been working closely with Capitol Records, and releases video works by many of that label's artists on laser disk. "Most of the productions are controlled by the artists and managers, since the labels have no money," he asserts.

(Continued on page 32)

## 'Betamax' Bill Markup Is Put On Hold

WASHINGTON—Music industry hopes for House of Representatives markup or passage of the Edwards "Betamax" and royalty bill this summer or early fall were dashed Wednesday (11) when House Subcommittee on Courts, Civil Liberties and the Administration of Justice chairman Robert W. Kastenmeier (D-Wisc.) announced that there would be yet one more subcommittee hearing in September to hear from parties interested in the controversial bill.

Kastenmeier announced the fall meeting at the third hearing this past week. The first, in April, took place in Los Angeles, the second, scheduled for testimony from Administration officials, was on June 24. This past week's hearing included testimony from electronics industry spokesmen, video software dealers, and education and library association representatives (see accompanying stories, page 3).

A similar bill in the Senate has been scheduled for markup session several times, but has been stalled for almost two months.

## Executive Turntable

### Record Companies

John Harper upped to vice president of sales and marketing at PolyGram Classics, New York. Formerly director of marketing, he joined the label in 1980 after serving as national sales manager of London Records, now part of the PolyGram Classics division.



Harper



Pellegrino



Korkin



Gasper

Vince Pellegrino named to the newly created post of division vice president, merchandising, contemporary music at RCA Records in New York. He was vice president of promotion at PolyGram. . . . At A&M Records in Los Angeles, Barry Korkin upped to director of a&r management and Jerome Gasper appointed director of black a&r. Korkin was associate director of the division; Gasper held a similar post at Epic Records.

At PolyGram Records in New York, Rob Singer upped to director of project management and Bill Levenson named product manager. Singer was director of national merchandising; Levenson was assistant to the president of the label. Also at PolyGram, Patt Morriss appointed Dallas promotion manager. He was local promotion director in Dallas for RSO, ABC and Warner Bros. Records.



Singer



Levenson



Newman



Barber

Louie Newman named national album promotion director for Chrysalis Records in Los Angeles. He was manager of West Coast promotion. . . . Ornetta Barber upped to national marketing research director for Elektra/Asylum Records in Los Angeles. She was national marketing research coordinator. . . . Robert T. Cleary appointed vice president of inventory planning and administration for CBS' Columbia House division in New York. He was director of inventory management and administration services.

Mike Martin joins Kat Family Records in Atlanta as vice president of national promotion. He was Southeast and Southwest regional promotion rep for Alfa Records. . . . Evan Davis upped to director of national radio promotion at Stiff America Records in New York. He was assistant director. . . . Jeff Law named telephone sales director at Priority Records in Nashville. He was Oklahoma field sales rep for RCA's Dallas branch.

Gary Davis named president and Lester Claypool named vice president of Rocshire Records, a new independent label in Los Angeles. . . . Michael Solomon joins Pasha in Los Angeles as a&r manager and special projects coordinator. He was director of artist development and production at Planet Records. . . . Gary Unger named national promotion manager for Artistic Chartway/ECI Records and president of Sugarvine Music, American-Groove Music and Groovesonic Music in Davenport, Iowa. He was a&r manager for the group of labels.

### Publishing

Andre Toffel named head of PolyGram's Intersong Music in Mexico City, succeeding Alfonso Garcia, who resigned. Toffel recently retired as general coordinator for all PolyGram labels in Latin America. . . . Deborah Hawkes named director of personnel for ASCAP in New York. She was director of human resources at Alusuisse of America. . . . Rose Schreiber appointed director of promotion at Carl Fischer in New York.

### Video/Pro Equipment

Chuck Thagard named to the new post of Western zone manager for CBS-Fox Video in Culver City, Calif. He was Western regional video sales manager for MCA. . . . Ren Verasco named director of operations for VCA/Teletronics in New York. He was a management consultant for the firm. . . . Thomas P. Friel appointed vice president of sales for Advent in Schiller Park, Ill. He was vice president of sales for the firm in Cambridge, Mass., prior to the company's acquisition by International Jensen earlier this year. . . . Bruce Fogerty named vice president of marketing for Dallas Communications Complex/The Studios at Las Colinas, a motion picture and video complex. He was vice president of leasing for the Dallas Market Center Co. . . . Steve Garwood upped to regional video director for MCA Distributing's region 5 in Los Angeles. He was a sales rep for the division.

### Related Fields

David Howe named to the new post of director of marketing and product development for Discwasher in Columbia, Mo. He was a product manager for Bose.



SPECIAL AWARD—Rodney Mills, left, '38 Special's producer and chief engineer, exchanges congratulations with the group's lead guitarist Jeff Carlisi on their Ampex Golden Reel awards for "Wild Eyed Southern Boys." The album was recorded, mixed and edited at Studio One in Doraville, Ga.

AUGUST 21, 1982, BILLBOARD

## 'RESPONSIBLE NEWS' BROADCASTS

# House Approves Radio Marti

By BILL HOLLAND

WASHINGTON—The House of Representatives voted Tuesday (10) to authorize the construction of Radio Marti, the government-run station which will broadcast programs to Cuba on the AM dial.

Also passed was an amendment by Rep. Jim Leach (R-Iowa) stating that the station should broadcast "responsible news" and not propaganda. However, such news programs could include stories of the Cuban government's "military adventurism" and other news now being screened by Cuban and Soviet broadcasts, according to House proponents.

The House voted down amendments that would have required the Radio Marti station to broadcast on short wave, rather than AM or FM, to broadcast on one specific frequency, and to broadcast programs from existing station facilities.

The measure passed 250 to 134, and must now go to the Senate. The bill has gone through committee hearings both in the House and Senate.

The passage of the controversial and expensive proposal comes as a defeat for opponents worried about the possibility of Cuban interference to U.S. stations if Cuba elects to jam

the Radio Marti broadcasts. However, critics of the cost of the station construction and operation were successful in cutting the authorization budget. The bill originally authorized \$10 million for fiscal 1982 and \$7.7 million for fiscal 1983. At the end of the session, which lasted into the evening, the House voted to eliminate the 1982 allocation and cut the 1983 budget to \$7.5 million.

In a compromise move, the station will be overseen by the Board for International Broadcasting, a federal agency, responsible to the President, that also oversees Radio Free Europe and Radio Liberty. Critics, such as House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.), had offered amendments the week before to put the station in the hands of the FCC, so that decisions such as frequency assignment of the station could be handled with a knowledge of domestic commercial broadcast station assignments. However, that amendment in last week's session "went down in flames," as one observer said.

As planned, Radio Marti will send its message to Cuba on the AM channel 1040 kHz. Broadcasters and their Congressional allies had voiced their worries throughout all the committee hearings this year that broad-

casting on 1040, or any AM channel well within the dial, would cause massive jamming efforts by the Cubans that could cause serious interference problems to U.S. broadcasters, especially those in and around Florida, where the problem is already a serious one.

On the Senate side, broadcasters earlier this month told members of the Senate Foreign Relations Committee of their concerns about Cuban retaliatory interference. John B. Summers, executive vice president and general manager of the NAB, told the committee that the implications "are alarming."

## Cavender Featured At AGAC Meet

NASHVILLE—Maggie Cavender, executive director of the Nashville Songwriters Assn., International, will be featured at AGAC's monthly Ask-A-Pro session, Thursday (19), 7 to 9 p.m. at the AGAC office, 50 Music Square West.

The sessions are free and open to everyone, although they are designed specifically for songwriters.

In addition to her NSAI duties, Cavender is on the board of governors for NARAS and active in the Country Music Assn., Gospel Music Assn. and the Nashville Music Assn.

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# General News

## RETAIL PROMO PROGRAM

### Loran Uses Money Orders As Buyer Discount Lure

By JOHN SIPPEL

LOS ANGELES—The age-old retailer problem of facile redemption of consumer discount coupons is the focus of a new Loran tape (audio and video) program recently set up in conjunction with American Express.

The Warren, Pa. manufacturer is offering \$2 American Express money orders redeemable by participating retailers through their regular daily banking. Each time a consumer uses the \$2 coupon on the purchase of three individual Loran cassettes, the dealer merely endorses the money order and puts it into his daily deposit as he would any other check.

"The program has gone so well

that we are expanding it so that the \$2 money order will be included in other Loran packaging," Mark Israel, director of marketing, asserted.

Loran initiated the program with the inclusion of the coupon in its tri-pack, in which a Cassette Wallet, valued at \$7, is given away. The Cassette Wallet makes it possible for a consumer to pack three cassettes on his belt via loops on the wallet, or can be hung in a car for use with the auto's stereo system.

In expanding the use of the coupon, Loran is now packing it with a blisterpack single cassette. The wallet giveaway correlates with Loran's major marketing pitch, based on its use of a Lexan cassette shell, claimed to be far more heatproof and therefore better adapted to outdoor and car use than prior cassettes. Lexan is a General Electric-patented plastic, said to be able to withstand up to 200% more heat than other plastic without warping.

When a dealer or chain participates, Israel says Loran has a local radio spot program to support the stocking program. Loran also is on a national ad print program, which spotlights consumer periodicals pointed toward outdoor living and car usage.

### Muscle Shoals Officers Elected

MUSCLE SHOALS — David Johnson, president of Broadway Sound Studios, has been named president of the Muscle Shoals Music Assn. Terry Woodford, president of Wishbone, Inc., will serve as vice president, with Woody Richardson, president of Woodrich Studios, acting as the organization's secretary/treasurer.



FACE TO FACE—Tane Cain signs a blow-up of the album cover to her self-titled debut RCA release during a listening party in Dallas. Similar parties were staged in New York, Los Angeles, Atlanta and Chicago.

### WWRL Drops R&B Format For Gospel

By DOUGLAS E. HALL

NEW YORK—WWRL, legendary r&b station in this market, will be no more. On Sunday (15) at 6 a.m., it was scheduled to go into a transitional phase that will lead to an inspirational format in four to six weeks.

With new owner Unity Broadcasting—which also has the National Black Network, WDAS-AM-FM Philadelphia and KATZ St. Louis—and a new general manager, Orrin McDaniels to succeed Mark Olds, WWRL is now broadcasting the top 50 selections from Billboard's Black Singles Chart in a rotation with minimum talk from the remaining on-air staff of program director Bobby Jay.

Jay is out, along with overnight jock Bree Taylor, whose departure made way for the National Black Network's overnight talk show "Night Talk" recently. Ironically, "Night Talk" is hosted by Jay's predecessor, Bob Law. It's expected that all the current jock lineup will be let go when the new format is installed. McDaniels is looking for a new p.d. and jocks. Jay has no plans, but says he will stay in the New York market.

The local news staff has also been taken off the air and the station, in this transitional period, has a minimum of personality.

WWRL, located at 1600 on the AM dial, has, like many AM stations, suffered from the growing popularity of FM. With a 5 kw directional signal that protects WLNQ Sag Harbor, N.Y., less than 100 miles away, the top-of-the-dial facility has been unable to compete with FM market leaders WBLS, WKTU and WRKS for the urban contemporary listener.

## Chartbeat

### Rock Toppers Cross Pop; Roger Zapps Black Chart

By PAUL GREIN

Survivor's "Eye Of The Tiger" (Scotti Bros./Epic) holds at No. 1 on Billboard's Hot 100 for the fifth straight week, matching the five weeks the single spent on top of the Top Tracks rock chart in July.

"Tiger" is only the third record to top both the pop and rock surveys since Billboard introduced the Top Tracks chart in March, 1981. The others: Joan Jett & the Blackhearts' "I Love Rock'n'Roll" and the J. Geils Band's "Centerfold."

Atlantic's Foreigner is the only act to have reached No. 1 on the Top Tracks chart with more than one hit: It scored in July, 1981 with "Urgent" and again last December with "Waiting For A Girl Like You." But the Rolling Stones have logged more weeks at No. 1 on the rock chart than any other act. The group's "Start Me Up" held the top spot for a commanding 13 weeks last fall.

A total of 23 songs have reached No. 1 on Top Tracks to date—all but one of which have also made the top 40 on Billboard's Hot 100. Here's a listing of all the No. 1 rock hits, ranked in order of their pop chart peaks.

- 1 "I Love Rock'n'Roll," Joan Jett & the Blackhearts, Boardwalk, #1 pop.
- 2 "Centerfold," J. Geils Band, EMI America, #1 pop.
- 3 "Eye Of The Tiger," Survivor, Scotti Bros./Epic, #1 pop.

- 4 "Waiting For A Girl Like You," Foreigner, Atlantic, #2 pop.
- 5 "Hurts So Good," John Cougar, Riva/Mercury, #2 pop.
- 6 "Start Me Up," Rolling Stones, Rolling Stones/Atlantic, #2 pop.
- 7 "Harden My Heart," Quarterflash, Geffen/Warner, #3 pop.
- 8 "Every Little Thing She Does Is Magic," Police, A&M, #3 pop.
- 9 "Urgent," Foreigner, Atlantic, #4 pop.
- 10 "867-5309/Jenny," Tommy Tutone, Columbia, #4 pop.
- 11 "Heat Of The Moment," Asia, Geffen, #4 pop.
- 12 "Caught Up In You," 38 Special, A&M, #10 pop.
- 13 "I Can't Stand It," Eric Clapton, RSO, #10 pop.
- 14 "Pretty Woman," Van Halen, Warner, #12 pop.
- 15 "The Voice," Moody Blues, Threshold, #15 pop.

(Continued on page 72)

### CTI Converts 20 Titles To Midline Status

By IRV LICHTMAN

NEW YORK—Creed Taylor's CTI Records enters the midline stakes with the conversion this month of 20 titles from its 8000 Series.

According to Vic Chirumbolo, vice president and general manager, the \$5.98s will be sold in August at an extra 5% discount off a regular wholesale price "around \$3."

In addition to the 8000 series, the label's new inspiration album from its Salvation line—"The Power, The Glory & The Music"—has been brought into the midline category. The album features Hubert Laws, Nina Simone and Stanley Turrentine.

Among the artists represented in the initial \$5.98 flow are George Benson, Hubert Laws, Deodato, Freddie Hubbard, Stanley Turrentine, Milt Jackson and Jim Hall. Chirumbolo says the label plans to market five or 10 midlines every two months from a pool of 100 albums in the 8000 Series. Special promotions and advertising are planned, he adds. CTI's regular-priced 9000 Series remains at \$9.98 list.

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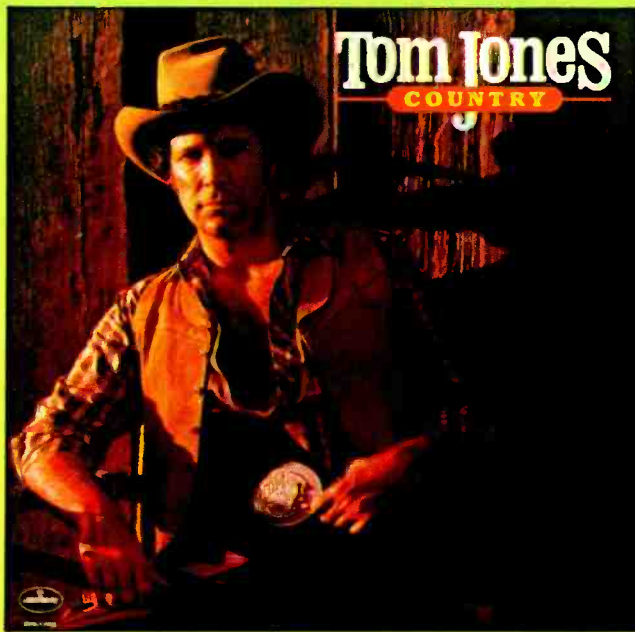
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# General News

## AEG Crash Stuns German Mart Teldec Is Left Unaffected By Corporation's Failure

This story prepared by Mike Hennessy in London and Wolfgang Spahr in Hamburg.

HAMBURG—The crash of the giant AEG-Telefunken Group—described by some business commentators as “one of the largest corporate failures in European history”—has sent massive tremors through the West German industrial and business community, but, remarkably enough, has left Teldec, the Hamburg-based music company, totally unscathed.

Just a few days before the electrical goods firm went into receivership, a Swiss-German consortium bought AEG-Telefunken's 50% stake in Teldec, thus ending an association that spanned more than three decades. (Telefunken actually went into the record business in 1932, but it was in 1950 that Teldec was formed in association with British Decca.)

AEG-Telefunken, with assets of around \$1.8 billion, had been ailing for some years. It was rescued last month when the Bonn government offered a \$220 million export credit facility if AEG's bankers came up with a new \$120 million loan. This was eventually raised—but then a 24-bank consortium refused to write off some \$110 million in interest payments. Heinz Duerr, AEG-Telefunken president, therefore put the company into receivership—a move which was seen in some financial quarters as a device to strengthen the company's hands against competitors and bankers. This is because German law allows a company to apply for protection from its creditors who can be asked to write down liabilities by 60% if the company has realizable assets to cover a third or more of its liabilities. AEG-Telefunken is seeking to invoke this provision in order to stay in business.

However, it is anticipated that at least 20,000 of the 120,000 work force will be laid off.

Germany's 10th largest employer and 11th biggest company, AEG-Telefunken recorded its heaviest losses in the consumer products area—television sets, video recorders, radio receivers and stereo record/tape player systems. It is now hoping to pass all but 25% of its Telefunken subsidiary to Grundig and to the banks. The group has recorded huge losses over the last four years and has a total indebtedness in excess of \$1.8 billion.

Teldec's immunity from this massive financial setback seems to have been a “nick of time” maneuver. The new Swiss-German consortium—

whose composition is undisclosed, as is the buying price—share the company with Musikvertrieb of Zurich, the company which bought out British Decca's share of Teldec when PolyGram acquired Decca in February, 1980.

There was speculation in business circles that the sale of AEG-Telefunken's 50% stake in Teldec meant that the Decca Holding company in Switzerland had increased its share from 50% to 100%, but no one at Musikvertrieb or Teldec would confirm this.

Jack Dimenstein, head of Musikvertrieb and a major shareholder in the Decca holding company, says that the Telefunken label would continue in existence.

## CMA Seeks New Image As Industry 'Problem-Solver'

By CARTER MOODY

NASHVILLE—If the perception runs deep that the Country Music Assn. is more of a “country club” than an “industry problem-solver,” then the organization is making broad efforts to change this image.

Rick Blackburn, CMA board chairman and senior vice president at CBS Records, believes this is essential to the association's future health. “We've got to turn around the unfortunate image some have of the CMA being a country club whose leadership makes expensive trips to Jamaica. The goal of making it an industry problem-solver may seem pie-in-the-sky to some, but we need to strive for that image.”

The 24-year-old organization, chartered to service artists, radio, promoters/agents and record companies, is increasing its membership in all categories, even though industry layoffs and tight spending have cut back some membership renewals. It's also taking action to assist that membership and the industry in withstanding current problems.

Early in the year Blackburn helped set six main goals for the association, some of which are being acted on now. These are: combat home taping and piracy; expand country music into international markets; increase its presence in new media forms, such as cablevision; aid country music consumers in their transition from eight-track players to cassettes; combat industry

“complacency” by alerting it to future trends; and mold the image of problem-solver.

Specific actions now underway are an Arbitron psychographic and demographic survey of country music listeners, to be provided to some

(Continued on page 37)



COUNT DOWN—Raul Julla cuts tracks for the original cast album of the Tony Award winning musical, “Nine.” The Columbia LP is slated for a fall release.

AUGUST 21, 1982, BILLBOARD

## Market Quotations

As of closing, Aug. 11, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	22	9/16	1/2	1/2	- 1/16
42	26 1/2	ABC	6	1117	37 1/2	35 1/2	36 1/2	- 1/2
35 1/2	25 1/2	American Can	8	136	26 1/2	26 1/2	26 1/2	+ 1/2
7 1/2	4	Automatic Radio	4	38	6 1/2	6	6 1/2	+ 1/2
47 1/2	33 1/2	CBS	5	327	37 1/2	36 1/2	36 1/2	- 1/2
7 1/2	5	Craig Corporation	21	10	6 1/2	6 1/2	6 1/2	Unch.
59 1/2	47	Disney, Walt	15	277	58 1/2	50 1/2	50 1/2	+ 1/2
4	2 1/2	Electrosound Group	—	1	3 1/2	3 1/2	3 1/2	- 1/2
17	11 1/2	Gulf + Western	3	920	11 1/2	11 1/2	11 1/2	+ 1/2
15 1/2	10 1/2	Handyman	6	22	3 1/2	3 1/2	3 1/2	Unch.
6 1/2	1 1/2	Integrity Entertainment	2	30	1 1/2	1 1/2	1 1/2	- 1/2
7	4 1/2	K-tel	7	2	4 1/2	4 1/2	4 1/2	- 1/2
59	36	Matsushita Electronics	7	55	36 1/2	36 1/2	36 1/2	- 1/2
67 1/2	38	MCA	15	651	61	59 1/2	59 1/2	Unch.
57 1/2	48 1/2	3M	9	2525	51 1/2	51 1/2	51 1/2	- 1/2
69 1/2	49	Motorola	11	1813	62	59	59	- 2 1/2
40 1/2	30	North American Phillips	5	180	34 1/2	33 1/2	34 1/2	+ 1
10 1/2	6 1/2	Orrox Corporation	—	38	6 1/2	6 1/2	6 1/2	Unch.
16 1/2	10	Pioneer Electronics	15	12	10 1/2	10	10	- 1/2
23 1/2	15 1/2	RCA	8	1071	17 1/2	17 1/2	17 1/2	- 1/2
17 1/2	11	Sony	8	2326	11 1/2	11	11 1/2	Unch.
34 1/2	21 1/2	Storer Broadcasting	10	432	22 1/2	21 1/2	21 1/2	- 1 1/2
3 1/2	2	Superscope	—	12	2 1/2	2 1/2	2 1/2	Unch.
34 1/2	27 1/2	Taft Broadcasting	7	61	29	28 1/2	29	+ 1/2
63 1/2	37	Warner Communications	8	3593	39 1/2	38	38 1/2	+ 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abcco	—	1/2	1 1/2	Kustom Elec.	—	1 1/2	1 1/2
Certron Corp.	90	1	1 1/2	Recoton	—	2 1/2	3
Data Packaging	1	6	6 1/2	Reeves	—	—	—
Josephson Int'l	1	9 1/2	9 1/2	Comm.	52	25 1/2	25 1/2
Koss Corp.	21	4	4 1/2	Schwartz Bros.	—	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.

## RIAA Workshop Set At WEA HQ

NEW YORK—The final regional traffic and transportation workshop for the year sponsored by the RIAA with the cooperation of NARM will be held at WEA headquarters in Burbank, Calif., Oct. 7.

As in the two workshops which preceded it, the upcoming all-day session will cover carrier selection, routing, preparation of shipments, receiving practices, tracing and expediting, and the handling of loss, damage and overcharge claims.

The workshop has been structured to serve smaller record and video firms, warehouse managers, pressers and tape duplicators, and companies in the merchandising chain. A tour of the WEA manufacturing facilities is included.

Charge for the workshop is \$75 and those wishing to attend may secure registration forms from Stephen Traiman, RIAA, 888 Seventh Ave., New York, N.Y. 10106; or Mickey Granberg, NARM, P.O. Box 1970, Cherry Hill, N.J. 08034.

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## VSDA Sets Schedule For First Confab

By LAURA FOTI

NEW YORK—The Video Software Dealers Assn. has set the schedule of events for its first conference, which will run at the Fairmont Hotel in Dallas Aug. 29-31.

Sunday, Aug. 29 is set aside for registration, a cocktail reception and an awards banquet.

On Monday, Aug. 30, after an opening message from VSDA president Frank Barnako, Mel Harris, president of Paramount Home Video will give the keynote address. The rest of the day will be devoted to two retail panels and various seminars.

Retailer panelists for the first session are Jim George of San Francisco Home Video, Jack Grimes of Video Village in Philadelphia, Arthur Morowitz of New York's Video Shack, Linda Rosser of Entertainment Systems of America in Phoenix and Bob Singer of Video Entertainment Center in Denver.

Following the retail panel are reports on the recent UCLA study of video retailing and the A.C. Nielsen survey tracking sales and rental activity in video stores.

Afternoon sessions include a keynote speech by Gene Kahn of Columbia Video Systems in Chicago, a manufacturers' panel, a presenta-

(Continued on page 32)



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## SEE BIG MART FOR VIDEO GAMES

## Atari Making Inroads In Germany

By WOLFGANG SPAHR

HAMBURG—The popularity of video games in the U.S. has its parallel in a number of foreign markets, perhaps exemplified by West Germany. Predictably, the market leader here is Atari, which generated sales of \$17 million in 1981, compared to \$1.6 million the year before.

The company is headed by a former sales manager for WEA Rec-

ords, Klaus Ollman, who anticipates 1982 sales of \$40 million, and \$160 million three years hence.

Such optimism aside, he neatly summarizes the market conditions which have aided the video games boom. "There's a stagnating record market, and videocassettes are pirated; meanwhile, price cutting is wrecking the video rental business. So, naturally, the dealer is seeking a non-exchangeable, non-counterfeitable product line." Video games fulfill those requirements.

What's happening in Germany is simply a repeat of the action in the U.S., continues Ollman. "Our series of games has a fantastic turnover rate now in Germany. But it is already established as a standard product line, no longer limited by any seasonal or gift-buying considerations.

"Our trade outlets are traditional radio and television dealers, who are regularly visited by 20 salesmen. Even the skeptics accept that games

cartridges will be stable in price terms, for there are no effects from parallel imports or counterfeit product."

Alongside sales in department stores, Atari supplies Germany's biggest mail-order operations.

Sales will be further stimulated, says Ollman, following moves to supply key toy shops on a national basis. He reckons Atari games will be in 1.5% of all German television-owning households by the end of

(Continued on page 61)

## EMI Vid Arm Inks McGinnis

LOS ANGELES—Singer/songwriter Michael McGinnis is the first music video artist to sign with EMI Music Video. McGinnis' first project is "Country Roads," a planned series of country music programs. The pilot, recently shot in Cheyenne, also features Capitol artist Mel McDaniel and Liberty artist Lane Brody.

Even the skeptics accept that games

## CBS Cuts 300, Closes Nine Branch Offices

• Continued from page 1

As a result of the realignment, approximately 15% of all CBS Records "non-hourly" employees have been let go. According to a CBS spokesman, the staff cutbacks have been implemented in all areas of the company's operation, with most of those leaving previously occupying management positions.

Until the realignment, CBS had a system of five regional offices to which the branches in the Northeast, West, Southwest, Midwest and South would report. Now the remaining local promotion and sales representatives, working out of 10 branches, will report directly to CBS headquarters in New York.

CBS will now operate branches in Boston, New York, Washington, D.C., Atlanta, Cleveland, Chicago, Minneapolis, Dallas, Los Angeles and San Francisco.

Assistance in this story by John Sippel in Los Angeles.

Closed are branch offices in Houston, Philadelphia, Miami, Denver, Hartford, Kansas City, Cincinnati, Memphis and Seattle. The Detroit and Honolulu branches were closed last year.

In addition, the Epic, Portrait and Associated labels will now have one joint promotional structure, eliminating a layer of management, says CBS. Top 40 promotion is remaining the same in both Columbia and E/P/A, but a "new promotion structure for other radio formats will coincide with the realities of today's marketplace," CBS says.

CBS says its realignment comes after a year of study and a survey of 200 representatives of 80 customers around the country. It also comes at a time of better-than-average CBS chart performance, with 24 albums in the top 100.

## N.Y.C. Opera Gets WCI Grant

NEW YORK—Warner Communications Inc. has made a grant of \$500,000 to the New York City Opera, the largest single gift the company has made to an arts organization. It is also the largest corporation grant received by the opera company, according to its general director, Beverly Sills.

To extend over a three-year period, the grant will fund a new production of "Hamlet" by Thomas, a revival of the Boito opera, "Mefistofele," and a production of "The Queen Of Spades," the first of a three-opera Tchaikovsky cycle to be conducted by Sergiu Comissiona.

The Rhythm & The Blues  
Politics And Music:  
A Powerful Pairing

By NELSON GEORGE

Should politics affect musicians, or can the world of the performer remain apart from that of social problems and causes? Several recent events suggest that politics and popular music, because of the latter's impact, are often an inseparable team.

A few weeks ago, blacks in Chicago, led by Rev. Jesse Jackson of Operation PUSH, organized a boycott of the ChicagoFest (Billboard, Aug. 7, 14) in response to a series of actions by Mayor Jane Byrne which seemed detrimental to that city's black community. The most recent was the naming of three whites to the Chicago Housing Authority.

As a result, Jackson and other local black leaders attacked the ChicagoFest, both because Mayor Byrne is closely associated with it, and because blacks have previously attended the five-year-old event in large numbers.

PUSH and other Chicago blacks—including, quite significantly, some local radio personnel—suggested black performers boycott the event in support of the protest. It was an action executed on such short notice that even one prominent Jackson supporter thought it "not the slickest thing that Jesse has ever done."

Stevie Wonder and Ray Parker Jr. could afford to pull out of ChicagoFest, as they did. But for several of the other acts which supported the boycott in that way, such as the Reddings, the Dazz Band, O'Bryan and Odyssey, it meant financial hardship. And that was the very reason that many of the local bands, though sympathetic to the boycott, still appeared. It was their biggest payday

of the year.

Yes, economics should take a back seat to principles. Too often today, they don't. But couldn't Jackson have made his point in Chicago more effectively by having all the participating acts appear at a press conference across from the ChicagoFest site in support of PUSH's efforts? Or had them make some public comment from the stage, and even withhold the performance of a hit song in protest? Or organize a protest concert at a Chicago housing project?

This would have displayed displeasure at Byrne's attitude vis a vis black Chicago, and allowed the lesser-known black acts to appear both for

(Continued on page 57)



## Stations Drop Beautiful Music

• Continued from page 3

beautiful music isn't very bright," says Gaston, who notes the abandonment of the Schulke format is "a big step for General Electric," owner of the station. "There was a time beautiful music could pull big shares, but the audience is getting older. The format is not attracting any new people," Gaston says.

Another Schulke station, WWSH Philadelphia, drops the syndicated lush strings in favor of Adult Contemporary. According to WWSH general manager Jim Connor, there just isn't enough beautiful music audience left in Philadelphia to support two local stations. WWSH competes with WEAZ, which has signed up Schulke. It is considered ironic that WWSH should drop Schulke, since Cox Broadcasting owns both WWSH and the Schulke service.

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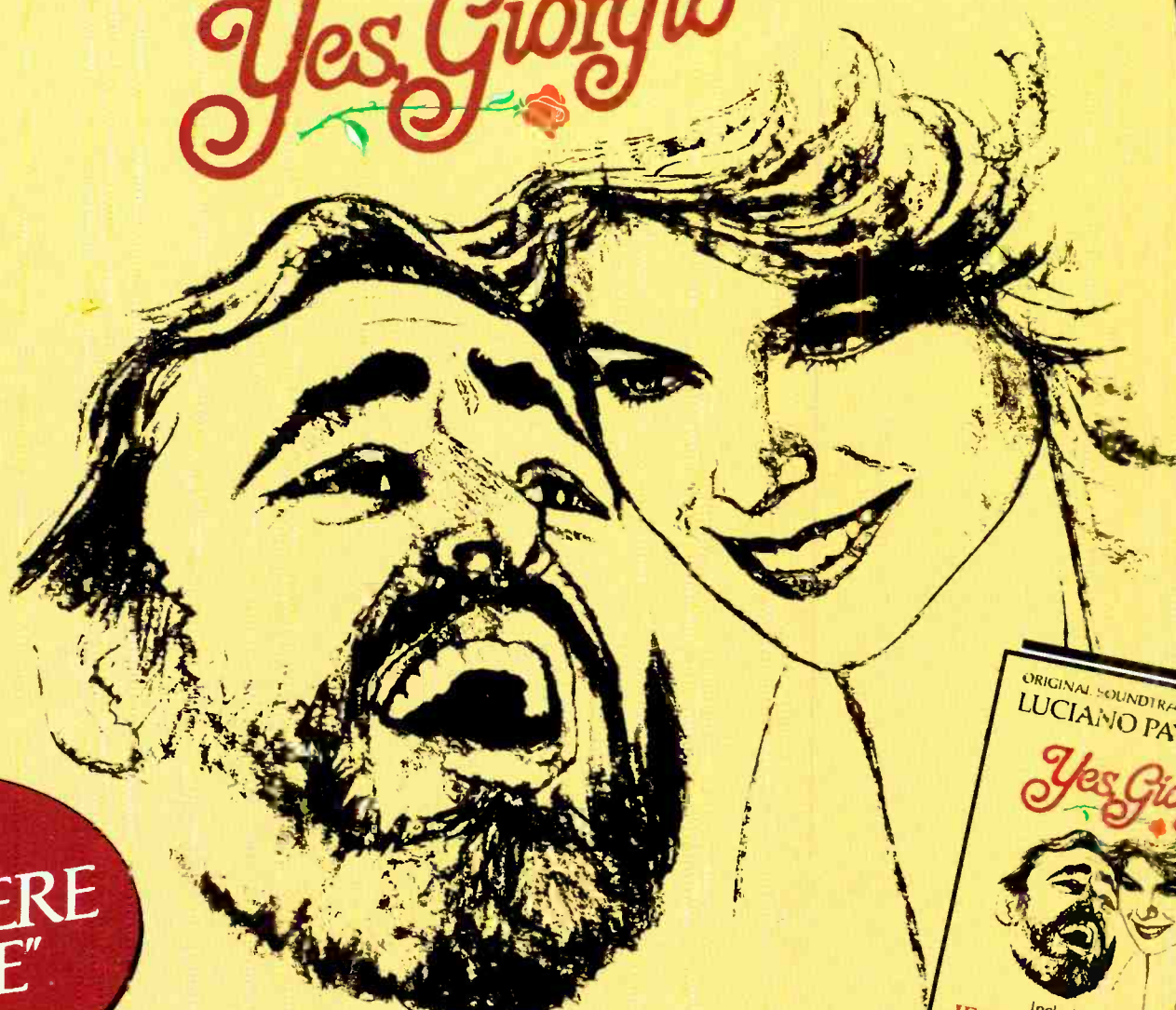
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## HIT SINGLE, LP Chicago Back On Track Via New Management, Label

By ROB HOERBURGER

NEW YORK—In a race, it's known as a false start. An athlete crosses the line before the flag drops and must begin again. In the case of Chicago, the most commercially successful pop/rock group of the early and mid 1970s, the last five years have brought on a series of false restarts, as the band tried to inject some momentum into its sound and its career. During that time, it faced the death of founding member Terry Kath, the departure of two other members, two changes in management and a severe decline in record sales. The band hit bottom in 1981, when it was dropped by its long-time label, Columbia.

Now Chicago appears to be out of the block cleanly—again. It

signed with Irving Azoff's Front Line Management, recorded a new album ("16") for a new label (Full Moon/Warner Bros.), garnered its first top 10 single since 1977 ("Hard To Say I'm Sorry"), and is in the middle of its first nationwide tour in two years. The band is out to prove that those who predicted its demise are the ones who jumped the gun.

"I think we got off the track quite a bit," concedes drummer Danny Seraphine. "But it was probably good for us because we needed to live normal lives and enjoy some of the things we had sacrificed for so many years. I think we came out of it a lot better than we were."

(Continued on page 66)



MEISNER MIX—Epic artist Randy Meisner, left, chats with CBS executives Myron Roth, center, and Larry Douglas during a listening party for his recently released self-titled album.

## Heartland Beat

### ChicagoFest Beset By Bad Weather

By MOIRA McCORMICK

The boycott of the giant music-and-food ChicagoFest instigated by Operation PUSH's Rev. Jesse Jackson (Billboard, Aug. 14) has had little, if any, effect on attendance, according to Fest marketing director Joe Pecor. The event, staged at the city's Navy Pier, was scheduled to wrap Sunday (15).

Pecor concedes that overall attendance by the halfway point was down about 60,000 compared to last year, but he attributes the lesser numbers to the weather, which has been cool and frequently rainy, in contrast to 1981's "perfect" conditions. "There has been less black attendance," Pecor continues, "but I don't think the boycott has affected the overall numbers."

In addition to bad weather, ChicagoFest has also had to contend with cancellations. Besides Stevie Wonder, the Dazz Band, the Reddings, O'Bryan and Odyssey, all of whose cancellations were connected with the boycott, Aug. 8 headliner Jerry Lee Lewis and Aug. 11 Rock Stage headliners .38 Special had to withdraw due to ill health.

Nevertheless, Pecor notes, "We have been able to replace acts." Gregg Allman, John Prine and Dr. Hook took the Main Stage in place of Wonder Aug. 7, and Bo Diddley took the top slot of the 11 bands in Dick Clark's Good Ol' Rock & Roll Show instead of the ailing Lewis. At presstime, the Rockets were expected to fill in for .38 Special, and Charlie Daniels was set to top the bill Aug. 13.

Daniels replaced Ray Parker Jr., who was to have headlined along with Skyy, the Reddings, and O'Bryan. When the Reddings and O'Bryan cancelled because of the boycott, "the date was ended by mutual agreement" between Parker.

(Continued on page 66)

## Rock'n'Rolling Go-Go's Take Off On A Working Vacation

By ROMAN KOZAK

The Go-Go's had a couple of weeks off between completing their new LP, "Vacation" on IRS Records, and beginning rehearsals for a tour starting Wednesday (11). So bassist/vocalist Kathy Valentine and guitarist/keyboardist/vocalist Charlotte Caffey were in New York for a vacation of their own—with a little work thrown in.

Work in this case means sitting in a hotel bar on a Friday afternoon, doing yet another interview. They say their upcoming tour, booked by FBI, should keep them on the road until December. They expect they'll be playing Madison Square Garden when they come back to New York, this time as headliners.

They are excited about that. Less exciting are the prospects of some of the retailing/radio promotions virtually any act has to do while on the

road. Valentine and Caffey are well aware of their importance, and like to do them. But in-store autograph signings can get a bit grim.

"We hope we don't have to do those anymore," says Valentine. "They are really difficult," adds Caffey. "A real strain," amplifies Valentine. Why is that?

"We do enjoy meeting the people working in stores," clarifies Caffey. "I guess it's because there is no getting away from it, no breaks. It's just smile. . . ." remembers Valentine. "These things are three or four hours in length, and you want to meet as many people as you can. It's really flattering, but really hard. It's three hours of sitting at a table, or standing, signing autographs and saying hi. You just sign the record and pass it on, but if a kid wants to talk to you, you don't want to shut them out," says Caffey.

"It seems like such a drag for them to wait three hours in line, and then just get one name," points out Valentine. "That would always make us feel uncomfortable, and we would try to do as many as we could. But meeting the people in the stores, the clerks is fun. We visited a distributor and one stops, and brought them breakfast a couple of times, and that was a lot of fun," says Caffey. "The people there realize that we want to work, and they want to work with us."

As the first all-female band writing own material and playing own

(Continued on page 72)

## Distributors Form Global Group

NEW YORK—Eight independent distributors from seven countries have formed the Global Assn. of Record Distributors (GARD).

The group represents distributors from the U.S. (Import-O-Disc here and Sounds Good Import Co. in Los Angeles), England (Largo Exports, London), France (Wotre Music, Niort), West Germany (Larry's Record Syndicate, Auenwald), Belgium (Blazer Records, Antwerp), Australia (Monash Records, Melbourne), and Canada (TC/AC/DC Distributors, Ottawa).

Bob Marin, president of Sounds Good, says the organization is designed to promote "a better flow of product information. We've been dealing with each other for years, and concluded that forming a network would increase overall sales for the member companies." The executive maintains that GARD billed in excess of \$150 million in 1981.

Largo's Marc Ballabon will oversee the GARD operation for the first year, says Marin, who notes that each member company contributed 200 pounds (about \$400) for the launch.

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## Companies Link For Pay TV Satellite B'casts

NEW YORK—United Satellite Television (USTV) and General Instrument Corp. (GRI) plan to offer direct satellite-to-home pay television broadcasts beginning in 1983.

The FCC recently paved the way for such broadcasts when it approved GTE Satellite Corp.'s application to temporarily use Canada's ANIK-C2 satellite for coverage in the U.S. USTV expects to begin broadcasting four channels of tv programming within several months after ANIK-C2 is orbited by the U.S. space shuttle, in April, 1983.

Francesco Galesi, chairman of USTV's executive committee, says the company will supply programming to "millions of non-urban Americans who do not have access to cable tv service."

Frank Hickey, General Instrument chairman, projects 3.75 million USTV subscribers by the end of 1987, or about 13% of the 30 million U.S. homes not passed by cable systems. Revenues will come from the sale of equipment (small rooftop antennas and home terminals).

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## Commentary

# Tips On Beating The System

By SAM TWILLY

Sitting around in my promoter's hat, reviewing records and talking with labels, I am more and more asked to come up with new ways of "beating the system." Otherwise, I am told, independent labels stand little or no chance of charting records, selling them, and surviving.

Okay, I answer, let's go out and beat the system. But first, let's find out what the system is.

The system confronting independents these days seems largely of their own making, manufactured out of self pity, ineptitude, and a refusal to change with the times. And it's aided and abetted by slick-tongued promoters who will pocket their money and take on records they know damn well aren't chartable.

To these promoters I say, what relevance do the old rules have in your efforts to promote a record today? You whored yourself out at chicken feed and sold your client a flat four weeks of promotion . . . plus a bill of goods.

If, today, it takes six weeks to chart a record as opposed to, say, four weeks for the same record a year or so ago, then quit selling four-week packages. Or go back to selling agate-polishing kits.

As tough as things are in today's market, any manufacturer who pays a promoter for a specific number of weeks of promotion is just plain stupid. He needs to munch sand for a while until he wakes up.

## 'Breaking an artist has become so difficult that failure to chart in 4 weeks does not mean the record has failed'

If labels want their chartable records charted, then I have some pointers for them.

- Take the time to involve the promoter in at least one stage of record production. Use your head. If the guy who has to go out on the street to sell the record is responsible in some way for its artistic content he's going to sell harder. His reputation as a know-it-all is on the line.

- Don't accept a "set-life" deal on promotion. Use only those who will stay with a record for the duration. With programmers relying more on oldies and using up most of their current/new spots with recognized acts, breaking a new artist has become so difficult that failure to chart in, say, four weeks does not mean the record has failed.

It means exactly what the music directors have been trying to tell you. They simply don't have the room yet. If you have genuinely sold them on your record they'll add it when they do have the room. But it won't happen if promotion efforts stop cold after four weeks.

- The three main ingredients of success in the music business are enthusiasm, enthusiasm and enthusiasm. When you

take a defeatist attitude toward charting, you are just admitting that your release wasn't all that great to begin with.

- Stop releasing records that you really don't have much faith in and start working with product you love every time you hear it. Tight playlists and the struggle for chart action should be a tremendous and invigorating challenge.

Imagine the joy of all of those at RCA in '55 when they took on an artist who was so outrageous there wasn't even a radio format for him. What right did labels dare to release records like "I Wanna Hold Your Hand," when the system called for ballad-country tunes?

Well, at least a dozen of you independents may be sitting on top of the next great wave. But without the faith to believe it and the enthusiasm to make it happen, all you're sitting on is so much decaying meat.

- And, finally, "Walk A Mile In My Shoes" is what we should be doing for programmers. Imagine you had a job which required you to listen to several hundred records every week. Which would you really listen to?

Would it be the "ho-hum" ones which are just copies of someone else's work, cheap attempts at milking an already popular sound or style? Or would you really listen to records that show a lot of time and care . . . and thought?

Sometimes I review submissions that have great production



Twilly: "Stop releasing records that you really don't have much faith in."

elements, but they appear so late in the record that they will not be heard by an m.d. He or she simply won't listen to that point. And I don't blame them.

Producers have got to start thinking beyond the studio and try to intrigue the programmer by putting more interest up front. "Wow, that's neat, what's coming next," is what you want programmers to ask when they listen to your records. So you'd best start asking it yourself in the studio.

This is especially critical in the case of a new artist. We need to start treating the record as the star, and let the artist wait his turn.

The doors of most majors are closed to new product from independent producers (make a few calls and try to get a master reviewed). It is the independent label where the ultimate salvation of the industry lies.

It's time for people to start making records in their garages or basements again. And when they do, it is also time to start bragging about it, pushing it for all it's worth, believing in it. It's time again for enthusiasm.

*Sam Twilly is an independent record promoter based in Hollywood. He also operates his own label, Dara Records, and publishing firm, Words & Music Merchants.*

## Letters To The Editor

### The Real Problem

After Stan Cornyn's WCI presentation at NARM, I commented to others my surprise that the company could spend so much money and still not see the real problem.

The problem is not that consumers are taping at home. The real problem is that it makes economic sense to tape at home.

As an industry we must face that real problem. Pretending the government is our "nanny" and crying to her for bureaucratic legislation is not the solution. If the time and effort expended on attempting to get this bill passed were channeled into research and development, we would be much closer to offering the consumer a quality cassette (or substitute) that would discourage home taping.

The industry is ready to fight RCA's price increase because it is absurd in today's marketplace. Yet that same industry is anxious to pass legislation that would increase the price of blank tape. Where is the logic?

And how much will that royalty be? Anyone want to guess? Let's say 50 cents. That's almost a 17% increase on a \$3 wholesale cost! That should really solve our problem.

One solution is to offer the consumer a prerecorded cassette at a quality and price that encourages purchases, not taping. That is only possible through concessions from artists, labels, wholesalers and retailers.

We all must sell prerecorded cassettes at a lower price and margin, or we may not sell them at all.

It's time that we (especially the labels) open our financial eyes wide enough to see past our short-term profit noses. It will require a long-term commitment to get prerecorded cassette sales instead of blanket tape sales.

Walter McNeer, Vice President  
Hastings's Books, Records & Tapes  
Dallas

### The Independent Factor

I want to thank you for the new format you are using on the charts indicating which records and tapes are distributed through independent distributors. This is a milestone in the industry in recognizing the independent manufacturers and distributors. I know I speak in behalf of my fellow distributors; our portion of the industry is deeply appreciative of your support.

We are all aware of the music industry's endeavors to regain the plateau we cherished so much just a few years ago. NARM's Independent Distributors Advisory Committee is going to work diligently in leading the industry to attain its former goals.

We have lots of plans and exciting programs that will be forthcoming by the end of the year. With your continued support, I am sure the industry will achieve the successes we so sorely need.

Now is the time for cooperation and positive thinking, rather than the gloom and negativism that seems to be creeping over us.

James Schwartz  
President, Schwartz Bros. Inc.  
Lanham, Md.

### The Atlanta Correction

In an article addressed primarily to the state of AOR radio across the country (July 31), you included a brief overview of the Atlanta market. There were some inaccuracies regarding our station.

WSB changed formats from beautiful music to Adult Contemporary March 15, just two days before the spring Arbitron sweep began. . . . not in February as you stated. Our feeling is that it's extremely difficult to compare numbers from our new format with numbers from the former format. But if one chooses to do so, what you consider "not too much progress" is considered remarkable progress to those of us at WSB.

On another subject, I was disappointed that you included Kent Burkhart's remarks about WVEE and WZGC, but nothing on his feelings about WKLS. I, for one, would have been very interested in reading his comments about the Atlanta station he consults.

Donna Brake  
Program Manager, WSB  
Atlanta

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But what is surprising about our audio cassettes is just how many of them people buy. Even though they cost a little more than ordinary cassettes, people who buy Maxell buy over 40% more cassettes in a year than the average cassette buyer.

That's why you should stock up on Maxell. After all, you can only sell a tape deck once. But it constantly needs parts.



**IT'S WORTH IT.**

# Retailing

## Coconuts Seeks Southeastern \$\$ Pricing, Presentation Vital To Nine-Month-Old Venture

By JOHN SIPPEL

LOS ANGELES—The more one delves into the early history of Coconuts Tapes & Records, the more out-of-the-ordinary factors one uncovers.

The more one probes into reasons why the Florida/Georgia area has such an interest in the unusual, the more one finds the business depth of two of the four principals, Bob Sturgess and Al Scafati.

In early 1975, Sturgess was a bored real estate agent working for his father. The recent Univ. of Georgia graduate took a part-time job as a cashier at the newly opened Peachtree St. Peaches store, working for Gary Chaney. Before he left the Tom Heiman retail empire in late 1979, he had progressed through managing 15 different Peaches stores in the western U.S.

Before Al Scafati left the Peaches chain, where he was chief financial officer and executive vice president, the Seton Hall graduate with a masters in finance had worked in national credit positions and in credit and loan development with three major banking institutions.

The business relationship between Sturgess and Scafati blossomed into a close friendship further strengthened businesswise when the two partnered in the first Coconuts store in November, 1981.

The duo in the interim had become a quartet, with Mark Schurgin and Don Novak, L.A. realtors prominent in the industry, joining Coconuts. Coconuts' second loca-

tion will be the 10,000 square foot-plus Atlanta Peachtree outlet. Opening is indefinite because of major physical renovation taking place. Schurgin worked out the lease.

Coconuts' first store, the 9,600 square footer in Jacksonville's Regency Pointe shopping center, was originally going to Peaches until the chain crumbled financially. It may well be one of the most unusual and attractive retail outlets in the industry.

Sturgess' personal philosophy of making life happier and less expensive for his patrons is borne out there and will be in "two more stores we'll open before the end of 1983."

While Sturgess was with Peaches, he fought for open prerecorded tape departments. Business just about doubled in the first two experiments where Peaches put out tape inventory.

The Coconuts' tape department was custom designed with special wall racks and in between wall of back-to-back step-up tape racks. Tape occupies 25% of the store and accounts for 60% of the album volume in Jacksonville.

"We have been getting \$1 more for a tape than its LP counterpart," Sturgess explains. "That's over now. We have made enough profit to defray the cost of putting in our Sensormatic electronic surveillance system, so prices on tape go down \$1." Sturgess prefers Sensormatic. He recalls he got heat when he put it into the Denver and Ft. Worth Peaches' stores, where he, too, feels it paid for itself in shrinkage decline.

Pricing, for example, is an illustration of Scafati's contribution. On all album merchandise, it's four-tiered: \$5.98 list can be \$3.99, \$4.48, \$4.97 or \$5.96, while \$8.98 list albums are \$5.99, \$6.98, \$7.97 and \$8.96. In all four categories, the final numerical digit is the same. Scafati has worked out a formula, Sturgess says, by which each of the two cash registers in the first Florida store carries four coded keys, on which are carried each of the four final digits of the pricing code. Sturgess says it is possible for those using Scafati's formula to nightly work out a pretty good estimate of the day's album sales. "And you can even do it hourly, if you want to," Sturgess adds.

When one enters the Jacksonville store, it seems like a mini department store or gift shop, but Sturgess continually pounds home the theory, "we are essentially a record store." He further expounds a correlative that Coconuts will not stock any item that violates or disturbs a customer. "I will not alienate any customer so we don't carry any drug paraphernalia, anything obscene, not even adult videocassettes, which we could move many of."

"A record store is like a liquor store. You can buy the same item in thousands of stores. Price is a big part in getting traffic. We offer the four-tiered pricing, because it's attractive. We get the highest price for the album for which we show the slowest turn. We regularly change

(Continued on page 66)



ADDED DIMENSION—Members of Third World greet a crowd of fans during an in-store appearance at the recent opening of Peaches' second outlet in Chicago.

### AT ANNUAL CONFAB

## Record Bar Keying On Decentralization

By KIP KIRBY

HILTON HEAD, S.C. — "Participatory management," an internal program allowing store managers greater responsibility in running their individual operations, was the theme for Record Bar's annual convention held Aug. 8-11 at the Hilton Head Marriott Resort.

Approximately 625 district supervisors, managers, five-year employees, company executives and guests (who paid a \$300 registration fee for the first time) attended the 1982 Record Bar "Summer Summit," which revolved around the company's ongoing, back-to-the-basics program outlined by president Barrie Bergman.

Bergman and other key execs laid out business approaches designed to shift more authority to individual Record Bar store managers. Among these approaches: computerized store profiles, individual P&L statements for every location, fully automated paperwork systems and streamlined in-house accounting procedures. Record Bar has bought its second Prime Computer and is now revamping its internal accounting operation to include more comprehensive information that can be broken down individually by separate store site.

During the four-day confab, Bergman noted that he believes Record Bar's grass-roots business

program instituted last year has been a key factor in continuing the chain's growth, as well as for substantial second quarter profits which fall well into the six figure range.

"Although the economic picture has been tough, we have managed to increase our profitability and cut out excesses," said Bergman. "It caused us to re-evaluate our internal procedures and tighten up everywhere. We cut payroll hours, but we didn't cut people."

Key target areas for Record Bar in the coming months, according to Ralph King, vice president marketing, and Bill Joyner, operations director, include improving customer service through what they term "mutual interest sales techniques" to increase multiple purchases; tighter shrinkage control; and more knowledgeable buying and purchasing skills. National supervisors Brad Martin and Al Cofeen have implemented individual store analysis reports which are instrumental in providing managers with vital information relating to their own operation.

In July, the chain began a formal management training program to educate potential manager-level personnel entering the chain from outside, or for Record Bar employees showing strong management qualifications. Designed by Meg Mansfield, manager of operations, and Ginny Maxon, manager of training and development, the six-month course is offered at Record Bar stores in Oklahoma City, Chicago, Charleston, S.C., Johnson City, Tenn., and Durham, N.C.

King and Joyner unveiled a new profit-sharing incentive program—met with obvious enthusiasm—that will allow managers of individual stores which show quarterly profit to share in those financial rewards. These profits will be unaffected by the chain's overall fiscal performance.

"This encourages our store managers to work harder both for us and for themselves," says Ralph King. "We want them to become businessmen employed by us."

During the convention, separate districts' "back-planning" sessions were held to involve all attendees in specific problem-solving discussions. Managers were also instructed in budgeting procedures so they will be able to begin preparing their own budgets, projecting store payroll,

(Continued on page 44)

## Blank Videotape, Games Score At Record Bar

HILTON HEAD, S.C.—Sales of video games and game cartridges through record and tape outlets are increasing, and Record Bar brass noted that fact at its annual convention (see adjacent story).

The chain currently stocks video games in 100 or so outlets. They account for 1% of total volume, and this percentage is growing. Ralph King, marketing vice president, says that the company considered opening a video-only store at one point, but decided against it because of the unstable economy.

Nor does Record Bar plan to augment its blank videotape sales with prerecorded software—at least for now. President Barrie Bergman won't rule out the possibility, but says the situation currently still looks clearly marked "rental only."

## 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

**BRADY, PAUL**  
Hard Station  
LP 21 T1-1-9000

**BROWN, STEVE**  
Steve Brown  
LP Romance TSRC2103.....\$ 6.98

**BUS BOYS**  
American Worker  
LP Arista AL9569

**CROPPER, STEVE**  
Night After Night  
LP MCA-5340.....\$ 8.98  
CA MCAC-5340.....\$ 8.98

**EDWARDS, CANDY**  
Candy  
LP MCA-5329.....\$ 8.98  
CA MCAC-5329.....\$ 8.98

**FIXX**  
Shattered Room  
LP MCA-5345.....\$ 8.98  
CA MCAC-5345.....\$ 8.98

**GRASS ROOTS**  
Powers Of The Night  
LP MCA-5331.....\$ 8.98  
CA MCAC-5331.....\$ 8.98

**GUY, BUDDY, & JUNIOR WELLS**  
Drinkin' TNT 'N' Smokin' Dynamite  
LP Blind Pig BP 1182

**HUANG CHUNG**  
Huang Chung  
LP Arista AL6003

**JEWEL**  
Cut 'n' Polished  
LP Ereci ESLP303

**KATT, BILLY**  
Secret Smiles  
LP MCA-5346.....\$ 8.98  
CA MCAC-5346.....\$ 8.98

**KHAN, CHAKA**, see Rufus

**LEGENDARY BLUES BAND**  
Life Of Ease  
CA Rounder C-2029.....\$ 8.98

**LINDEY, GEORGE**  
George "Goober" Lindsey Goes To

**Town**  
LP MCA-5353.....\$ 8.98  
CA MCAC-5353.....\$ 8.98

**MACHITO & HIS SALSA BIG BAND**  
1982  
Machito & His Salsa Big Band 1982  
LP Timeless SJP161

**MARTLING, JACKIE**  
Normal People Are People You Don't  
Know That Well  
LP Off Hour Rockers OHR32

**MCDOWELL, MISSISSIPPI FRED**  
Shake 'Em On Down  
LP Labor LAB15

**NELSON, BILL**  
The Love That Twirls (Diary Of A  
Thinking Heart)  
LP PVC/PVC101

**NIGHTHAWKS**  
Times Four  
LP Adelpia AD4130/35

**PERSUASIONS**  
Good News  
LP Rounder 3053.....\$ 8.98  
CA C-3053.....\$ 8.98

**PICKETT, CHARLIE, & THE EGGS**  
Live At The Button  
LP Open LONG1

**RUFUS with CHAKA KHAN**  
The Very Best Of Rufus With Chaka  
Khan  
LP MCA-5339.....\$ 8.98  
CA MCAC-5339.....\$ 8.98

**SUBLETT, NED, & THE  
SOUTHWESTERNERS**  
Western Classics  
LP Lovely Music VR 1401.....\$ 8.98

**TORRES, MANUELLA**  
Manoella Torres  
LP CBS DCS973

**TREES**  
Sleep Convention  
LP MCA-5348.....\$ 8.98  
CA MCAC-5348.....\$ 8.98

**WARNES, JENNIFER**  
Best Of Jennifer Warnes  
LP Arista AL9560

**WELLS, JUNIOR**, see Buddy Guy

### JAZZ

**BRECKER, MICHAEL**, see Claus Ogerman

**EASTER, MONTE, KANSAS CITY JAZZ**  
Sounds Of Kansas City  
LP Intrigue IRLP1210

**LIST, GARRETT, & THE A-1 BAND**  
Fire & Ice  
LP Lovely Music VR 1201.....\$ 8.98

**NOCK, MIKE**  
Ondas  
LP ECM ECM-1-1220

**OGERMAN, CLAUD, & MICHAEL  
BRECKER**  
Cityscape  
LP Warner Bros. 23698-1

### GOSPEL

**BOYD, LEOMIA**  
I'm Depending On You, Lord  
LP Neal 101

**GOUGH, DAVID**  
Good News  
LP DoRohn 1225

**HAWKINS, EDWIN**  
Live With The Oakland Symph. Orch.,  
Volume II  
LP Myrrh 6700

**HUFFAN, TEDDY, & THE GEMS**  
Turn Around  
LP New Dawn 3195

**WATSON, WAYNE**  
New Lives For Old  
LP Milk & Honey 1039

### CLASSICAL

**BACH, CARL PHILIPP EMANUEL**  
C Major Fantasy; Haydn: C Major  
Fantasy; Mozart: C Minor Fantasy & F  
Major Sonata

Bilson  
LP Nonesuch 1-78016.....\$ 8.98  
CA 4-78016.....\$ 8.98

**BRIDGE, FRANK**  
Piano Quintet & Phantasia Trio  
Music Group Of London  
LP Nonesuch 1-71405.....\$ 5.98  
CA 4-71405.....\$ 5.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Huda, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



# Retailing

## ChicagoFest Aids Record, Tape Sales

CHICAGO—Retail stores here report a modest increase in record and tape sales on artists appearing at ChicagoFest, held at Navy Pier Aug. 4-15. Chicago and Frank Sinatra, both festival headliners, have shown the most activity.

Peaches Records in Oak Park reports that its increase in Chicago album sales is "most definitely" related to the presence of ChicagoFest. Store currently has "Chicago 16" on

sale for \$6.68, notes the outlet's Susie Wilson.

The same album "has gone crazy" in the last two weeks, according to Shel Lustig, assistant manager of Dog Ear Records, pricing it at \$7.59. The outlet's sales are up in general, he adds, due to what he terms "the college rush"—students stocking up before they return to school.

The new Peaches on Chicago's

Near North Side is experiencing "a little bit" of a boost in ChicagoFest-related sales, says manager Joanne Fieser. Also on the North Side, Rose Records on Ashland reports higher sales "due to massive ChicagoFest displays," according to product buyer Victor Zubarev.

Downtown retailers seem to have had the least amount of festival-inspired activity.

MOIRA McCORMICK

Billboard® **Midline LPs**™

Survey For Week Ending 8/21/82

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	4	5	<b>TAPESTRY</b> Carole King Epic PE 34946			26	NEW ENTRY	26	<b>EXCITABLE BOY</b> Warren Zevon Asylum 6E-118		
2	3	5	<b>SO FAR</b> Crosby, Stills and Nash Atlantic SD 19119		5.98	27	20	3	<b>BEST OF J. GEILS</b> J. Geils Atlantic 19234		
3	NEW ENTRY		<b>THE DOORS</b> The Doors Elektra EKS 74007			28	NEW ENTRY		<b>MISFITS</b> The Kinks Arista ABM 4167		
4	8	5	<b>THE RISE AND FALL OF ZIGGY STARDUST &amp; THE SPIDERS FROM MARS</b> David Bowie RCA AY 3843		5.98	29	NEW ENTRY		<b>MORE SONGS ABOUT BUILDINGS AND FOOD</b> Talking Heads Sire SRK 6058		
5	1	5	<b>PIANO MAN</b> Billy Joel Columbia PE 32544			30	11	5	<b>ROCK 'N' ROLL, VOLUME 1</b> The Beatles Capitol SN 16020		5.98
6	19	5	<b>SOUVENIRS</b> Dan Fogelberg Epic PE 33132			31	NEW ENTRY		<b>MESOPOTAMIA</b> The B-52's Warner Bros. MINI-3641		
7	18	5	<b>FRAGILE</b> Yes Atlantic SD 19132		5.98	32	NEW ENTRY		<b>BLOW BY BLOW</b> Jeff Beck Epic PE 33409		
8	NEW ENTRY		<b>WAITING FOR THE SUN</b> The Doors Elektra EKS 740024			33	7	5	<b>ROCK 'N' ROLL, VOLUME 2</b> The Beatles Capitol SN 16021		5.98
9	10	5	<b>NETHERLANDS</b> Dan Fogelberg Epic PE 34185			34	NEW ENTRY		<b>SABBATH, BLOODY SABBATH</b> Black Sabbath Warner Bros. BS 2695		
10	40	5	<b>THE PRETENDERS</b> Pretenders Sire Sir Mini 3563		5.98	35	NEW ENTRY		<b>ICE CASTLE SOUNDTRACK</b> Soundtrack Arista ABM 9502		
11	NEW ENTRY		<b>SOFT PARADE</b> The Doors Elektra EKS 750005			36	25	5	<b>AND THEN THERE WERE GENESIS</b> Genesis Atlantic SD 19173		5.98
12	15	3	<b>IN THE COURT OF THE CRIMSON KING</b> King Crimson Atlantic 19155			37	49	5	<b>TRES HOMBRES</b> ZZ Top Warner Bros. BSK 3270		5.98
13	NEW ENTRY		<b>THE ART OF TEA</b> Michael Franks Reprise MS 2230			38	12	5	<b>BEST OF FRIENDS</b> Loggins & Messina Columbia PC 34388		
14	NEW ENTRY		<b>THE MONKEE'S GREATEST HITS</b> The Monkees Arista ABM 4089			39	NEW ENTRY		<b>JANIS JOPLIN</b> Janis Joplin Columbia PG 33345		
15	2	5	<b>HOME FREE</b> Dan Fogelberg Columbia PC 31751			40	33	5	<b>THRESHOLD OF A DREAM</b> Moody Blues Deram DES 18025		5.98
16	5	5	<b>CAPTURED ANGEL</b> Dan Fogelberg Epic PE 33499			41	21	5	<b>EAT A PEACH</b> Allman Bros. Polygram CPN 2 0101		9.98
17	NEW ENTRY		<b>ON THE BORDER</b> The Eagles Elektra 7E-1004			42	28	5	<b>ROCK 'N' ROLL</b> John Lennon Capitol SN 16069		5.98
18	14	3	<b>NON-STATIC DANCING</b> Soft Cell Sire/Warner Bros. 23694-1B			43	31	5	<b>BLACK SABBATH</b> Black Sabbath Warner Bros. WS 1871		5.98
19	NEW ENTRY		<b>NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS</b> Sex Pistols Warner Bros. BSK 3147			44	NEW ENTRY		<b>CELEBRATE ME HOME</b> Kenny Loggins Columbia PC 34655		
20	30	5	<b>AXIS: BOLD AS LOVE</b> Jimi Hendrix Reprise RS6281		5.98	45	29	5	<b>WIND AND WUTHERING</b> Genesis Atco 38-100		5.98
21	43	5	<b>BEST OF GUESS WHO</b> Guess Who RCA AYL1-3662		5.98	46	NEW ENTRY		<b>MIND GAMES</b> John Lennon Capitol SN 16068		
22	NEW ENTRY		<b>EVE</b> Alan Parsons Arista ABM 9504			47	NEW ENTRY		<b>SLEEPWALKER</b> The Kinks Arista ABM 4106		
23	16	5	<b>WORST OF JEFFERSON AIRPLANE</b> Jefferson Airplane RCA AYL1 3661		5.98	48	17	5	<b>AGENTS OF FORTUNE</b> Blue Oyster Cult Columbia PC 34164		
24	NEW ENTRY		<b>STRAIGHT SHOOTER</b> Three Is Bad Company Swan Song SS-8502			49	23	5	<b>LIVE AT FILLMORE EAST</b> Allman Bros. Polygram CPN 2 0131		9.98
25	NEW ENTRY		<b>TALKING HEADS '77</b> Talking Heads Sire SRK 6036			50	45	3	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart Mercury SRM1-609		



Billboard photo by Irv Lichtman  
**TOWER TALL**—This is the new billboard leased by New York retailer J&R Music World, in conjunction with tape manufacturer Maxell, in the city's Times Square district. The 230-by-20 foot edifice reinforces the firm's six-month campaign to draw customers to its out-of-the-way Wall St. location. Maxell came to J&R's ad agency, MBS, seeking something different, and agency boss Ron Feigenbaum suggested the monster signboard for one year. Art preparation costs were \$50,000; artwork was by Tom Ickert.

## Chains, Labels Test Computer Linkups

• Continued from page 1

constant shift to electronic.

Further accelerating Musicland's overall business procedure is the simultaneous change from vendor shipping an order of deep catalog to one of three regional warehouses to direct shipping to each individual Musicland outlet under the realigned program.

Previously Musicland wrote a general replenishment order, which was mailed to Terre Haute, where CBS would have to translate some of the order to its own numbering system, then process and pick it, truck it to Minneapolis, where it would be broken down for shipment to individual stores. This could consume 10 to 14 days.

Now each individual store is monitored by the computer. When the computer notes the store has sold off a predetermined amount of CBS deep catalog, a purchase order is immediately transmitted to CBS, Terre Haute, by computer. For example, if the Thousand Oaks, Calif. mall store reaches its replenishment figure when a Monday's business is being transmitted online at night to Minneapolis, the computer automatically creates and relays the purchase order to CBS, Arett explains. Because Musicland and CBS both use the Universal Product Code, the order no longer requires any additional key punching before it goes directly to the CBS warehouse for pulling.

The new electronic order is usually picked the same day and no later than the second day. There is no backorder wait. Any numbers out of stock are relayed to Arett's computer, which stores those backorders

for the next deep catalog replenishment order that is generated by the individual Musicland outlet.

Direct shipment from Terre Haute to the Musicland store saves three to four days' time from the old ship-to-Minneapolis - and - disburse - and - reship-from-there methodology.

A significant benefit to the vendor is that invoices, too, will be computer transmitted to account by the plant shipping the goods. As a result, more invoices closer to the 26th of the month cutoff date for billing will be processed, thus speeding cash flow to the vendor. Arett explains.

The greater accuracy stems from the computer transmitting a universally readable order based on the UPC barcoding utilized by both Musicland and CBS. When Musicland communicates with the CBS computer, the order, too, is automatically sequenced for proper pull in the Terre Haute warehouse.

More than two weeks' time will be saved, Arett estimates, in facilitating returns to CBS. Under the old system, Musicland handwrote the return. It was mailed to CBS for approval. Now the return is transmitted on computer to Terre Haute. CBS in Indiana transmits the return authorization.

Individual store returns will still be shipped to either the Minneapolis, Edison, N.J. or local Musicland warehouse, from there bulked to the CBS returns center when the RA is received.

"At our joint committee conference, we will make sure our formats, the right amounts of information, are correct," Arett says.

Sandra Rutledge is heading the Record Bar field testing with RCA and CBS.





**BATTERS UP**—Joan Jett and Mike Reno of Loverboy confer before the KISW Seattle versus the Rock & Roll All Stars game recently. The fundraiser collected more than 5,000 lbs. of food for Seattle food banks. Also appearing on the All Stars team were Lou Gramm of Foreigner and Rick Downey of Blue Oyster Cult. The following day, more than 40,000 attended KISW's Grand Slam Summer Jam, featuring the previously named headliners.

## Vox Jox

### Knight Joins Hi-Ho Company

Russ Knight, most recently program director of WNEW-AM New York, but possibly best known as "The Weird Beard" of KLIF Dallas, has joined Hi-Ho Communications to first consult WDJZ Bridgeport and be the morning man, but eventually to build up a chain of radio properties for what is now basically

a group of three tv stations.

Knight's first duties will be to convert the company's only radio station, a daytimer, from a MOR-nostalgia format, that once served as a spawning ground for "The Music Of Your Life" format to a conservative AC format. In taking over mornings, he succeeds Pete Stenkowski, former New York Ranger hockey player who has left the station.

But he will be looking for other radio properties for F. Francis D'Addario's Hi-Ho group. The move puts Knight back on the air for the first time in a good number of years. He last did an air shift at WHK Cleveland as a fill-in for Don Imus of WNBC New York when Imus was briefly exiled to WHK a few years back. He got his name "Weird Beard" from Bill Drake when he, Drake and Paul Drew all worked at WAKE Atlanta in 1960.

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Tom Cuddy, acting program director of WPRO-AM-FM Providence since Gary Berkowitz left to rejoin WROR Boston in June, has been given the title of p.d. Before Berkowitz left he was program and promotion coordinator.

\*\*\*

Janet Bozeman is upped to na-

(Continued on page 29)

## -Radio This Week-

• **GOVERNMENT-RUN RADIO** beamed to Cuba has been given the green light by the House of Representatives. The bill, which now goes to the Senate, authorizes the construction of Radio Marti, to take over 1040 on the AM dial. Page 4.

• **COUNTRY RADIO'S** involvement with the Country Music Assn. is lamentably small, according to the organization; only 325 stations of the 2,100 programming this type of music are members. The CMA is hoping to change that. Page 9.

• **CLASSICAL STATIONS** should refrain from broadcasting complete recordings on new release-type programs, because it encourages off-the-air home taping. This was the call from record company participants at the recent Concert Music Broadcasters' Assn. meeting. Page 46.

• **BEAUTIFUL MUSIC** in trouble? Two major stations with this format, KFOG San Francisco and WWSH Philadelphia, are deserting it. The former may go AOR, while the latter is switching to AC. Page 3.

• **LEGENDARY R&B** station WWRL New York is going inspirational under its new ownership, Unity Broadcasting, over the next four to six weeks. New general manager is Orrin McDaniels. Page 6.

## See AM Losses, Black Growth Differential Survey Treatment Boosts Black Stations

By DOUGLAS E. HALL

NEW YORK—More losses for AM and extensive growth for black stations is the recurring message in new Arbitron reports. Black gains are apparently due to Arbitron's new Differential Survey Treatment.

In Greensboro-Winston Salem-High Point, N.C., for example, WOMG is up to 7.8 from 5.5 in the fall and 6.6 a year ago. WAAA is up to 4.0 from 3.5 and 2.5.

This larger slice of the total listenership pie has shaved down the shares of such stations as MOR WSJS, which doesn't attract many black listeners. It's slipped to 5.5 from 6.8 and 7.4. On the other hand, a station like Hot 100-formatted WSEZ, which can attract some substantial black listenership, is up to 10.8 from 8.3 and 9.2. WSEZ has done this by adding black product. This new impact in Arbitrons will no doubt influence Hot 100 stations to add more black product.

Nowhere is the growth in black listening more pronounced than in Mobile, where WBLX is up to 18.6 from 12.0 in the fall and 9.6 a year ago (separate story, this page). WGOK is up to 9.6 from 7.4 and 6.4. Between these two stations, black listening has risen to a 28.2 share from a 16 share a year ago.

Programming consultant and Billboard commentator Kent Burkhardt describes the movement from AM to FM as a "flip flop." Such is the case in Montgomery where AC station WQIM-FM is up to a 12.1 from 6.8 while similarly formatted WHHY-AM is down to 8.1 from 19.6.

There is not as severe a shift among the country stations, but WLWI-FM is up to 23.5 from 18.0 while WBAM-AM is down to 4.0 from 4.6. Black listening growth is substantial in Montgomery, too. WXVI is up to 13.5 from 7.9.

Little Rock-North Little Rock is another market where the FMs are doing generally better than the AMs. Country KSSN-FM is up to 18.0 from 17.7, while KLRA-AM is down to 6.2 from 6.5. KLPQ shot up to a 7.0 from 5.6 and 5.2 by shifting from AOR to Hot 100, but Scott Howard notes the station switched to country July 1 because "most of the 7 share was teens" and station management wants older demos. The urban con-

temporary KOKY in this market is up to 15.1 from 11.7 and 13.4.

Greenville-Spartanburg, S.C. is still another market with strong black listenership and AM weakness. Black WHYZ is up to 12.1 from 7.9 and 7.2 and WASC is up to 5.4 from 4.2 and 2.9. Once powerful teen rocker WORD-AM, now running an AC format, is down to 2.9

(Continued on page 30)

## Arbitron DST Use Aids WBLX Ratings

By NELSON GEORGE

NEW YORK—What does the ratings explosion of black-oriented and urban contemporary formats in various Arbitron-measured markets mean?

"That they're just finding out what people at the grass roots level have been listening to all along, which is black music," according to Larry Williams, general manager/program director of WBLX Mobile, one of many stations to share in the ratings jump sparked by Arbitron's use of Differential Survey Treatment (DST).

In the last three books, WBLX has grown from 9.6 to 12.0 to 18.6, which left it in a virtual tie with country KSJ at 18.7 in the Mobile market.

Many industry observers feel DST has increased black radio ratings, but Williams, a fixture at the station since its inception in 1974, also believes "that this is a move that is long overdue."

Moreover, Williams observes "that in 1976, just a year and a half after we came into existence, we

were number one in the market, so the audience has always been there." He did, however, admit to being "pleasantly surprised" at the station's leap from 12.0 to 18.6.

Williams describes WBLX as "a progressive urban format with lots of LP cuts, playing as much as 30% crossover music at times." Crossover in WBLX's case means white acts. For example, one of the station's recent adds was ex-Doobie Brothers member Michael McDonald's "I Keep Forgettin'."

"Our target audience is black adults. We consider ourselves a black station that can also satisfy the taste of a cross section of our community," says Williams. "We make a concerted effort to render services and give information to Mobile's blacks, while making sure that anyone could benefit from what we say and do."

Williams, a 32 year veteran of the radio business, is supported by music director Michael Alexander and a full-time air staff of six. The station is part of the Beasley Broadcasting chain.

## Format Turntable

### Bay Area AOR Battle Heats Up

San Francisco is shortly getting a new AOR outlet in the form of KQAK ("The Quake"). The station, which has been playing big bands and swing era music as KMPX, is under the new ownership of U.S. Broadcasting.

U.S. is headed by Charlie Warner, who will serve as KQAK's interim general sales manager. Warner is former general manager of WNBC New York, who was also associated with NBC's WMAQ/WKQX Chicago.

The change will heat up the Bay Area AOR battle to one of the nation's most competitive. KCBS-FM recently became KRQR and moved to a heavier rock sound (Billboard, Feb. 20) to challenge KMEL, the dominant AOR.

KMEL fell to 3.7 in the spring Arbitron (from 4.2 in the winter, and 4.7 before that), while KRQR snagged 3.3 from 2.6 (and 1.4 before that).

Another veteran AOR, KSF, recently gave up music in favor of ABC's talk format, changing to KGO-FM in the process.

To counter the KRQR advance and the newly added challenge of KQAK, KMEL has hired the Sebastian-Casey & Assoc. consulting firm,

which numbers among its 20 clients yet another Bay Area rocker, KSJO San Jose. This step prompted the resignation of KMEL's top-rated jock, morning man Alex Bennett, who had been the subject of a number of KMEL special promotions and who departed with a blast reviling programming consultants as

"the single most cancerous force in our industry."

KQAK program director Bob Heymann notes that with the addition of his station to KMEL and KROR and the two San Jose rockers, KOME and KSJO, "the Bay Area will be the most competitive

(Continued on page 24)

### SEE 1983 DEBUT

## AM Stereo Player Delay May Hurt Promotion Plans

By LAURA FOTI

NEW YORK—AM stereo broadcasters looking to use new personal stereo AM radios as giveaways in promotion drives (Billboard, Aug. 14) will have to wait until January. The manufacturer, Mura Corp. of Westbury, N.Y., needs only a microprocessor from Kahn-Hazeltine to make its AM stereo/FM stereo portable radio complete, but due to delays in production of the chips, says it will be the New Year before the radios find their way to market.

"We originally hoped to have them in October; now we're hoping

for January," Mura chairman Mort David declares. "Development of the microprocessor is proceeding at a snail's pace, which I find difficult to understand. But the day it's completed we'll be ready to run the unit."

Mura has placed an order for 100,000 of the integrated circuits, but claims manufacturer Kahn has been dragging its feet.

"We were the first (consumer audio manufacturer) to go with the

(Continued on page 29)



# SUPER GROUPS

## ALABAMA

Alexander City WRFS-FM  
 Birmingham WRKK-FM  
 Enterprise WKMX-FM  
 Montgomery WHHY-FM  
 Opelika WFRI-FM  
**ALASKA**  
 Anchorage KRKN-FM  
**ARIZONA**  
 Holbrook KDJI-AM  
 Tucson KWFM-FM  
**ARKANSAS**  
 Fort Smith KISR-FM  
 Helena KZRI-AM/FM

## HAWAII

Hilo  
 Honolulu  
**IDAHO**  
 Boise KIDQ-FM  
 Orofino KLER-AM  
 Osburn KWAL-AM  
**ILLINOIS**  
 Champaign WKIO-FM  
 Chicago WLS-FM  
 Chrystal Lake WXRQ-FM  
 Galesburg WGBQ-FM  
 Joliet WLLI-FM  
 Murphysboro WTOA-FM

KIPA-AM  
 KDUK-FM



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 Oklahoma City  
 Stillwater  
 Tulsa  
 WOOS-FM  
 WKKI-FM  
 WGCL-FM  
 WLQG-FM  
 WCIT-AM  
 WZLE-FM  
 WIOT-FM  
 WXIZ-FM  
 KASX-FM  
 KELS-FM  
 KQTZ-FM  
 KATT-FM  
 KPRO-FM  
 KMOD-FM

## TEXAS

Austin KLBJ-FM  
 Bryan KTAM-AM  
 Corpus Christi KRYG-AM  
 Dallas KTXQ-FM  
 Eastland KVMX-FM  
 Houston KSRR-FM  
 Houston KKTU-AM  
 Kilgore KGRO-AM  
 Pampa KGKL-AM  
 San Angelo KISS-FM  
 San Antonio KISS-FM  
 Sherman KDSQ-FM  
 Texarkana KTFS-AM  
 Victoria KVIC-FM

# JOAN JETT & The BLACKHEARTS IN CONCERT ON RADIO! AUGUST 21

INCLUDES  
 PERFORMANCES OF  
 'DO YOU WANNA TOUCH ME'  
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 'BAD REPUTATION'  
 'CRIMSON & CLOVER'



Jett Log Productions.



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## CALIFORNIA

Concord KEGR-FM  
 Escondido KOWN-FM  
 Los Angeles KLOS-FM  
 Marysville KFRD-FM  
 Palm Springs KPSI-FM  
 Riverside KOLA-FM  
 S. Lake Tahoe KOWL-AM  
 San Diego KPRI-FM  
 San Francisco KMEL-FM  
 San Jose KOME-FM  
 Santa Maria KXFM-FM  
 Tulare KBOS-FM  
 Ukiah KUKI-AM

## COLORADO

Alamosa KGIW-AM  
 Boulder KBCO-FM  
 Salida KVRH-AM/FM  
 Trinidad KCRT-FM

## CONNECTICUT

Bridgeport WNAH-AM  
 Hartford WHCN-FM  
 Willimantic WILI-AM

## DISTRICT OF COLUMBIA

Washington WRQX-FM

## DELAWARE

Georgetown WSEA-FM

## FLORIDA

Atlantic Beach WFYV-FM  
 Big Pine Key WWUS-FM  
 Ft. Lauderdale WKCO-FM  
 Ft. Meyers WINK-FM  
 Gainesville WYKS-FM  
 Pensacola WKTX-FM  
 Tampa WYNF-FM  
 Winter Park WDIZ-FM

## GEORGIA

Americus WADZ-FM  
 Atlanta WKLS-FM  
 Augusta WBBQ-FM  
 Carrollton WBTR-FM  
 Columbus WCGQ-FM  
 Dublin WQZY-FM  
 Macon WMAZ-FM  
 Rome WQTU-FM  
 Savannah WZAT-FM  
 West Point WRLD-AM

## INDIANA

Peoria  
 Rockford  
 W. Charleston  
 Waukegan  
**INDIANA**  
 Greencastle WJNZ-FM  
 Indianapolis WFBQ-FM  
 Kokomo WZWZ-FM  
 Richmond WKBV-AM  
 WRIA-FM

## IOWA

Carroll  
 Cedar Rapids  
 Davenport  
 Des Moines  
 Muscatine  
 Washington  
 WFMH-FM  
**KANSAS**  
 Dodge City  
 Hays  
 Liberal  
 Wichita

## KENTUCKY

Bowling Green  
 Corbin  
 Louisville  
 Murray  
 Richmond  
 WDNS-FM  
 WYGO-FM  
 WLRS-FM  
 WAAW-FM  
 WEKY-AM

## LOUISIANA

Bogalusa  
 Donaldsonville  
 Lafayette  
 Lake Charles  
 New Orleans  
 Opelousas  
 Shreveport  
 Thibodeaux  
 WIKC-FM  
 KSMI-FM  
 KSMB-FM  
 KLOU-AM  
 WRNO-FM  
 KOGM-FM  
 KMBQ-FM  
 KXOR-FM

## MAINE

Caribou WDHP-FM

## MARYLAND

Baltimore  
 Frederick  
 WIYY-FM  
 WZYQ-FM

## MASSACHUSETTS

Boston WBOS-FM

## MICHIGAN

Cheboygin  
 Detroit  
 Escanaba  
 Flint  
 Grand Rapids  
 Houghton  
 Ishpeming  
 Lansing  
 Manistee  
 Munising  
 WCBY-FM  
 WRIF-FM  
 WFNN-FM  
 WWCK-FM  
 WLAV-FM  
 WMTU-AM/FM  
 WMQT-FM  
 WILS-FM  
 WRRK-FM  
 WQXO-AM/FM

## MINNESOTA

Duluth  
 Minneapolis  
 Wadena  
 KDQS-FM  
 KQRS-FM  
 KKWS-FM

## MISSISSIPPI

Hattiesburg  
 McComb  
 N. Cleveland  
 Tupelo  
 WHSY-FM  
 WHNY-AM  
 WQAZ-FM  
 WZLQ-FM

## MISSOURI

Brookfield  
 Columbia  
 Gordonville  
 Hannibal  
 Joplin  
 Kansas City  
 Kirksville  
 Sedalia  
 St. Louis  
 KGHM-AM/  
 KQMO-FM  
 KRMZ-FM  
 KJAQ-FM  
 KGRG-FM  
 KSYN-FM  
 KYYS-FM  
 KBXL-FM  
 KCBW-FM  
 KWK-FM

## MONTANA

Butte  
 Dillon  
 Glasgow  
 Glendive  
 Helena  
 Malta  
 Missoula  
 Plentywood  
 KQUY-FM  
 KDBM-AM/  
 KDNL-FM  
 KLTZ-AM  
 KXGN-AM  
 KCAP-FM  
 KMMR-FM  
 KYLT-FM  
 KATQ-AM

## NEBRASKA

Chadron  
 Columbus  
 Kearney  
 McCook  
 Ogallala  
 Omaha  
 KQSK-FM  
 KTTT-FM  
 KRNY-FM  
 KICX-AM/FM  
 KOGA-AM  
 KEZO-FM

## NEVADA

Reno  
**NEW HAMPSHIRE**  
 Franklin  
 WRTN-FM

## NEW JERSEY

Atlantic City  
 Manahawkin  
 WGRF-FM  
 WJRZ-FM

## NEW MEXICO

Alamogordo  
 Albuquerque  
 Gallup  
 Grants  
 Rosewell  
 Taos  
 KYLO-FM  
 KWXL-FM  
 KYVA-AM  
 KYKN-FM  
 KBIM-AM  
 KKIT-AM

## NEW YORK

Albany  
 Binghamton  
 Buffalo  
 Glens Falls  
 Liberty  
 New York  
 Potsdam  
 Poughkeepsie  
 Riverhead  
 Rochester  
 Saranac Lake  
 Syracuse  
 Utica  
 Watkins Glen  
 WPYX-FM  
 WWWW-FM  
 WZIR-FM  
 WYLR-AM  
 WVOS-AM/FM  
 WPLJ-FM  
 WPDH-AM  
 WPDH-FM  
 WRCN-FM  
 WCMF-FM  
 WNBZ-FM  
 WAQX-FM  
 WOUR-FM  
 WXXY-FM

## NORTH CAROLINA

Boone  
 Charlotte  
 Durham/Raleigh  
 Franklin  
 Reidsville  
 Wilkesboro  
 Wilmington  
 Winston-Salem  
 WATA-AM  
 WBCY-FM  
 WDCG-FM  
 WRRF-FM  
 WKXQ-AM  
 WWWW-AM  
 WWSL-FM  
 WKJL-FM

## NORTH DAKOTA

Grand Forks  
 Wahpeton  
 Williston  
 KYTN-FM  
 KBMW-FM  
 KYYZ-FM

## OHIO

Bellefontaine  
 Bowling Green  
 WTOO-FM  
 WFAL-AM

## OREGON

Astoria  
 Coos Bay  
 Eugene  
 Klamath Falls  
 Ontario  
 Portland  
 Roseburg  
 KAST-FM  
 KYNG-FM  
 KZEL-FM  
 KAGO-FM  
 KWBJ-FM  
 KGON-FM  
 KRBS-FM

## PENNSYLVANIA

Alamogordo  
 Clearfield  
 Erie  
 Harrisburg  
 Honesdale  
 Kane  
 Linesville  
 Philadelphia  
 Pittsburgh  
 Scranton  
 S. Williamsport  
 State College  
 WKAD-FM  
 WQYX-FM  
 WCCK-FM  
 WTPA-FM  
 WDNH-FM  
 WKZA-AM  
 WVCC-FM  
 WYSP-FM  
 WYDD-FM  
 WEZK-FM  
 WMPM-AM/FM  
 WQWK-FM

## RHODE ISLAND

Providence  
 WHJY-FM

## SOUTH CAROLINA

Anderson  
 Charleston  
 Columbia  
 Darlington  
 Gaffney  
 Georgetown  
 Sumter  
 Walterboro  
 WAIM-FM  
 WSSX-FM  
 WNOK-AM  
 WDAR-AM  
 WFGN-AM  
 WGNB-FM  
 WSSC-AM  
 WALD-AM/FM

## SOUTH DAKOTA

Rapid City  
 Sioux Falls  
 KELO-AM

## TENNESSEE

Camden  
 Chattanooga  
 Crossville  
 Dyersburg  
 Humboldt  
 Kingsport  
 Knoxville  
 Lexington  
 Livingston  
 Memphis  
 Nashville  
 Tullahoma  
 WRJB-FM  
 WSKZ-FM  
 WCSV-AM  
 WASL-FM  
 WIRJ-FM  
 WZXY-FM  
 WIMZ-FM  
 WDXL-AM  
 WXXG-FM  
 WZXR-FM  
 WKDF-FM  
 WBGY-FM

## UTAH

Cedar City  
 Logan  
 Ogden  
 Richfield  
 Vernal  
 KBRE-FM  
 KVNU-AM  
 KJQN-AM  
 KKWZ-FM  
 KVEL-AM

## VERMONT

Barre  
 WORK-FM

## VIRGINIA

Charlottesville  
 Covington  
 Harrisonburg  
 Marion  
 Norfolk  
 Richmond  
 Roanoke  
 Tappahannock  
 WUVA-FM  
 WKYE-AM  
 WQPO-FM  
 WMEV-FM  
 WNOH-FM  
 WRVQ-FM  
 WSLQ-FM  
 WRAR-AM/FM

## WASHINGTON

Centralia  
 Seattle  
 Spokane  
 Walla Walla  
 Wenatchee  
 Yakima  
 KITI-AM  
 KISW-FM  
 KREM-FM  
 KUJ-AM  
 KPQ-AM  
 KATS-FM

## WEST VIRGINIA

Clarksburg  
 Morgantown  
 Welch  
 WHAR-AM  
 WWVU-FM  
 WXEE-AM

## WISCONSIN

Appleton  
 Eau Claire  
 Milwaukee  
 Wausau  
 WAPL-FM  
 WBIZ-FM  
 WLPX-FM  
 WIFC-FM

## WYOMING

Cheyenne  
 Gillette  
 Rawlins  
 Rock Springs  
 Torrington  
 Worland  
 KFBQ-FM  
 KOLL-FM  
 KRAL-AM  
 KSJT-FM  
 KGOS-AM  
 KENB-FM

## GUAM

Agana  
 KUAM-AM/FM



We have seen the future and it rocks



# Los Angeles Market Profile

*It's been said that Los Angeles is nothing more than 83 suburbs in search of a city. Whether or not that's the case, it's certain that Los Angeles radio is 83 stations in search of a format, 49 of which have enough listeners to be included in the latest ratings report. The only thing harder than programming one of these facilities is describing that programming, but in this special report, Rollye Bornstein endeavors to do so.*

Like every other radio market, Los Angeles has a group of stations labeled Adult Contemporary. But what does that mean? After all, it seems as if every station in town is claiming that it appeals to someone over 18 (perhaps a new billboard might read, "We all grew up to be adults"—one could change the call letters weekly) and 90% of those stations are playing a fair amount of current music. So, looking at the average Adult Contemporary listener. I've narrowed it down a bit, and settled on:

## Suburban Contemporary

The first clue that you've found one of these outlets is in the liner cards. Almost without exception, they will proudly tell you that they're "playing your favorite music" right now. The second clue comes in the music. You will not only recognize it, you'll know who it's by, what's on the flipside, the length, label and record number, and every word in the song. The only thing you won't know is when they're going to stop playing it. The answer is: maybe, never. Familiarity tests well in research, and these stations prove that point by being among the top-rated in town. At present, it looks like this: KIIS 3.9, KIQQ 3.7, KHTZ 3.5, KFI 2.5, XTRA 1.4, KWST 1.3, KNOB 1.1, KWIZ 0.4.

KIIS is interesting in that just when you've decided to change the station, some extra terrestrial being comes down to earth and drops in a decent oldie. There you are surrounded by Barbra Streisand and the Eagles and all of a sudden, "It's The Same Old Song" by the Four Tops comes on. It's enough to bolster your courage to make it another few hours, at which time you're rewarded with the Young Rascals' "Groovin'." It's quarter-hour maintenance for the very patient.

It's also the only station in town where the jocks regularly outlive the format. For years, this station has floundered directionless. The last time it did an all-out billboard campaign in the late '70s, it was disco. Until last year, many people thought it still was. It's only in the last few months that the station has carved out a definition for itself and g.m. Wally Clark, who recently arrived from Gannett's KSD, and his staff are to be commended for an incredible job. "Adult Music" they call it. I don't know what that means either, but it works. A random half-hour included Charlene, America, Deniece Williams, Neil Diamond, Phoebe Snow and the Little River Band. Its current promotion awarded a Porsche and \$20,000 in cash to the 50th person who called in after four specific songs were played in a specific order. Besides morning personality Rick Dees, the jocks are your garden variety liner card readers. As for Dees, he's fitting in nicely.

KHTZ is playing about the same music and doing about as well. "About" is the key word here. KHTZ somehow appears a little too predictable—its critics call it boring and bland—but predictability is in this year, and consistency never goes out of style. KHTZ, if nothing else, is consistent. Although it dropped from a 4.0 to a 3.5 this book, it's still a respectable Greater Media winner. Morning personality Charlie Tuna sounds just like he always has, and everyone else reads the liners.

KIQQ. There is an element of excitement that surrounds George Wilson. To an extent, that excitement permeates KIQQ. Who else would have the Blasters in the top 20 when no one else in America was airing them, even as an extra? Both music and jocks seem to have more "life" to them, and they seem to be appealing to a slightly younger audience with 70 currents, and regular features like a weekly countdown of the most popular songs in L.A. every Friday night and daily "General Hospital" updates.

With a signal that blankets the total survey area like nothing else in town, KFI's harshest detractors have suggested that the station could save much in power and maintain its present ratings by simply signing off each morning after Lohman and Barkley. Therefore, I decided to check them out in the evening; 6 to 10 p.m. jock Bobby Rich was great—warm and personable and so was his music, but after hearing six black records in a row, I had to wonder if an undisclosed format change had taken place. It hadn't. The next afternoon proved more balanced with Neil Diamond, Carl Carlton, Hall & Oates, Rick James, the Beatles and Deniece Williams. Its ongoing promotion is the Secret Sound contest and apparently the phantom oldie player strikes 640 too—I enjoyed Frankie Ford's "Sea Cruise" but couldn't help wondering why I was hearing it.

KWST is currently going through several changes. Chuck Martin, who came in last year when the switch was made from AOR to AC, seemed to have this station positioned more in an urban-AC direction. The current regime, however, has dropped most of the urban stuff and added three cuts by Emerson Lake & Palmer. Only time will tell.

The mighty 690 (XTRA) relies primarily on currents and higher energy, and sounds like it's going after the youngest audience among this group. Licensed to Tijuana, it tries to be both a local San Diego and Los Angeles station. Request lines are toll-free 800 numbers; however, most of the commercials are for San Diego businesses, so when they tell you it's just a short

drive to a particular location, it may well be 120 miles.

Hopelessly surrounded in Santa Ana, KWIZ is a local Orange County AM station and sounds like it. When I heard it, there was too much talk—and records were played that would test poorly. I'm hesitant to admit this, but I really enjoyed them for a change.

Demented as I am, I also enjoyed KNOB. Licensed to Long Beach, this FM outlet switched from beautiful music to "The Entertainers," an MOR format syndicated by Radio Arts which it augments with locally produced specials featuring artists like Johnny Mathis and Dionne Warwick, which are quite an effort for a local station to undertake.

## Urban Contemporary

No pun intended, urban radio is colorful. Where else can you hear one spot for a motel featuring adult movies and hourly rates, followed by another one for the House of Chicken and Waffles? The commercials are as good as the music and the music is nothing short of fine. Musically, urban is probably healthier than any other format in that it can successfully rely on currents and have enough quality product to fill the day. At present, five stations in L.A. fit this description: KGFJ 1.9, KUTE 1.9, KACE 1.5, KDAY 1.5, KJLH 1.2.

KGFJ-AM and KUTE-FM are owned by Inner City Broadcasting. The AM is aimed directly at the black community, while the FM is attempting a more mass appeal base. KGFJ has

had it almost mesmerized. Then, after almost two decades of dispute, the license was finally awarded to a collection of nine applicants, including Bob Hope, who will take total control later this year. When the new crew came in, Laboe went out, and some sad things started taking place—the station seemed to lose sight of the reasons for its success. Management, seemingly ashamed of its ethnic base, appears to be seeking a broader audience. The music has become lighter, and so have the numbers. Apparently there isn't much of a core on AM for the British Invasion. Those into Buffalo Springfield and the Beatles in the '60s seem to be listening to AOR or turning to KRTH.

But those still in tune with KRLA are in for a couple of high points, in the form of Dave Hull and "The Johnny Hayes Countdown." Listening to Dave Hull, you truly believe the man is having a good time. I'm not at all convinced that this station is the best vehicle for his talents, but a tribute to his amazing ability is that more than once, I listened through several unappealing commercials and songs, just because I was afraid I'd miss something if I turned the radio off.

Johnny Hayes, on the other hand, was made for this format. He's been at the station for more than 15 years now, and his smooth delivery and unusual content have made the noon "Countdown" hour an institution. Each day, he counts down the songs and events of a corresponding week back in time. Only Johnny could come up with the words Sonny said to Cher outside the courthouse on the day they filed for divorce.



been fairly stable in the past few years in presentation. Its current on-air promotion is the "Ring and Win" contest where jocks call listeners on the air who've sent in postcards to enter.

KUTE, however, has been anything but stable. The changes are relatively subtle but the expression "shades of grey" is taking on literal meaning here. It's a tough spot to be in—having allegiance to the black sector while still going after the mass dollar, and that conflict has been responsible for some abrupt mood changes, like seguing Barbra Streisand with Bootsy Collins.

Compared to KUTE, KDAY is like old faithful. At 1580, it's been doing this format for years, and with that much practice it's no wonder the station has it down.

Back to the FM band, KACE has not one problem that a visit from the Signal Fairy couldn't cure. You just can't hear it in most of the city, and that's too bad—it really is worth hearing. The music is comprised primarily of current album cuts, many of which are also available on 45s. The mix is predominantly urban with a bit of jazz, and it's not unusual to find a cut that's been on KACE for several weeks released as an artist's next single. Music director Alonzo Miller has a good set of ears; he's also got a great afternoon show.

Stevie Wonder's KJLH, which stands for Kindness, Joy, Love and Happiness, is probably aiming at the most upscale audience among this group. J.B. Stone, former KGFJ p.d., is now programming this facility, but, as yet, no major changes are evident. Emphasis is on a classy blend of music and presentation. Like KACE, jazz is evident, and so is a notoriously bad signal.

## Oldies

KRTH 3.2, KRLA 2.1. The only thing worse than not knowing why you're losing is not knowing why you're winning, and that seems to be the problem with KRLA. Several years ago, when Art Laboe invested his own money to keep this facility going through FCC license troubles, he decided to aim a station directly at the Hispanic/East L.A. populus, 50% of which don't speak a word of Spanish. "Base" records, Laboe, called them off the air; soft soul oldies. Mixed with disco at night, he had the basis for his highly successful request and dedication show. The station back then was the butt of many jokes among area radio people, but East L.A. wasn't laughing, they were listening. KRLA understood the psychology of this audience and

Rounding out the day is morning man Terry McGovern and the infamous Humble Harv doing evenings.

KRTH is RKO's FM oldies outlet. Actually the demographics between KRLA and KRTH are quite similar. The distinction comes in the socio-economic breakdown. Whereas the KRLA listener in the past was likely to be hispanic, the average KRTH listener is white, lives in West L.A. or the Valley, and is probably into the Beatles post-"Sergeant Pepper." He's happy to hear the Doors when KRTH plays them and it does, along with a broad blend of music from the '50s, '60s and '70s, as well as a moderate amount of current stuff. Weekends on both KRTH and KRLA are reserved exclusively for oldies—often thematic in nature like a '50s weekend, or a Beatles weekend.

They're not rated, but I'd like to give an honorable mention to XPRS and KWOW. 1090 Express, which is licensed to Tijuana, plays oldies each night from 10 until 3. The show, which appeals primarily to the hispanic audience, is taped each afternoon in Glendale and then sent across the border by truck for airing that evening. Sean Green and Dick Hug Huggy Boy host this request and dedication program, which exists solely for the purpose of selling record packages. If obscure soul songs are your thing, this is the place to be.

KWOW 1600 AM is also a must for the avid oldies fanatic. I regularly cruise Covina just to hear KWOW. Its biggest drawback is its signal (licensed to Pomona) and its biggest asset, research aside, is its wide selection of music, much of which you haven't heard in years.

Several weekend oldies shows also can be found in the area, especially on college radio. "Play it Again Glen" on Saturday nights is interesting on KCSN Northridge, and if nothing else, winning the best title award is KLON, Long Beach's "We Don't Play No Jan and Dean."

## Older oldies

Or, adult but not contemporary. As the advertising dollar seeks out the older demos, so do the radio formats—and recently a new crop featuring everything from big band to innocuous MOR are doing quite well around the country. L.A. is no exception, where the situation looks like this: KPRZ (Music Of Your Life) 2.6, KMPC (Hitparade) 2.4, KGRB and KBOB 0.6, KGIL AM-FM 0.5.

For quite some time KGIL AM-FM which cover the San



Fernando Valley and KGRB and KBOB, which are licensed to Covina, had this format comprised of "Ballads Blues and Big Bands" as KGIL puts it, exclusively to themselves. People would strain through all kinds of signal problems to hear everyone from Glenn Miller to Buddy Clark. It's safe to say that both of these AM/FM facilities have a good local listenership and sponsor base in the areas that they do cover, but with the format change of Gannett's KPRZ from religion to Al Ham's Music Of Your Life, their place as a factor in the metro has diminished significantly.

KPRZ, as you may remember, is the old KIIS AM. Like KIIS-FM, it was floundering for years, but has recently taken on a solid direction under the management of Gannett's Wally Clark. Wally is a sharp dynamic broadcaster and both his facilities are beginning to reflect that. There is probably no need to explain Al Ham's format as it's heard in well over 100 markets. Detractors call it "Music of What's Left Of Your Life" and claim it's not the music of your life but the music of Al Ham's life, and he's not living in your market. But the key to its success in head-on competition with other formats of its type seems to lie in the presentation. And I have to say KPRZ is presenting it quite well. The personalities, like veteran L.A. performer Dick Wittinghill (who does afternoons) and nationally known Gary Owens (who handles mornings), complement and enhance the format. Wittinghill sounds so at home, I can't imagine him doing anything else. In a word, this station is "cohesive."

KMPC, however, is still working on that quality. As yet, the elements don't always seem to jell. It's got reputation and signal in its favor, but some of the personalities just don't seem to fit. The format is still in the rollout phase so it's probably unfair to totally assess it now, but Drake Chenault's Hitparade seems to be trying to appeal to a slightly younger crowd. No big bands are used, instead a broader selection of more contemporary music is aired. It's not going for chart numbers, rather for sound quality, and much of it sounds good. However, the repetition seems high. But it's a new format for both KMPC and Drake Chenault and, handled correctly, the potential is there.

## Country

KZLA AM-FM 2.5, KLAC 2.1, KHJ 1.5, KIKF 0.4. For almost a decade, L.A. existed with one country station of any significance. A few outlets made a half-hearted try but for the most part, KLAC owned the audience—an interesting position in that without competition, it's pretty hard to assess just how well you're doing. They don't have to worry about that anymore. What they do need to concentrate on is KZLA.

This Cap Cities AM-FM combo was a dog in the market for years. Management let the AM slip from a dominant beautiful music station in the '60s to a floundering MOR in the '70s, and in the meantime was unsuccessful in building a niche for its FM. In the fall of 1980, two things took place: KHJ announced it would be switching to country, and KZLA did it. It caught everyone by surprise, including the entire staff of both stations. A new general manager was brought in from KZLA's sister station in Buffalo and the Burns-Sommerset format, which was doing so well on their FM in Dallas, was in place within 24 hours.

Almost overnight, a loser started transforming into a winner. The station had a total of four billboards. It stayed away from all promotion and hype, offering only music: FM stereo country, three well-researched hits in a row with a beautiful music presentation. The market was starved for this and the reaction was immediate. Within a year, it became the dominant country gutlet and it doesn't look like that situation will soon change.

KHJ went ahead with its change a few weeks later as scheduled, but the wind had been taken out of its sails. In retrospect, that was not its biggest problem. The approach musically employed quite a bit of crossover, Eagles, Dr. Hook and the like. Its personalities were your basic liner card readers and its problem appeared to be that there was no core audience available for this format. It seemed that people were either into country or they were not—and in either case they did not "all grow up to be cowboys" as the billboards proclaimed all over town. A million dollar campaign, boards, jingles, tv commercials, proved to be if anything, a detriment. The station was losing. It's tried several degrees of fine tuning in both directions since then, but as yet has not hit upon anything successful. One glimmer of hope remains in the form of morning man Lee Sherwood. Lee is not the typical morning man—he doesn't do bits—but he is the only person I ever heard who can humanize a liner card with warmth and impish personality. He has the talent of making you feel good about him and yourself each time he opens his mouth.

KLAC is a tough one to discuss at this point as former KHJ p.d. Charlie Cook has recently taken over as KLAC p.d. and changes have not been made yet. One thing to note about KLAC is its seemingly quick demise. Within a few books, it has become an obvious second fiddle with a 2.1 share. That says two things: KZLA was doing something very right, and KLAC was doing something very wrong. Yes, FM played a part, but even so, its listeners were ripe. They were looking for something better. Being the only game in town is nice, but it can make you too complacent. Sweeping the quarter-hour with commercials, and jocks who appealed primarily to Orange County men talking for up to 15 minutes without a record, made me believe the only way I'd hear a two-record segue was if one of them succumbed to an unknown malady mid-shift. It also made it a sitting duck for KZLA. But there is hope, and there is room, for a well-executed, full service country facility to co-exist with KZLA, and KLAC has the inside track on filling that position.

And then we have KIKF in Orange. Program director Steve Thomas (who's now on the air at KHJ) took this station country

## Here's how the numbers look

Call	Frequency	Spring '82	Winter '82	Spring '81
KABC	790	6.7	5.7	8.5
KBIG	104.3	5.0	4.6	5.5
KMET	94.7	4.0	3.9	4.6
KIIS	102.7	3.9	3.1	3.0
KLOS	95.5	3.9	3.8	3.6
KROQ	106.7	3.7	3.0	1.7
KIQQ	100.3	3.7	3.1	2.6
KFWB	980	3.6	4.3	3.8
KHTZ	97.1	3.5	4.0	3.0
KJOI	98.7	3.5	3.5	3.8
KNX	1070	3.5	3.7	3.8
KRTH	101.1	3.2	3.3	3.1
KPRZ	1150	2.6	2.3	—
KFI	640	2.5	2.4	2.5
KZLA	AM/FM*	2.5	3.1	1.9
KMPC	710	2.4	2.5	2.5
KOST	103.5	2.4	2.5	2.5
KNX-FM	93.1	2.2	3.2	2.8
KLAC	570	2.1	2.0	2.9
KRLA	1110	2.1	2.2	3.7
KTNQ	1020	1.9	1.8	1.9
KUTE	101.9	1.9	1.8	2.0
KGFJ	1230	1.9	2.0	1.4
KACE	103.9	1.5	1.3	1.4
XTRA	690	1.5	1.4	1.6
KDAY	1580	1.5	1.7	1.4
KHJ	930	1.5	1.6	1.9
KLVE	107.5	1.3	1.3	1.1
KWKW	1300	1.3	1.4	1.5
KWST	106.7	1.3	1.6	2.3
KFAC	AM/FM*	1.3	1.4	1.4
KALI	1430	1.2	1.2	1.1
KJLH	102.3	1.2	1.0	1.6
KKGO	105.1	1.2	1.5	1.5
KNOB	97.9	1.1	0.9	1.0
KEZY	AM/FM*	0.8	0.9	1.0

The following stations failed to obtain a 1.0 share or better during the three ratings periods cited: KBRT, KGRB, KBOB, KGIL-AM-FM, KIEV, KWIZ, KIKF, XEGM, KNAC and XPRS. All figures are from the respective Arbitron reports listing audience shares for persons 12 years old and older, Monday to Sunday, 6 a.m. to midnight for the Arbitron metro survey area.

\*These stations simulcast many dayparts and are generally sold in combination; therefore, the Arbitron share figures have been combined.

just prior to both KHJ and KZLA making the switch. Surprise. But Thomas held it together with an interesting blend of music that seems to have faltered slightly since his departure. Even so, it's still doing well in Orange County.

## AOR

At present it looks like this: KMET 4.0, KLOS 3.9, KROQ 3.7, KEZY AM-FM 0.8

The mighty met, KMET, longtime AOR leader, seems to have kept its dominance by the "coolness factor." Longevity and consistency is in its favor and regardless of whether you secretly spend nights dreaming of Dolly Parton, if you're an 18-year-old male, it has been inconsistent with your self image to claim allegiance to anything other than the met. Whoo-ah. Even I have to admit I never miss Dr. Demento on Sunday nights, and while detractors claim the station is too hard, its target demo has sworn by it.

It appears, however, that appealing to this tight-knit group has paved the way for a new set of "cool rules"—all strictly adhered to by KROQ. The Rock's biggest selling factor is undoubtedly word of mouth, and playing songs like "Teenage Enema Nurses In Bondage" by the Killer Pussys has people talking. When asked what its format was, a local consultant replied, "Whatever you do, don't tell them they need a format!" Actually, p.d. Rick Carroll has a format, but it seems to contain an element of unpredictability the same way another station might have, say, a recurrent category. Where else can you hear the theme from the Jetsons, Kyu Sakamoto's "Sukiaki," and the Kingsmen's "Louie Louie" along with the latest in new wave? It's that last category, modern music, if you will, that is particularly appealing to the younger demos, music that is largely unavailable to them on the more traditional KMET and KLOS.

KLOS is also doing extremely well in this market. Once a definite second, it's now neck and neck with KMET. Some claim KMET's audience is being whittled away; others say KWST's format change to AC last year made more listeners available; still others praise consultant Jeff Pollack, claiming it's just a good AOR station. Morning man Frazier Smith is loved by some and detested by many, but all who comment know the KLOS calls.

Other factors in the market include KEZY AM-FM in Anaheim and the Knack, KNAC in Long Beach. Both have loyal followings but both are also hindered by poor signals. Our hats are off to p.d. Dave Forman at KEZY for having any ratings at all under these conditions.

## Mellow Rock

One thing about KNX-FM: it's distinctive. So much so, it deserves its own classification. It's AOR in that it only plays LP cuts, and it's AC in that it probably shares audience with stations like KIIS, so I settled on "mellow rock." To the unaware, listening to KNX-FM can be unusual. You recognize all the artists, but you've never heard these songs before; you start to wonder if it hasn't taken KHTZ's playlist and aired only the flip sides. Actually you will recognize some of the music and even if you don't, you'll probably listen anyway. It's got some of the best-produced, short lifestyle features. Of particular merit is the "Odyssey File," a 90-second look at a topic or event of interest. But KNX's weapon lies not as much in familiarity or features, as in mood creation. Each song flows into the next one, and when it's done exceptionally well you can be listening for 15 minutes, unaware that one song has ended and another begun. Unfortunately, the music is more stable than the ratings. KNX is prone to fluctuations, going from a 3.2 to a 2.2 in this last book.

## Beautiful Music

KBIG 5.0, KJOI 3.5, KOST 2.4. The figures may fluctuate slightly but the order of dominance in this group of stations rarely changes. Bonneville's KBIG dominates followed by KJOI (Schulke) and Cox's KOST.

(It's doubtful you know much about this format unless you happen to be involved with it, or have recently been stuck in an elevator. Actually I did have that experience not too long ago, and was amazed at the changes beautiful music has undergone. A languid version (complete with strings) of Steppenwolf's "Born To Be Wild" does tend to make one think, while leaning on the emergency alarm button.

It's obvious that the beautiful music syndicators are faced with a couple of realities—they're competing with mellow rock and AC more and more each day, and, in order to survive, they're having to select and record this stuff themselves. And that accounts for the lush instrumental versions of Clarence Frogman Henry's greatest hits. At least, I hope it does.

## News/Talk

KABC 6.7, KFWB 3.6, KNX 3.5, KIEV 0.4. KABC can be counted upon to consistently turn up No. 1 in this market each sweep. That's probably all I need say about this class operation. It's all talk, and its personalities rank among the best in the country. I'm especially fond of Michael Jackson, but everyone on staff has a loyal following. Morning team Ken and Bob also deserve mention, as do the Dodgers. Baseball usually accounts for at least an extra point during the season.

KIEV is the other all-talk station in town, although with a 0.4 it's a safe bet that not many listeners are aware of its existence. That picture may change, however, when this AM daytimer licensed to Glendale goes fulltime. Rumor says that's not too far off. In the meantime, the station sells blocks of time to personalities who, in turn, sell spots within their shows. It's not a novel idea, but certainly accounts for some novel programming.

As for all news: KNX, with one of the best signals in Southern California, is just what you'd expect from a well-programmed CBS o&o. It's good.

KFWB, however, is more than you'd expect from a station with one of the poorest signals in town. This Westinghouse outlet used to slightly trail KNX, but since g.m. Frank Oxarart returned from KYW in Philadelphia it's emerged consistently on top, if only by a slim margin, in this two-way battle. He attributes this success to extensive local coverage among other formats, which may be true as its image as the source of local news is unquestioned in this market.

## Spanish

KTNQ 1.9, KLVE 1.3, KWKW 1.3, KALI 1.2, XEGM 0.4. Fully evaluating this type of programming requires knowledge of Spanish, but there is one personality I'd like to mention: KTNQ's morning man, Berto Luna. This guy is so good that he transcends the language barrier. Listen for five minutes and you'll be laughing along with him, and just in case you can't recognize the funny parts, his prerecorded laugh track will help you out. Even without it, his inflection is a dead giveaway that he relates extremely well to both callers and co-workers. And should you find he becomes a morning habit, you're welcome to join his fan club, aptly named "The Lunatics."

## And then we have . . .

KFAC AM-FM 1.3, KKGO 1.2, KBRT 0.6. You get what you expect from the first two: quality classical and jazz respectively, but KBRT is a real education. I stumbled on a talk show debating the value of sprinkling vs. immersion, and it was five minutes before I realized the topic wasn't lawn care. Until now, I believed "Meet Me At The Eastern Gate" was an airline jingle. Obviously Bonneville's KBRT is religious, primarily talk programming in blocks, with pleasantly programmed gospel music as filler.

★ ★ ★

And that's it. Space limitations preclude even further detail, but I hope this overview of America's second largest market was received in the spirit in which written. Los Angeles has some of the best facilities in the country, and it's been a privilege listening to them.



# MAKE OUR TALK

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Dr. Irene Kassoria



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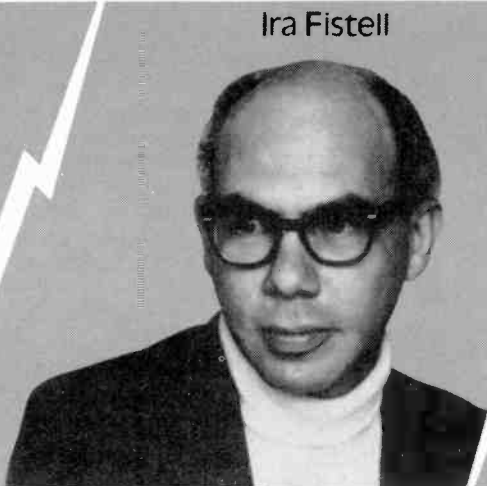


# ...YOUR TALK

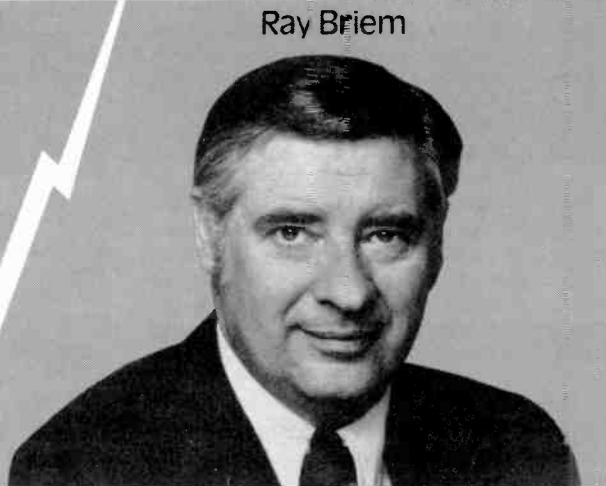
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See us at the NAB Programming Conference at the Hyatt Regency, Suite 2629. And at the NRBA, MGM Grand, Suite 1434A.



# Radio Programming

## REVENUE RISE CITED

# Classical Stations Are Thriving

By IS HOROWITZ

LENOX, Mass.—Commercial classical radio has never been in better shape, with all but one respondent to a pre-conference poll of members of the Concert Music Broadcasters Assn. reporting revenues up for the first six months of this year as compared to 1981.

These increases range as high as 60%, Bob Conrad, outgoing president of the association, told station executives attending the 17th annual CMBA confab here Aug. 5-8.

Conrad, with WCLV in Cleveland, noted that new classical stations were opening, and that AM operators beset by competitive inroads were eyeing classical formats as possible alternatives. There are still many cities across the country without commercial classical stations, he said.

The conference, which probed programming trends and examined successful station promotions, heard warnings of pitfalls in deregulation. It also showed new resolve to do battle with ASCAP for a workable per-program license, and confronted record company representatives over home taping and pay-for-play issues (separate stories, this issue).

Conferees agreed that prime time is no longer in the evening for many classical stations. With cable and other media vying for audience attention, stations are shifting more of their top programs to daytime hours. Saturday morning was judged by many as the best slot for major programming segments.

WCRB in Boston reported good results when it switched concert tap-

ings by the Boston Symphony Orchestra to a Saturday morning spot.

Ed Koepke of KVOD in Denver was convinced that pop-style DJ intros in morning drive time helped his station increase listener numbers. Rock jocks retained by KKSJ-AM in Portland Ore., when the former rocker went classical four months ago have worked out fine, said Bill Failing, although some assistance was required in pronunciation.

Community involvement was singled out by all conference participants as the most effective way to enlarge and retain audience reach.

Still, stunts and promotions remain as much in evidence among classical airers as with their pop counterparts.

Roxanne Allen of KHFM in Albuquerque reported considerable success with a tie-in promotion joining the station, a local Record Bar store and a Peugeot dealer. Contest winner got a trunkful of records stored in the car.

Not the least benefit, she said, came from ad schedules bought by Record Bar and the Peugeot dealer, the latter plugging his product with the message, "Before you marry a Mercedes, spend a night with Peugeot."

A contest for the most unusual box top created problems for WCLV when the winning entry was judged to be a coffin lid.

One of the most recurring contest ideas cited was variations of the "Send a birthday card to Beethoven" theme, with prizes for the most striking card. An open house at KVOD on Dec. 16, Beethoven's birth date, attracted 600 listeners, Koepke reported.

A pitch by Martin Rubenstein, president of the Mutual Broadcasting System, for a Sunday afternoon live satellite feed of the National Symphony Orchestra conducted by Mstislav Rostropovich earned a lukewarm reception from the classical broadcasters. Discussion uncovered resistance to the fixed broadcast time and barter elements of the deal.

Rubenstein, who claims a number of station signings, said four concerts will be transmitted this year, starting Oct. 17. WGMS in Washington, D.C. handles production. Mutual's role, said Rubenstein, is that of distributor and marketer.

Conference keynoter Tom Sawyer, executive vice president of the Ohio Assn. of Broadcasters, saw good opportunities for classical stations in new technologies, although nettlesome problems of "who pays whom for what" await resolution.

Sawyer, as well as Washington attorney Marvin Diamond, cautioned that greater flexibility in programming under deregulation did not void requirements for non-entertainment programming serving community needs. Diamond urged

(Continued on page 29)

## Format Turntable

• Continued from page 18

AOR market in the country."

The changes at KMPX/KQAK will include a move from 655 Sutter to 1311 Sutter (at Van Ness), where totally new studios are being installed. Heymann says he expects the work to be completed by mid to late August, and that KMPX will be off the air for the fortnight preceding the arrival of KQAK.

Chief operations officer and general manager at KQAK is Les Elias, who was general manager at WLUP Chicago. Program director Bob Heymann comes from Heymann-Apple Broadcasting, a consulting firm which worked for Hefel and Century (KMEL's owner).

U.S. Broadcasting's acquisition of KMPX now gives the year-old company two properties; the other is Adult Contemporary WGGG Gainesville, Fla.

The disappearance of the big band format on KMPX will dovetail almost exactly with its appearance on another local station, KTIM San Rafael. That outlet is dumping its broad mix of contemporary music Monday (16).

(Continued on page 30)

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Alone Again (Naturally), Gilbert O'Sullivan, MAM
2. Brandy (You're A Fine Girl), Looking Glass, Epic
3. Long Cool Woman, Hollies, Epic
4. If Loving You Is Wrong, Luther Ingram, Ko Ko
5. I'm Still In Love With You, Al Green, Hi
6. Where Is The Love, Roberta Flack & Donny Hathaway, Atlantic
7. Daddy Don't You Walk So Fast, Wayne Newton, Chelsea
8. Hold Your Head Up, Rod Argent & Chris White, Epic
9. Coconut, Nilsson, RCA
10. Goodbye To Love, Carpenters, A&M

### POP SINGLES—20 Years Ago

1. Breaking Up Is Hard To Do, Neil Sedaka, RCA
2. Loco-Motion, Little Eva, Dimension
3. Roses Are Red, Bobby Vinton, Epic
4. The Wah-Watusi Orions, Cameo
5. You Don't Know Me, Ray Charles, ABC
6. Things, Bobby Darin, Atco
7. Ahab The Arab, Ray Stevens, Mercury
8. Little Diane, Dion, Laurie
9. Speedy Gonzales, Pat Boone, Dot
10. Sealed With A Kiss, Brian Hyland, ABC

### TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Honky Chateau, Elton John, Uni
3. School's Out, Alice Cooper, Warner Bros.
4. A Song For You, Carpenters, A&M
5. Greatest Hits, Simon & Garfunkel, Columbia
6. Big Bambu, Cheech & Chong, Ode
7. Exile On Main Street, Rolling Stones, Rolling Stones
8. Moods, Neil Diamond, Uni
9. Live, Carlos Santana & Buddy Miles, Columbia
10. Trilogy, Emerson, Lake & Palmer, Cotillion

### TOP LPs—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

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

### SOUL SINGLES—10 Years Ago

1. I'm Still In Love With You, Al Green, Hi
2. Power Of Love, Joe Simon, Spring
3. Pop That Thing, Isley Brothers, T-Neck
4. Back Stabbers, O'Jays, Philadelphia International
5. If Loving You Is Wrong, Luther Ingram, Ko Ko
6. Lookin' Through The Windows, Jackson 5, Motown
7. I Miss You, Harold Melvin & Blue Notes, Philadelphia International
8. Where Is The Love, Roberta Flack & Donny Hathaway, Atlantic
9. The Coldest Days Of My Life (Part 1), Chi-Lites, Brunswick
10. Too Late To Turn Back Now, Cornelius Brothers & Sister Rose, United Artists

## Out Of The Box

### HOT 100/AC

YOUNGSTOWN—WHOT program director Dick Thompson is hammering home the fact that members of Devo appear on **Jermaine Jackson's** new Motown single, "Let Me Tickle Your Fancy." "It's a white-sounding record anyway, but we're not giving white kids the opportunity to say that they don't like it simply because Jackson is black," Thompson states. "Besides, we're situated right between Pittsburgh and Cleveland, so we feel the impact of r&b movement in those markets." The programmer comments that the lyric content of **John Cougar's** PolyGram single, "Jack And Diane," is "really selling the record. Teens eat songs about unrequited love like good cake." And even though **Kim Wilde's** "Kids In America" 45 (EMI America) borders on "punk rock," Thompson says that "it's just freaky enough to make it around here."

### AOR

BOSTON—WBCN-FM music director Marc Miller says the self-titled album by the **Lords Of The New Church** (IRS) is "the type of stuff we haven't heard in 15 years—tie-dyed-in-the-wool psychedelia, but still accessible, as weird as that may sound." Miller likes the title cut, "Question Of Temperature" (originally performed by Balloon Farm, he notes), and "Open Your Eyes." The programmer is also big on "I Need You" from **Paul Carrack's** Epic LP, "Suburban Voodoo," produced by Nick Lowe. "The track has Nick's thumbprint, and if you like his softer side, you'll flip for it." He adds that while the **Translator** LP, "Heartbeats And Triggers" (415/Columbia), is enjoyable, the song "Everywhere That I'm Not" features the "most irresistible hook line of the year." Miller concludes that even if Bruce Springsteen had not written "Protection" for **Donna Summer's** new self-titled album for Geffen, "the lyrics, bass line and rhythm are guaranteed to keep you on the floor—or at least get you out of your chair."

### BLACK/URBAN

TEXARKANA, Ark.—"It's got energy, rhythm, punch, excitement—you name it," says KADO-FM program director Dorian Cox, discussing **Midnight Starr's** Solar single, "Hot Spot." "I think it should take them a very long way." On the **Gap Band's** new Total Experience 45, "You Dropped A Bomb On Me," he notes that the song is "a natural that took the market by storm. One listen and you know it's a hit." Cox also likes the new **Lou Rawls** single, produced by Thom Bell, called "Will You Kiss Me One More Time" (Epic). "Those that wondered where he went won't have to ask anymore. I expect him to recapture the adult market and find himself a new audience of younger listeners."

### COUNTRY

TOPEKA—**Louise Mandrell** has her biggest hit to date with "Some Of My Best Friends Are Old Songs" (RCA), according to KTPK-FM music director Todd Stinson. "It may not be the type of song that's likely to cross over, the way a Barbara Mandrell tune might," he feels. "But she's a fast-rising newcomer, and if she sticks to a modern country sound, it could propel her into the top 40 in the near future." Stinson is also supporting new MCA singles by **Ed Bruce** ("Ever Never Loving You") and **Don Williams** ("Mistakes"). "Both songs are extremely well-produced modern country records. I particularly like 'Mistakes' because it's unmistakably Don Williams, in terms of voice and style." **LEO SACKS**

Survey For Week Ending 8/21/82

## Billboard Chart Breakouts

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- ★ **.38 SPECIAL**  
You Keep Runnin' Away—A&M 2431
- ★ **KIM CARNES**  
Voyeur—EMI-America 8127
- ★ **JUICE NEWTON**  
Break It To Me Gently—Capitol 9822

- ★ **DON WILLIAMS**  
Mistakes—MCA 52097
- ★ **RAZZY BAILEY**  
Love's Gonna Fall Here Tonight—RCA 13290
- ★ **BANDANA**  
The Killing Kind—Warner Bros. 7-29936

- ★ **THE TIME**  
777-9311—Warner Bros. 7-29952
- ★ **TAVARES**  
A Penny For Your Thoughts—RCA 13292
- ★ **MELBA MOORE**  
Love's Comin' At Ya—EMI-America 8126

- ★ **MICHAEL McDONALD**  
I Keep Forgettin'—Warner Bros. 7-29933
- ★ **JOE COCKER AND JENNIFER WARNES**  
Up Where We Belong—Island 7-99996 (Atlantic)
- ★ **RONNIE MILSAP**  
He Got You—RCA 13286

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

# Radio

## New On The Charts



**AFRIKA BAMBAATAA AND THE SOULSONIC FORCE**  
"Planet Rock"—53

One of the most colorful groups to cross chart demarcations recently is the Bronx-based Afrika Bambaataa and the Soulsonic Force. Their debut single for Tommy Boy topped out in the top five on both the Black and Disco/Dance Top 80 charts, spurring interest in the pop field.

Front man Bambaataa developed his musical skills while working as a DJ in New York during the mid '70s. Rounding out the group are Mr. Biggs, a former All-American football player; Pow Wow, a former street dancer; and Emcee G.L.O.B.E., who writes most of the group's lyrics.

For more information about the group, contact Tommy Boy Records, 223 E. 85th St., New York, N.Y. 10028; (212) 772-1354.

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 56 and 39.

## STATION GETS 'NEW BLOOD'

# WLIR Facing Major Challenge

By DOUGLAS E. HALL

GARDEN CITY, N.Y.—WLIR is an AOR station down on its luck, in need of resuscitation. With the signing of Lee Abrams as a consultant (Billboard, Aug. 7) and a similar deal with Rick Carroll imminent, this Long Island outlet is about to receive the necessary new blood.

It certainly presents a challenge to both Abrams and Carroll, with problems not unlike those the latter faced when he programmed KROQ Pasadena to success in the Los Angeles market.

Not only is WLIR in trouble with the FCC—found guilty of transferring control without authorization—but its tower, located on government land, was unexpectedly knocked down last Nov. 2 by a contractor making way to build a new post office. Station management thought it had more time to negotiate the moving of the tower. The result was that WLIR was off the air for nine hours until a temporary 90-foot antenna could be erected on its studios building. Reception all but disappeared and ratings plummeted.

No wonder, then, in the latest Arbitron that WLIR is down to a 1.2 from 1.6 in the fall and 2.0 a year ago, while WBAB is running away

with the Long Island AOR race with a 3.6, down from 3.8 in the fall, but up from 3.3 a year ago.

By Nov. 26, WLIR moved to a new antenna site of 602 feet, considerably higher than the 385 tower that was demolished. But the FCC ordered the station to operate with reduced power due to short spacing problems with "Cousin Brucie" Morrow's station in Middletown, N.Y., WKGL. These engineering problems were subsequently solved to the satisfaction of the FCC, and the station was given authority to operate at full power two months ago. Engineer Mike Guidotti says the station is operating "at the equivalent" of 3 kw., but he adds "I'd rather not say what the actual power is."

A check with the FCC disclosed that the new authorization is for 1 kw at 521 feet.

The station had been licensed to operate at 2.3 kw at the 385 foot height. It is a general rule for FM transmissions that the higher the tower the less power needed to cover an area.

Station manager Elton Spitzer says he is happy with the new signal, which not only covers Eastern Long Island and Queens, but the East side of Manhattan, he claims.

Rick Carroll, for his part, would like to duplicate at WLIR the success he had at KROQ. Both are suburban stations which don't adequately cover the market. Both are in trouble with the FCC and face revocation of

their licenses. Both do little promotion.

Yet, despite these problems at KROQ, Carroll has managed to take the station to parity with the AOR giants of LA, Metromedia's KMET and ABC's KLOS.

Of course, New York is not totally like Los Angeles. KMET, while a sister station of WNEW-FM, does not have the free-form heritage of WNEW's Scott Muni. KLOS may be similar to sister WPLJ, but there's another element in the, New York mix: Doubleday's new WAPP, which is running commercial free for the summer and is literally spending millions to establish itself in the market.



**REGAL CEREMONY—WIL St. Louis DJ Davie Lee, left, and promotions director Al Agius, right, crown Gina Marie Miss WIL 1982 before an Oak Ridge Boys concert at Six Flags. Marie, who will represent the station for a year, also received \$500 and a diamond pendant.**

## Washington Roundup

# Senate Votes To Cut FCC Size

By BILL HOLLAND

The U.S. Senate voted last week to trim the size of the FCC from seven members to five after Administration officials were unable to dissuade any of the four co-sponsors of the amendment from changing their position.

Neither Commerce Committee chairman Bob Packwood (R-Ore), Communications Subcommittee chairman Barry Goldwater (R-Ariz) nor Senators Harrison Schmitt (R-NM) and Ted Stevens (R-Alaska) were convinced by White House staff that a reduction in the number of commissioners would severely cripple the FCC's ability to maintain its workload, and maintained that the reduction proposal, which is now on its way to the House, would save taxpayers \$3.1 million in 1983 and \$500,000 every year afterwards.

Packwood defended the proposal, which is attached to the 1983 Budget Reconciliation cost cutting package, by saying that "with one other exception, all other regulatory commissions have five commissioners or less."

An amendment to overrule the Commerce Committee proposal was voted down 71-27 by the Senate.

The proposal will eliminate the seat now held by commissioner Abbott Washburn, whose term expires next month, after another appointee fills out a short-term. The seat now held by Joseph Fogarty would be eliminated when his term expires, also this June.

This leaves Reagan nominee Stephen Sharp out in the cold. Sharp, presently the FCC general counsel, has been the victim of some arm wrestling between the Commerce

Committee and the White House, and has been waiting in vain for confirmation hearings for months. The White House has called the seven to five plan a ploy to prevent Sharp from being confirmed. Senator Stephens had nominated Marvin R. Weatherly, an Alaska public utility commissioner, for the slot, and expected the White House, as a return of a called earlier voting favor, to appoint him, but the Administration chose Sharp instead. Commerce Committee staffers say that the lawmakers are also annoyed that FCC chairman Mark Fowler lobbied against the reduction proposal.

On the House side, a representative from the office of Telecommunications Subcommittee chairman Tim Wirth (D-Colo) admitted that "there is some interest here, but we are also concerned about the increase in new FCC responsibility and the decrease in its budget. We've taken no formal position yet." Wirth would be influential in House discussions on an FCC commissioner reduction plan.

## Mitchell Exits NPR Position

Educator and publisher Maurice B. Mitchell resigned July 30 as chairman of the board of National Public Radio in a policy dispute.

"My resignation," Mitchell said, "is the outcome of a policy disagreement with certain station members of the board of directors regarding the authority of the chairman to communicate with licensees—the real members of NPR—on matters affecting the NPR system." He added that "I did not feel that I could accept any policy that prevented me from freely providing information to or seeking advice directly from the affected individuals.

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KEZY-FM ANAHEIM	WCCC-FM HARTFORD
KFMQ-FM LINCOLN	WCOZ-FM BOSTON
KGN-FM PORTLAND	WDHA-FM DOVER
KISW-FM SEATTLE	WDVE-FM PITTSBURG
KLBJ-FM AUSTIN	WE BN-FM CINCINNATI
KLOL-FM HOUSTON	WGRQ-FM BUFFALO
KLOS-FM LOS ANGELES	WHFS-FM BETHESDA
KMET-FM LOS ANGELES	WLIR-FM LONG ISLAND
KMOD-FM TULSA	WLPX-FM MILWAUKEE
KOME-FM SAN JOSE	WLRS-FM LOUISVILLE
KSAS-FM KANSAS CITY	WLUP-FM CHICAGO
KSHE-FM ST. LOUIS	WLVA-FM COLUMBUS
KWFM-FM TUCSON	WMAD-FM MADISON
KYSS-FM KANSAS CITY	WMIR-FM PHILADELPHIA
KZEL-FM EUGENE	WMMS-FM CLEVELAND
KZEW-FM DALLAS	WNEW-FM NEW YORK
KZOK-FM SEATTLE	WOUR-FM UTICA
WAAF-FM WORCESTER	WPLJ-FM NEW YORK
	WQDR-FM RALEIGH
	WQXM-FM TAMPA
	WRAS-FM ATLANTA
	WRNO-FM NEW ORLEANS
	WRNW-FM BRIARCLIFF MANOR
	WROQ-FM CHARLOTTE
	WRXL-FM RICHMOND
	WSHE-FM MIAMI
	WTUE-FM DAYTON
	WUV-FM CHARLOTTEVILLE
	WYDD-FM PITTSBURGH
	WYSP-FM PHILADELPHIA

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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/10/82)

## PRIME MOVERS-NATIONAL

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)

## TOP ADD ONS-NATIONAL

- AMERICA—You Can Do Magic (Capitol)
- SANTANA—Hold On (Columbia)
- NICOLETTE LARSON—I Only Want To Be With You (Warner Bros.)

## BREAKOUTS-NATIONAL

- .38 SPECIAL—You Keep Running Away (A&M)
- JUICE NEWTON—Break It To Me Gently (Capitol)
- KIM CARNES—Voyeur (EMI-America)

★ **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.

- ### KOPA-FM—Phoneix
- (Chaz Kelley—MD)
- ★ JOURNEY—Still They Ride 13-9
  - ★ KENNY ROGERS—Love Will Turn You Around 19-15
  - ★ KARLA BONOFF—Personally 7-6
  - ★ PAUL McCARTNEY—Take It Away 14-10
  - ★ ELTON JOHN—Blue Eyes 24-21
  - WILLIE NELSON—Let It Be Me
  - GLENN FREY—The One I Love
  - HERB ALPERT—Route 101 B
  - PAUL DAVIS—Love Or Let Me Be Lonely B
  - MICHAEL McDONALD—I Keep Forgettin' B
  - WALTER MURPHY—Theme From E.T. X
  - RANDY MEISNER—Never Been In Love X

- ### KGGL (99.1-FM)—Riverside
- (Steve O'Neil—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
  - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 9-5
  - ★ THE GO-GO'S—Vacation 14-10
  - KIM CARNES—Voyeur
  - STEVE WINWOOD—Still In The Game
  - DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going B
  - MEN AT WORK—Who Can It Be Now B
  - DOLLY PARTON—I Will Always Love You A
  - AMERICA—You Could Do Magic A
  - WALTER MURPHY—Theme From E.T. X
  - RANDY MEISNER—Never Been In Love X

- ### KCPX-FM—Salt Lake City
- (Gary Waldron—MD)
- ★ PAUL McCARTNEY—Take It Away 12-6
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-9
  - ★ KENNY ROGERS—Love Will Turn You Around 25-15
  - ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 20-4
  - ★ ROBERTA FLACK—I'm The One 33-26
  - JUICE NEWTON—Break It To Me Gently
  - KANSAS—Right Away
  - RONNIE MILSAP—He Got You B
  - SANTANA—Hold On B
  - CHRISTOPHER ATKINS—How Can I Live Without Her B
  - TAME CAIN—Holdin' On B
  - WILLIE NELSON—Let It Be Me B
  - QUARTERFLASH—Night Shift B
  - SPY'S—Don't Run My Life B
  - .38 SPECIAL—You Keep Running Away A
  - KIM CARNES—Voyeur A
  - BILLY PRESTON—I'm Never Gonna Say Goodbye A
  - MICHAEL MARTIN MURPHY—What's Forever For A
  - JOE FAGAN—Younger Days X
  - PETE TOWNSHEND—Face Dances II X
  - TORONTO—Your Daddy Don't Know X
  - FRANKIE AND THE KNOCKOUTS—Morning Sun X

- ### KRSP-FM (FM-103)—Salt Lake City
- (Lorraine Windgar—MD)
- ★ PAUL McCARTNEY—Take It Away 11-4
  - ★ EDDIE MONEY—Think I'm In Love 12-8
  - ★ JOHN COUGAR—Jack And Diane 18-11
  - ★ THE GO-GO'S—Vacation 16-12
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-13
  - BILLY SQUIER—Emotions In Motion B
  - JACKSON BROWNE—Somebody's Baby B
  - TOTO—Make Believe B
  - MICHAEL McDONALD—I Keep Forgettin' B
  - .38 SPECIAL—You Keep Running Away A
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
  - RANDY MEISNER—Never Been In Love A
  - DON HENLEY—Johnny Can't Read X
  - A FLOCK OF SEAGULLS—I Ran X
  - PETE TOWNSHEND—Face Dances II X
  - ROBERT PLANT—Burning Down One Side X
  - GLENN FREY—Party Town X
  - APRIL WINE—Enough Is Enough X
  - URBAN HEEP—That's The Way X

- ### KFXM-FM—San Bernardino
- (Dave Murphy—MD)
- ★ THE POINTER SISTERS—American Music 14-7
  - ★ THE GO-GO'S—Vacation 12-8
  - ★ KENNY ROGERS—Love Will Turn You Around 20-14
  - ★ ELTON JOHN—Blue Eyes 24-16
  - ★ JACKSON BROWNE—Somebody's Baby 26-17
  - TOTO—Make Believe
  - RANDY MEISNER—Never Been In Love
  - DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
  - MICHAEL McDONALD—I Keep Forgettin' B
  - AMERICA—You Could Do Magic B
  - BARRY MANLOW—Oh Julie B
  - JEFFREY OSBORNE—I Really Don't Need No Light B
  - SANTANA—Hold On A
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
  - ASIA—Only Time Will Tell X

- ### KRLA-FM—Los Angeles
- (Rick Stancatto—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 11-3
  - ★ THE GO-GO'S—Vacation 13-4
  - ★ FLEETWOOD MAC—Hold Me 6-14
  - ★ CROSBY, STILLS, AND NASH—Wasted On The Way 27-23
  - PAUL McCARTNEY—Take It Away 26-24
  - DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going
  - LAURA BRANIGAN—Gloria
  - KIM CARNES—Voyeur A
  - SANTANA—Hold On A
  - BARRY MANLOW—Oh Julie A
  - TAME CAIN—Holdin' On A
  - TOTO—Make Believe X
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
  - JOSIE COTTON—He Could Be The One X
  - RANDY MEISNER—Never Been In Love X
  - MARSHALL CRENSHAW—Someday, Someway X
  - JERRY REED—She Got The Goldmine (I Got The Shaft) X
  - DAYTON—Hot Fun In The Summertime X
  - THE CLASH—Should I Say Or Should I Go X
  - MEN AT WORK—Who Can It Be Now X
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
  - BILLY IDOL—Hot In The City X
  - RAY PARKER JR.—Let Me Go X
  - JERMAINE JACKSON—Let Me Tickle Your Fancy B
  - THE POINTER SISTERS—American Music B

- ### KRFB-FM—Portland
- (Richard Harter—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 4-1
  - ★ MEN AT WORK—Who Can It Be Now 13-9
  - ★ CHICAGO—Hard To Say I'm Sorry 3-2
  - ★ AIR SUPPLY—Even The Nights Are Better 5-4
  - ★ JOURNEY—Still They Ride 13-9
  - ASIA—Only Time Will Tell
  - BILLY IDOL—Hot In The City
  - AMERICA—You Could Do Magic A
  - RANDY MEISNER—Never Been In Love A
  - NICOLETTE LARSON—I Only Want To Be With You A
  - QUARTERFLASH—Night Shift A

- ### KCBN-FM—Reno
- (Jim O'Neil—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
  - ★ THE GO-GO'S—Vacation 16-8
  - ★ EDDIE MONEY—Think I'm In Love 6-4
  - ★ JOHN COUGAR—Jack And Diane 27-20
  - ★ WALTER MURPHY—Theme From E.T. B
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
  - BERTIE HIGGINS—Port O Call B
  - BARRY MANLOW—Oh Julie B
  - TOTO—Make Believe B
  - QUARTERFLASH—Night Shift B
  - RONNIE MILSAP—He Got You B
  - RANDY MEISNER—Never Been In Love B
  - JERMAINE JACKSON—Let Me Tickle Your Fancy A
  - KIM CARNES—Voyeur A
  - STEVE WINWOOD—Still In The Game
  - JOE JACKSON—Steppin' Out A
  - PAUL DAVIS—Love Or Let Me Be Lonely A
  - JOSIE COTTON—He Could Be The One A
  - THE CLOCKS—A Lot Like You X

- ### KSFM-FM—Sacramento
- (Mark Preston—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 4-2
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 17-8
  - ★ KENNY ROGERS—Love Will Turn You Around 13-10
  - ★ ELTON JOHN—Blue Eyes 23-20
  - ★ MICHAEL McDONALD—I Keep Forgettin' 28-24
  - AMERICA—You Could Do Magic
  - GLENN FREY—The One That You Love

- ### KFRC-FM—San Francisco
- (Kate Ingram—MD)
- ★ THE MOTELS—Only The Lonely 5-3
  - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 8-7
  - ★ FLEETWOOD MAC—Hold Me 17-8
  - ★ LIPPS INC.—Designer Music 13-9
  - ★ CHICAGO—Hard To Say I'm Sorry 28-14
  - PAUL McCARTNEY—Take It Away
  - CAMEO—Alligator Woman
  - THE O'JAYS—Your Body's Her With Me B
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
  - KOOL AND THE GANG—Big Fun A

- ### KPLZ-FM—Seattle
- (Greg Cook—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 7-4
  - ★ MICHAEL MARTIN MURPHY—What's Forever For 20-16
  - ★ THE POINTER SISTERS—American Music 9-6
  - ★ BARRY MANLOW—Oh Julie 26-23
  - ★ NICOLETTE LARSON—I Only Want To Be With You 28-24
  - WALTER MURPHY—Theme From E.T. B
  - MICHAEL McDONALD—I Keep Forgettin' B
  - JOE JACKSON—Steppin' Out B
  - JOHN DENVER—Seasons Of The Heart A
  - WILLIE NELSON—Let It Be Me A
  - RONNIE MILSAP—He Got You A

- ### KUBE-FM—Seattle
- (Tom Hutyler—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
  - ★ CHICAGO—Hard To Say I'm Sorry 4-2
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 6-3
  - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 17-13
  - ★ JOHN COUGAR—Jack And Diane 23-19
  - ★ JACKSON BROWNE—Somebody's Baby B
  - ★ RANDY MEISNER—Never Been In Love B
  - ★ ASIA—Only Time Will Tell B
  - ★ ELTON JOHN—Blue Eyes B

- ### KYYX-FM—Seattle
- (Elvin Ichijima—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
  - ★ PAUL McCARTNEY—Take It Away 6-4
  - ★ JOHN COUGAR—Jack And Diane 14-7
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-9
  - MEN AT WORK—Who Can It Be Now 21-12
  - MICHAEL McDONALD—I Keep Forgettin' B
  - TOTO—Make Believe B
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
  - PAUL DAVIS—Love Or Let Me Be Lonely B
  - AMERICA—You Could Do Magic B
  - BARRY MANLOW—Oh Julie B
  - SANTANA—Hold On B
  - NICOLETTE LARSON—I Only Want To Be With You B
  - KIM CARNES—Voyeur A
  - QUARTERFLASH—Night Shift A
  - .38 SPECIAL—You Keep Running Away A
  - A FLOCK OF SEAGULLS—I Ran A
  - ROBERTA FLACK—I'm The One A
  - DON HENLEY—Johnny Can't Read X
  - CHRISTOPHER ATKINS—How Can I Live Without Her X
  - MISSING PERSONS—Words X
  - TAME CAIN—Holdin' On X
  - STEVE WINWOOD—Still In The Game X
  - BILLY SQUIER—Emotions In Motion X

- ### KURB-AM—Spokane
- (Brian Gregory—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 11-7
  - ★ CROSBY, STILLS AND NASH—Wasted On The Way 12-9
  - ★ HERB ALPERT—Route 101 17-13
  - ★ ASIA—Only Time Will Tell 19-14
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 22-15
  - MARSHALL CRENSHAW—Someday, Someway B
  - TOTO—Make Believe B
  - SYLVIA—Nobody A
  - JUICE NEWTON—Break It To Me Gently A
  - AMERICA—You Could Do Magic A
  - SANTANA—Hold On A
  - JERRY REED—She Got The Goldmine (I Got The Shaft) X
  - JERMAINE JACKSON—Let Me Tickle Your Fancy X
  - THE HUMAN LEAGUE—Love Action X

- ### KCNR-FM—Portland
- (Richard Harter—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 4-1
  - ★ MEN AT WORK—Who Can It Be Now 13-9
  - ★ CHICAGO—Hard To Say I'm Sorry 3-2
  - ★ AIR SUPPLY—Even The Nights Are Better 5-4
  - ★ JOURNEY—Still They Ride 13-9
  - ASIA—Only Time Will Tell
  - BILLY IDOL—Hot In The City
  - AMERICA—You Could Do Magic A
  - RANDY MEISNER—Never Been In Love A
  - NICOLETTE LARSON—I Only Want To Be With You A
  - QUARTERFLASH—Night Shift A

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  - ★ JOHN COUGAR—Jack And Diane 27-20
  - ★ WALTER MURPHY—Theme From E.T. B
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
  - BERTIE HIGGINS—Port O Call B
  - BARRY MANLOW—Oh Julie B
  - TOTO—Make Believe B
  - QUARTERFLASH—Night Shift B
  - RONNIE MILSAP—He Got You B
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  - KIM CARNES—Voyeur A
  - STEVE WINWOOD—Still In The Game
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  - PAUL McCARTNEY—Take It Away
  - CAMEO—Alligator Woman
  - THE O'JAYS—Your Body's Her With Me B
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
  - KOOL AND THE GANG—Big Fun A

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- (Greg Cook—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 7-4
  - ★ MICHAEL MARTIN MURPHY—What's Forever For 20-16
  - ★ THE POINTER SISTERS—American Music 9-6
  - ★ BARRY MANLOW—Oh Julie 26-23
  - ★ NICOLETTE LARSON—I Only Want To Be With You 28-24
  - WALTER MURPHY—Theme From E.T. B
  - MICHAEL McDONALD—I Keep Forgettin' B
  - JOE JACKSON—Steppin' Out B
  - JOHN DENVER—Seasons Of The Heart A
  - WILLIE NELSON—Let It Be Me A
  - RONNIE MILSAP—He Got You A

- ### KUBE-FM—Seattle
- (Tom Hutyler—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
  - ★ CHICAGO—Hard To Say I'm Sorry 4-2
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 6-3
  - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 17-13
  - ★ JOHN COUGAR—Jack And Diane 23-19
  - ★ JACKSON BROWNE—Somebody's Baby B
  - ★ RANDY MEISNER—Never Been In Love B
  - ★ ASIA—Only Time Will Tell B
  - ★ ELTON JOHN—Blue Eyes B

- ### KYYX-FM—Seattle
- (Elvin Ichijima—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
  - ★ PAUL McCARTNEY—Take It Away 6-4
  - ★ JOHN COUGAR—Jack And Diane 14-7
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-9
  - MEN AT WORK—Who Can It Be Now 21-12
  - MICHAEL McDONALD—I Keep Forgettin' B
  - TOTO—Make Believe B
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
  - PAUL DAVIS—Love Or Let Me Be Lonely B
  - AMERICA—You Could Do Magic B
  - BARRY MANLOW—Oh Julie B
  - SANTANA—Hold On B
  - NICOLETTE LARSON—I Only Want To Be With You B
  - KIM CARNES—Voyeur A
  - QUARTERFLASH—Night Shift A
  - .38 SPECIAL—You Keep Running Away A
  - A FLOCK OF SEAGULLS—I Ran A
  - ROBERTA FLACK—I'm The One A
  - DON HENLEY—Johnny Can't Read X
  - CHRISTOPHER ATKINS—How Can I Live Without Her X
  - MISSING PERSONS—Words X
  - TAME CAIN—Holdin' On X
  - STEVE WINWOOD—Still In The Game X
  - BILLY SQUIER—Emotions In Motion X

- ### KURB-AM—Spokane
- (Brian Gregory—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 11-7
  - ★ CROSBY, STILLS AND NASH—Wasted On The Way 12-9
  - ★ HERB ALPERT—Route 101 17-13
  - ★ ASIA—Only Time Will Tell 19-14
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 22-15
  - MARSHALL CRENSHAW—Someday, Someway B
  - TOTO—Make Believe B
  - SYLVIA—Nobody A
  - JUICE NEWTON—Break It To Me Gently A
  - AMERICA—You Could Do Magic A
  - SANTANA—Hold On A
  - JERRY REED—She Got The Goldmine (I Got The Shaft) X
  - JERMAINE JACKSON—Let Me Tickle Your Fancy X
  - THE HUMAN LEAGUE—Love Action X

- ### KCNR-FM—Portland
- (Richard Harter—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 4-1
  - ★ MEN AT WORK—Who Can It Be Now 13-9
  - ★ CHICAGO—Hard To Say I'm Sorry 3-2
  - ★ AIR SUPPLY—Even The Nights Are Better 5-4
  - ★ JOURNEY—Still They Ride 13-9
  - ASIA—Only Time Will Tell
  - BILLY IDOL—Hot In The City
  - AMERICA—You Could Do Magic A
  - RANDY MEISNER—Never Been In Love A
  - NICOLETTE LARSON—I Only Want To Be With You A
  - QUARTERFLASH—Night Shift A

- ### KCBN-FM—Reno
- (Jim O'Neil—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
  - ★ THE GO-GO'S—Vacation 16-8
  - ★ EDDIE MONEY—Think I'm In Love 6-4
  - ★ JOHN COUGAR—Jack And Diane 27-20
  - ★ WALTER MURPHY—Theme From E.T. B
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
  - BERTIE HIGGINS—Port O Call B
  - BARRY MANLOW—Oh Julie B
  - TOTO—Make Believe B
  - QUARTERFLASH—Night Shift B
  - RONNIE MILSAP—He Got You B
  - RANDY MEISNER—Never Been In Love B
  - JERMAINE JACKSON—Let Me Tickle Your Fancy A
  - KIM CARNES—Voyeur A
  - STEVE WINWOOD—Still In The Game
  - JOE JACKSON—Steppin' Out A
  - PAUL DAVIS—Love Or Let Me Be Lonely A
  - JOSIE COTTON—He Could Be The One A
  - THE CLOCKS—A Lot Like You X

- ### KSFM-FM—Sacramento
- (Mark Preston—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 4-2
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 17-8
  - ★ KENNY ROGERS—Love Will Turn You Around 13-10
  - ★ ELTON JOHN—Blue Eyes 23-20
  - ★ MICHAEL McDONALD—I Keep Forgettin' 28-24
  - AMERICA—You Could Do Magic
  - GLENN FREY—The One That You Love

- ### KFRC-FM—San Francisco
- (Kate Ingram—MD)
- ★ THE MOTELS—Only The Lonely 5-3
  - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 8-7
  - ★ FLEETWOOD MAC—Hold Me 17-8
  - ★ LIPPS INC.—Designer Music 13-9
  - ★ CHICAGO—Hard To Say I'm Sorry 28-14
  - PAUL McCARTNEY—Take It Away
  - CAMEO—Alligator Woman
  - THE O'JAYS—Your Body's Her With Me B
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
  - KOOL AND THE GANG—Big Fun A

- ### KPLZ-FM—Seattle
- (Greg Cook—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 7-4
  - ★ MICHAEL MARTIN MURPHY—What's Forever For 20-16
  - ★ THE POINTER SISTERS—American Music 9-6
  - ★ BARRY MANLOW—Oh Julie 26-23
  - ★ NICOLETTE LARSON—I Only Want To Be With You 28-24
  - WALTER MURPHY—Theme From E.T. B
  - MICHAEL McDONALD—I Keep Forgettin' B
  - JOE JACKSON—Steppin' Out B
  - JOHN DENVER—Seasons Of The Heart A
  - WILLIE NELSON—Let It Be Me A
  - RONNIE MILSAP—He Got You A

- ### KUBE-FM—Seattle
- (Tom Hutyler—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
  - ★ CHICAGO—Hard To Say I'm Sorry 4-2
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 6-3
  - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 17-13
  - ★ JOHN COUGAR—Jack And Diane 23-19
  - ★ JACKSON BROWNE—Somebody's Baby B
  - ★ RANDY MEISNER—Never Been In Love B
  - ★ ASIA—Only Time Will Tell B
  - ★ ELTON JOHN—Blue Eyes B

- ### KYYX-FM—Seattle
- (Elvin Ichijima—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
  - ★ PAUL McCARTNEY—Take It Away 6-4
  - ★ JOHN COUGAR—Jack And Diane 14-7
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-9
  - MEN AT WORK—Who Can It Be Now 21-12
  - MICHAEL McDONALD—I Keep Forgettin' B
  - TOTO—Make Believe B
  - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
  - PAUL DAVIS—Love Or Let Me Be Lonely B
  - AMERICA—You Could Do Magic B
  - BARRY MANLOW—Oh Julie B
  - SANTANA—Hold On B
  - NICOLETTE LARSON—I Only Want To Be With You B
  - KIM CARNES—Voyeur A
  - QUARTERFLASH—Night Shift A
  - .38 SPECIAL—You Keep Running Away A
  - A FLOCK OF SEAGULLS—I Ran A
  - ROBERTA FLACK—I'm The One A
  - DON HENLEY—Johnny Can't Read X
  - CHRISTOPHER ATKINS—How Can I Live Without Her X
  - MISSING PERSONS—Words X
  - TAME CAIN—Holdin' On X
  - STEVE WINWOOD—Still In The Game X
  - BILLY SQUIER—Emotions In Motion X

- ### THE ALAN PARSONS PROJECT—Eye In The Sky A
- ### WNCI-AM—Columbus
- (Steve Edwards—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
  - ★ KENNY ROGERS—Love Will Turn You Around 6-4
  - ★ THE POINTER SISTERS—American Music 11-7
  - ★ BILL CHAMPLIN—Sara 15-10
  - ★ ELTON JOHN—Blue Eyes 22-11
  - JACKSON BROWNE—Somebody's Baby
  - DONNA SUMMER—Love Is In Control (Finger On The Trigger) A

- ### WXGT-FM—Columbus
- (Teri Mutter—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 17-11
  - ★ JOHN COUGAR—Jack And Diane 24-15
  - ★ THE GO-GO'S—Vacation 20-17
  - ★ JACKSON BROWNE—Somebody's Baby 25-19
  - MICHAEL McDONALD—I Keep Forgettin'
  - KENNY ROGERS—Love Will Turn You Around
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
  - THE ROLLING STONES—Going To A Go Go X
  - EDDIE MONEY—Think I'm In Love X
  - ASIA—Only Time Will Tell X

- ### CKLW-FM—Detroit
- (Rosalee Trombly—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-5
  - ★ THE GAP BAND—You Dropped A Bomb On Me 13-10
  - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 1-1
  - ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 28-29
  - ★ ASIA—Only Time Will Tell 29-21
  - EDDIE MONEY—Think I'm In Love B
  - JOHN COUGAR—Jack And Diane B
  - MARSHALL CRENSHAW—Someday, Someway B
  - SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
  - JUNE NEWTON—Break It To Me Gently A
  - DON HENLEY—Johnny Can't Read A
  - MEN AT WORK—Who Can It Be Now X
  - THE POINTER SISTERS—American Music X
  - JACKSON BROWNE—Somebody's Baby X
  - SANTANA—Hold On X
  - A FLOCK OF SEAGULLS—I Ran X

- ### WDRQ-FM—Detroit
- (Deena Rimmer—MD)
- ★ LESLIE PEARL—If The Love Fits Wear It 17-2
  - ★ THE TIME—777-9311 18-3
  - ★ EVELYN KING—Love Comes Down 24-15
  - ★ GOODIE—Do Something 25-18
  - ★ STACY LATTISAW—Don't Throw It All Away 30-23
  - OZONE—Li'l Suzy
  - ASHFORD & SIMPSON—Love It Away
  - CAMEO—Alligator Woman B
  - YAZOO—Situation A
  - DAZZ BAND—Keep It Live (On The K.I.L.) X
  - STEPHEN MILLS—Last Night X
  - GREENE'S IN—Love Has Come To Me X

- ### WKJJ-FM—Louisville
- (Dave McCann—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
  - ★ PAUL McCARTNEY—Take It Away 6-3
  - ★ CROSBY, STILLS AND NASH—Wasted On The Way 3-2
  - ★ KENNY ROGERS—Love Will Turn You Around 10-6
  - ★ THE POINTER SISTERS—American Music 18-13
  - MICHAEL McDONALD—I Keep Forgettin'
  - NICOLETTE LARSON—I Only Want To Be With You
  - BARRY MANLOW—Oh Julie A
  - CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing/You're All In Need To Get By X
  - JACKSON BROWNE—Somebody's Baby B
  - AMERICA—You Could Do Magic B

- ### WBZZ-FM—Pittsburgh
- (Chuck Tyler—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
  - ★ FRANK ZAPPA—Valley Girls 2-2
  - ★ CHICAGO—Hard To Say I'm Sorry 10-4
  - ★ DAVID HALL AND JOHN DATES—Your Imagination 16-11
  - ★ JOHN COUGAR—Jack And Diane 20-16
  - TOTO—Make Believe
  - MICHAEL McDONALD—I Keep Forgettin'
  - THE ALAN PARSONS PROJECT—Eye In The Sky B
  - JEFFREY OSBORNE—I Really Don't Need No Light B
  - .38 SPECIAL—You Keep Running Away
  - KIM WILDE—Kids In America X
  - MEN AT WORK—Who Can It Be Now X
  - THE POINTER SIST

# Billboard® Singles Radio Action™

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/10/82)

Continued from page 26

## Southwest Region

### ★ PRIME MOVERS

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- PAUL McCARTNEY—Take It Away (Columbia)
- ELTON JOHN—Blue Eyes (Geffen)

### ● TOP ADD ONS

- WILLIE NELSON—Let It Be Me (Columbia)
- BARRY MANILOW—Oh Julie (Arista)
- MARSHALL CRENSHAW—Someday, Someway (Warner Bros.)

### ● BREAKOUTS

- JUICE NEWTON—Break It To Me Gently (Capitol)
- STEVE FORBERT—When You Walk In The Room (Nemperor)

## KHFI-FM—Austin

- ★ MEN AT WORK—Who Can It Be Now 22-17
- ★ ELTON JOHN—Blue Eyes 30-20
- ★ THE GO-GO'S—Vacation 18-12
- ★ JOHN COUGAR—Jack And Diane 21-18
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 26-21
- MICHAEL MARTIN MURPHEY—What's Forever For
- JACKSON BROWNE—Somebody's Baby B
- MICHAEL McDONALD—I Keep Forgettin' B
- RANDY MEISNER—Never Been In Love B
- AMERICA—You Could Do Magic
- 38 SPECIAL—You Keep Running Away
- SANTANA—Hold On A
- JOE COCKER—Up Where You Belong A

## WFM-FM—Baton Rouge

- ★ JOHN COUGAR—Jack And Diane 23-17
- ★ MICHAEL McDONALD—I Keep Forgettin' 27-21
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 8-5
- ★ ASIA—Only Time Will Tell 15-12
- ★ DOLLY PARTON—I Will Always Love You 26-22
- THE GO-GO'S—Vacation
- AMERICA—You Could Do Magic
- THE GAP BAND—You Dropped A Bomb On Me B
- TOTO—Make Believe B
- JUICE NEWTON—Break It To Me Gently A

## KLUV-FM—Dallas

- ★ ELTON JOHN—Blue Eyes 11-9
- ★ ROBERTA FLACK—I'm The One
- ★ NICOLETTE LARSON—I Only Want To Be With You 17-14
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-15
- ★ AMERICA—You Could Do Magic 22-17
- WILLIE NELSON—Let It Be Me
- JACKSON BROWNE—Somebody's Baby
- DIANNE WARWICK—For You A
- JOE COCKER—Up Where You Belong A
- JUICE NEWTON—Break It To Me Gently A

## KINT-FM—El Paso

- JUICE NEWTON—Break It To Me Gently
- KANSAS—Right Away
- NICOLETTE LARSON—I Only Want To Be With You A
- TANE CAIN—Holdin' On B
- PETE TOWNSHEND—Face Dances II B
- DAVID JOHANSON—We've Gotta Get Out Of This Place A
- KIM CARNES—Voyeur A
- THE CLOCKS—A Lot Like You A
- JOSIE COTTON—He Could Be The One A
- ARETHA FRANKLIN—Jump To It A
- DON HENLEY—Johnny Can't Read A
- THE O'JAYS—Your Body's Here With Me A
- RICK JAMES—Hard To Get X
- JOHN DENVER—Seasons Of The Heart X
- GEORGE THOROGOOD—Nobody But Me X

## KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ PAUL McCARTNEY—Take It Away 15-9
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 17-13
- ★ JOHN COUGAR—Jack And Diane 22-17
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 24-18
- 38 SPECIAL—You Keep Running Away B
- MICHAEL McDONALD—I Keep Forgettin' B
- CHRISTOPHER ATKINS—How Can I Love Without Her B
- RANDY MEISNER—Never Been In Love B
- RONNIE MILSAP—He Got You B
- NICOLETTE LARSON—I Only Want To Be With You A
- JUICE NEWTON—Break It To Me Gently A
- MISSING PERSONS—Words X
- THE CLOCKS—She Looks A Lot Like You A
- BLUE STONE—Single Again X
- KIM CARNES—Voyeur A

## KFMK-FM—Houston

- (Kirk Patrick—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
- ★ AIR SUPPLY—Even The Nights Are Better 8-6
- ★ LESLIE PEARL—If The Love Fits Wear It 10-8
- ★ FLEETWOOD MAC—Hold Me 15-10
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 16-11
- BARRY MANILOW—Oh Julie
- THE ALAN PARSONS PROJECT—Eye In The Sky
- PAUL McCARTNEY—Take It Away B
- SYLVIA—Nobody B

## KRLY-FM—Houston

- (Steve Harris—MD)
- THE TIME—77-9311 A
- LARRY GRAHAM—Sooner Or Later A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- THE B.B. AND Q. BAND—Imagination A
- THE GAP BAND—You Dropped A Bomb On Me A
- HERB ALPERT—Route 101 L
- SUNSHINE—Who's Stickin' It X

## KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-3
- ★ PAUL McCARTNEY—Take It Away 13-5
- ★ KENNY ROGERS—Love Will Turn You Around 16-7
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 17-9
- ★ JOHN COUGAR—Jack And Diane 20-13
- ELTON JOHN—Blue Eyes B
- TOTO—Make Believe B
- NICOLLE LARSON—I Only Want To Be With You B
- MICHAEL McDONALD—I Keep Forgettin' B
- RANDY MEISNER—Never Been In Love B
- JUICE NEWTON—Break It To Me Gently A
- ARETHA FRANKLIN—Jump To It A
- KANSAS—Right Away A
- MICHAEL MARTIN MURPHEY—What's Forever For A
- THE GAP BAND—You Dropped A Bomb On Me A
- JOSIE COTTON—He Could Be The One A
- 38 SPECIAL—You Keep Running Away A
- CHRISTOPHER ATKINS—How Can I Live Without Her A

## KIM CARNES—Voyeur A

- RONNIE MILSAP—He Got You X
- TANE CAIN—Holdin' On X
- AMERICA—You Could Do Magic X
- THE CLOCKS—A Lot Like You X
- TORONTO—Your Daddy Don't Know X
- DOLLY PARTON—I Will Always Love You X
- STEVE WINWOOD—Still In The Game X
- MISSING PERSONS—Words X
- TOMMY TUTONE—Which Man Are You X
- LAURA BRANIGAN—Gloria X
- ROBERTA FLACK—I'm The One X

## KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 5-3
- ★ SURVIVOR—Eye Of The Tiger 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 15-8
- ★ PAUL McCARTNEY—Take It Away 17-5
- ★ KENNY ROGERS—Love Will Turn You Around 23-16
- TOTO—Make Believe
- MARSHALL CRENSHAW—Someday, Someway
- ASIA—Only Time Will Tell B
- JACKSON BROWNE—Somebody's Baby B
- MICHAEL McDONALD—I Keep Forgettin' B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B

## WLS-AM—Chicago

- (Dave Denver—MD)
- ★ JOHN COUGAR—Jack And Diane 30-12
- ★ PAUL McCARTNEY—Take It Away 19-15
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 32-18
- ★ EDDIE MONEY—Think I'm In Love 23-19
- ★ CHEAP TRICK—If You Want My Love
- ★ THE POINTER SISTERS—American Music B

## WEZB-FM—New Orleans

- (Jerry Lousseau—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 5-2
- ★ FLEETWOOD MAC—Hold Me 6-4
- ★ THE GO-GO'S—Vacation 10-6
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 18-13
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 23-17
- THE ALAN PARSONS PROJECT—Eye In The Sky
- TOTO—Make Believe
- MICHAEL McDONALD—I Keep Forgettin' B

## WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ ELTON JOHN—Blue Eyes 12-7
- ★ THE POINTER SISTERS—American Music 11-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 16-12
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 19-13
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going 26-21
- STEVE FORBERT—When You Walk In The Room
- AMERICA—You Could Do Magic B
- JEFFREY OSBORNE—I Really Don't Need No Light B
- MICHAEL McDONALD—I Keep Forgettin' B
- HERB ALPERT—Route 101 X
- THE KINGSTON TRIO—Looking For The Sunshine X

## Midwest Region

### ★ PRIME MOVERS

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

### ● TOP ADD ONS

- AMERICA—You Can Do Magic (Capitol)
- NICOLETTE LARSON—I Only Want To Be With You (Warner Bros.)
- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)

### ● BREAKOUTS

- 38 SPECIAL—You Keep Running Away (A&M)
- KIM CARNES—Voyeur (EMI-America)

## KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 10-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-8
- ★ THE GO-GO'S—Vacation 15-10
- ★ PAUL McCARTNEY—Take It Away 16-13
- ★ KENNY ROGERS—Love Will Turn You Around 18-14
- ★ JOHN COUGAR—Jack And Diane B
- ★ EDDIE MONEY—Think I'm In Love B
- ★ MICHAEL McDONALD—I Keep Forgettin' A
- ★ WILLIE NELSON—Let It Be Me A
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ MARSHALL CRENSHAW—Someday, Someway X
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky X
- ★ ASIA—Only Time Will Tell X
- ★ JACKSON BROWNE—Somebody's Baby X
- ★ BILLY IDOL—Hot In The City X
- ★ JOE COCKER—Up Where You Belong X
- ★ DOLLY PARTON—I Will Always Love You X
- ★ KARLA BONOFF—Personally X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

## WLS-AM—Chicago

## WLS-FM—Chicago

- (Dave Denver—MD)
- ★ JOHN COUGAR—Jack And Diane 30-12
- ★ PAUL McCARTNEY—Take It Away 19-15
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 32-18
- ★ EDDIE MONEY—Think I'm In Love 23-19
- ★ CHEAP TRICK—If You Want My Love
- ★ THE POINTER SISTERS—American Music B

## KIOA-AM—Des Moines

- (A.W. Pantaja—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-12
- ★ JACKSON BROWNE—Somebody's Baby 29-21
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-15
- ★ ELTON JOHN—Blue Eyes 21-16
- ★ JOHN COUGAR—Jack And Diane 23-18
- ★ ROBERTA FLACK—I'm The One B
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ AMERICA—You Could Do Magic B
- ★ TANE CAIN—Holdin' On A
- ★ MICHAEL MARTIN MURPHEY—What's Forever For A
- ★ DIANNE WARWICK—For You A
- ★ RANDY MEISNER—Never Been In Love A
- ★ LAURA BRANIGAN—Gloria X
- ★ JOE FAGIN—Younger Days X
- ★ STEVE WINWOOD—Still In The Game X
- ★ NICOLETTE LARSON—I Only Want To Be With You X
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ JOE JACKSON—Steppin' Out X

## KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ MEN AT WORK—Who Can It Be Now 13-9
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 17-15
- ★ PAUL McCARTNEY—Take It Away 25-19
- ★ STEVE WINWOOD—Still In The Game 29-24
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' 30-26
- THE GO-GO'S—Vacation B
- MICHAEL McDONALD—I Keep Forgettin' B
- TOTO—Make Believe B
- TANE CAIN—Holdin' On A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- 38 SPECIAL—You Keep Running Away A
- TORONTO—Your Daddy Don't Know A
- KIM CARNES—Voyeur A
- THE HAWKS—Black And White X
- SPY'S—Don't Run My Life X
- JOE FAGIN—Younger Days X
- KANSAS—Right Away X
- SANTANA—Hold On X
- THE CLOCKS—A Lot Like You X
- MARSHALL CRENSHAW—Someday, Someway X

## WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 8-5
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-10
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 15-14
- ★ EDDIE MONEY—Think I'm In Love 18-17
- ★ QUARTERFLASH—Night Shift 25-20
- MICHAEL McDONALD—I Keep Forgettin' B
- 38 SPECIAL—You Keep Running Away
- KANSAS—Right Away
- TANE CAIN—Holdin' On
- JOHN WAITE—Change X
- PETE TOWNSHEND—Face Dances II X
- RANDY MEISNER—Never Been In Love X

## WNAP-FM—Indianapolis

- (Paul Mendenhall—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 8-5
- ★ PAUL McCARTNEY—Take It Away 15-10
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 10-7
- ★ FLEETWOOD MAC—Hold Me 1-1
- ★ PAUL McCARTNEY—Take It Away 15-11
- ★ THE STEVE MILLER BAND—Abracadabra 5-3
- ★ THE GO-GO'S—Vacation A
- ★ EDDIE MONEY—Think I'm In Love A
- ★ ASIA—Only Time Will Tell A
- ★ JOHN COUGAR—Jack And Diane A

## KBQZ-FM—Kansas City

- (Maja Britton—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ PAUL McCARTNEY—Take It Away 12-8
- ★ KENNY ROGERS—Love Will Turn You Around 21-14
- ★ JOHN COUGAR—Jack And Diane 22-18
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 27-23
- ELTON JOHN—Blue Eyes
- MICHAEL McDONALD—I Keep Forgettin' A
- RANDY MEISNER—Never Been In Love A
- AMERICA—You Could Do Magic A
- TOTO—Make Believe A
- THE CLOCKS—A Lot Like You X

## WISM-AM—Madison

- (Barb Starr—MD)
- ★ AMERICA—You Could Do Magic 13-8
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 18-9
- ★ BILL CHAMPLIN—Sara 19-10
- ★ JOE COCKER—Up Where You Belong 22-15
- ★ JACKSON BROWNE—Somebody's Baby 29-19
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ STEVE FORBERT—When You Walk In The Room A
- ★ CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing/You're All I Need To Get By B
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ SANTANA—Hold On B
- ★ RONNIE MILSAP—He Got You X

## WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 4-1
- ★ FLEETWOOD MAC—Hold Me 10-7
- ★ THE GO-GO'S—Vacation 13-10
- ★ ELTON JOHN—Blue Eyes 17-10
- ★ ASIA—Only Time Will Tell 22-17
- A FLOCK OF SEAGULLS—I Ran
- ROBERTA FLACK—I'm The One A
- DON HENLEY—Johnny Can't Read A
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- THE POINTER SISTERS—American Music B
- JACKSON BROWNE—Somebody's Baby B
- SANTANA—Hold On B
- JOSIE COTTON—He Could Be The One X
- TOTO—Make Believe X
- QUEEN—Calling All Girls X
- APRIL WINE—Enough Is Enough X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X

## WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ EDDIE MONEY—Think I'm In Love B
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go X
- ★ GENESIS—Paperlate X
- ★ MEN AT WORK—Who Can It Be Now X
- ★ ASIA—Only Time Will Tell
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- ★ TOTO—Make Believe A

## KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ THE POINTER SISTERS—American Music 14-11
- ★ JACKSON BROWNE—Somebody's Baby 21-14
- ★ EDDIE MONEY—Think I'm In Love 19-15
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 20-16
- ★ BARRY MANILOW—Oh Julie 22-18
- THE ALAN PARSONS PROJECT—Eye In The Sky
- MICHAEL McDONALD—I Only Want To Be With You
- MICHAEL MARTIN MURPHEY—What's Forever For X
- JOHN COUGAR—Jack And Diane X
- AMERICA—You Could Do Magic X

## WLOL-FM—Minneapolis

- (Phil Huston—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 10-5
- ★ MEN AT WORK—Who Can It Be Now 20-16
- ★ JOHN COUGAR—Jack And Diane 26-21
- ★ ASIA—Only Time Will Tell 28-23
- ★ STEVE WINWOOD—Still In The Game 30-25
- 38 SPECIAL—You Keep Running Away

## KSLQ-FM—St. Louis

- (Johnnie King—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ AIR SUPPLY—Even The Nights Are Better 5-2
- ★ DARYL HALL AND JOHN OATES—Your Imagination 19-15
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 25-17
- ★ ASIA—Only Time Will Tell 26-18
- JOHN COUGAR—Jack And Diane
- AMERICA—You Could Do Magic

## Northeast Region

### ★ PRIME MOVERS

- ELTON JOHN—Blue Eyes (Geffen)
- THE STEVE MILLER BAND—Abracadabra (Capitol)
- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)

### ● TOP ADD ONS

- AMERICA—You Can Do Magic (Capitol)
- ROBERTA FLACK—I'm The One (Atlantic)
- SANTANA—Hold On (Columbia)

### ● BREAKOUTS

- ZAPP—Dance Floor (Warner Bros.)
- 38 SPECIAL—You Keep Running Away (A&M)
- JUICE NEWTON—Break It To Me Gently (Capitol)

## WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 9-7
- ★ THE GO-GO'S—Vacation 13-10
- ★ ASIA—Only Time Will Tell 20-16
- ★ JOHN COUGAR—Jack And Diane 23-18
- BILLY IDOL—Hot In The City
- QUARTERFLASH—Night Shift
- RANDY MEISNER—Never Been In Love B
- AMERICA—You Could Do Magic A
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- A FLOCK OF SEAGULLS—I Ran

## WTRY-AM—Albany

- (Bill Cahill—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 14-7
- ★ ELTON JOHN—Blue Eyes 19-16
- ★ ASIA—Only Time Will Tell 25-20
- ★ JOHN COUGAR—Jack And Diane 16-9
- RANDY MEISNER—Never Been In Love
- SANTANA—Hold On
- TOTO—Make Believe B
- MEN AT WORK—Who Can It Be Now B
- JUICE NEWTON—Break It To Me Gently B
- AMERICA—You Could Do Magic X

(Continued on page 28)

# COMING TO YOUR PLACE THIS WEEK!!!



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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/10/82)

Continued from page 27

### WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-14
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 22-16
- ★ FLEETWOOD MAC—Hold Me 26-20
- ★ LOVERBOY—The Lucky Ones 27-21
- ★ BILLY IDOL—Hot In The City 28-22
- ★ JOHN COUGAR—Jack And Diane B
- ★ JOAN JETT AND THE BLACK HEARTS—Do You Wanna Touch Me B
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ BILLY SQUIER—Emotions In Motion B
- ★ AMERICA—You Could Do Magic A
- ★ TOTO—Make Believe A
- ★ SANTANA—Hold On A
- ★ JERRY REED—She Got The Goldmine (I Got The Shaft) A
- ★ THE GAP BAND—You Dropped A Bomb On Me A
- ★ JUICE NEWTON—Break It To Me Gently A

### WGUW-AM—Bangor

- (Jim Randall—MD)
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 2-1
- ★ FLEETWOOD MAC—Hold Me 6-2
- ★ THE STEVE MILLER BAND—Abracadabra 10-4
- ★ MEN AT WORK—Who Can It Be Now 21-12
- ★ EVELYN KING—Love Come Down B
- ★ THE HUMAN LEAGUE—Love Action A
- ★ THE CLOCKS—A Lot Like You A
- ★ SPYS—Don't Run My Life A
- ★ WALTER MURPHY—Theme From E.T. A
- ★ SANTANA—Hold On A
- ★ QUARTERFLASH—Night Shift A
- ★ LAURA BRANIGAN—Gloria B
- ★ EDDIE MONEY—Think I'm In Love B
- ★ ASIA—Only Time Will Tell B
- ★ JOE JACKSON—Steppin' Out B
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy B
- ★ CARLY SIMON—Why B
- ★ BILLY SQUIER—Emotions In Motion B
- ★ GREG GIDDY—Into My Love B
- ★ JACKSON BROWNE—Somebody's Baby X
- ★ MICHAEL McDONALD—I Keep Forgettin' X
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X
- ★ RANDY MEISNER—Never Been In Love X

### WIGY-FM—Bath

- (Willie Mitchell—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-5
- ★ CHICAGO—Hard To Say I'm Sorry 15-7
- ★ JOHN COUGAR—Jack And Diane 23-12
- ★ BILLY SQUIER—Emotions In Motion 27-17
- ★ STEVE WORNER—Do I Do B
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- ★ TOTO—Make Believe B
- ★ JACKSON BROWNE—Somebody's Baby X
- ★ QUEEN—Calling All Girls X
- ★ 38 SPECIAL—You Keep Running Away X
- ★ URAM HEEP—That's The Way That It Is X
- ★ MISSING PERSONS—Words X
- ★ AMERICA—You Could Do Magic X
- ★ WALTER MURPHY—Theme From E.T. A
- ★ RANDY MEISNER—Never Been In Love A
- ★ PAUL DAVIS—Love Or Let Me Be Lonely A
- ★ MICHAEL MARTIN MURPHEY—What's Forever For A
- ★ SANTANA—Hold On A
- ★ TANE CAIN—Holdin' On
- ★ JUICE NEWTON—Break It To Me Gently A

### WVBF-FM—Boston

- (Reg Johns—MD)
- ★ JEFFREY OSBORNE—I Really Don't Need No Light A
- ★ BOBBY VINTON—It Hurts To Be In Love A

### WXKS-FM—Boston

- (Joey Carvello—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 6-1
- ★ FLEETWOOD MAC—Hold Me 12-5
- ★ MEN AT WORK—Who Can It Be Now 13-6
- ★ HOWARD JOHNSON—So Fine 23-16
- ★ JOE JACKSON—Steppin' Out 27-21
- ★ EVELYN KING—Love Come Down B
- ★ THE CLASH—Rock The Casbah B
- ★ QUARTERFLASH—Night Shift B
- ★ ZAPP—Dance Floor B
- ★ THE FOUR TOPS—Sad Hearts A
- ★ JOSIE COTTON—He Could Be The One A
- ★ DURAN DURAN—Hungry Like A Wolf A
- ★ JOHN SCHNEIDER—In The Driver's Seat X
- ★ STACY LATTISAW—Don't Throw It All Away X
- ★ HERB ALPERT—Route 101 X
- ★ SPYS—Don't Run My Life X
- ★ SCORPIONS—No One Like You X
- ★ TOTO—Make Believe X
- ★ SANTANA—Hold On X
- ★ VIDEOE—Thang X

### WBNF-FM—Buffalo

- (Roger Christian—MD)
- ★ MEN AT WORK—Who Can It Be Now 28-13
- ★ EDDIE MONEY—Think I'm In Love 20-14
- ★ ELTON JOHN—Blue Eyes 25-18
- ★ MARSHALL CRENshaw—Someday, Someway 34-23
- ★ JACKSON BROWNE—Somebody's Baby 37-25
- ★ AMERICA—You Could Do Magic K/A
- ★ ROBERTA FLACK—I'm The One K/A
- ★ SANTANA—Hold On A
- ★ 38 SPECIAL—You Keep Running Away A
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- ★ TANE CAIN—Holdin' On A

### WKBW-AM—Buffalo

- (John Summers—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 5-2
- ★ ELTON JOHN—Blue Eyes 16-12
- ★ NICOLETTE LARSON—I Only Want To Be With You 28-23
- ★ JACKSON BROWNE—Somebody's Baby
- ★ AMERICA—You Could Do Magic

### WTSN-AM—Dover

- (Jim Sebastian—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ FLEETWOOD MAC—Hold Me 2-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 3-3

### WTSN-AM—Dover

- (Jefferson Ward—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 6-5
- ★ PAUL McCARTNEY—Take It Away 7-6
- ★ JUICE NEWTON—Break It To Me Gently
- ★ WILLIE NELSON—Let It Be Me
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ ASIA—Only Time Will Tell A
- ★ RANDY MEISNER—Never Been In Love A
- ★ CHRISTOPHER ATKINS—How Can I Live Without Her A
- ★ AMERICA—You Could Do Magic B
- ★ MARSHALL CRENshaw—Someday, Someway B
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ WALTER MURPHY—Theme From E.T. X
- ★ ANNE MURRAY—Hey Baby X
- ★ DIONNE WARWICK—For You X

### WTIC-FM—Hartford

- (Rick Donohue—MD)

- ★ THE GO-GO'S—Vacation 11-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-10
- ★ PAUL McCARTNEY—Take It Away 15-12
- ★ ARETHA FRANKLIN—Jump To It 30-25
- ★ KENNY ROGERS—Love Will Turn You Around 20-16
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky K/A
- ★ MEN AT WORK—Who Can It Be Now K/A
- ★ RANDY MEISNER—Never Been In Love A

### WBLI-FM—Long Island

- (Bill Terry—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ AIR SUPPLY—Even The Nights Are Better 5-4
- ★ CHICAGO—Hard To Say I'm Sorry 7-6
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-8
- ★ JOHN COUGAR—Hurts So Good 12-9
- ★ AMERICA—You Could Do Magic
- ★ ELTON JOHN—Blue Eyes
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going B
- ★ JACKSON BROWNE—Somebody's Baby A

### WFEA-AM (13 FEA)—Manchester

- (Keith Lomire—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-16
- ★ ELTON JOHN—Blue Eyes 22-17
- ★ DARYL HALL AND JOHN OATES—Your Imagination 17-13
- ★ AMERICA—You Could Do Magic B
- ★ ROBERTA FLACK—I'm The One A

### WKCI-FM—New Haven

- (Danny Lyons—MD)
- ★ PAUL McCARTNEY—Take It Away 12-10
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-11
- ★ KENNY ROGERS—Love Will Turn You Around 17-12
- ★ JACKSON BROWNE—Somebody's Baby 28-21
- ★ AMERICA—You Could Do Magic
- ★ MICHAEL MARTIN MURPHEY—What's Forever For
- ★ RANDY MEISNER—Never Been In Love
- ★ FRED PARRIS AND THE SATINS—I'll Be Seeing You B

### WKTU-FM—New York City

- (Michael Ellis—MD)
- ★ YAZOO—Situation 15-10
- ★ THE STEVE MILLER BAND—Abracadabra 21-12
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not 3-2
- ★ STACY LATTISAW—Don't Throw It All Away 9-8
- ★ THE GO-GO'S—Vacation
- ★ ZAPP—Dance Floor
- ★ ATLANTIC STAR—Let's Get Closer A
- ★ DAVID MCPHERSON—You Can't Stop! A
- ★ EVELYN KING—Love Come Down B
- ★ SHADES OF LOVE—Keep In Touch (Body To Body) B
- ★ RAY PARKER JR.—Let Me Go B

### WHEB-FM—Portsmouth

- (Rick Dean—MD)
- ★ PAUL McCARTNEY—Take It Away 14-10
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 19-15
- ★ ELTON JOHN—Blue Eyes 21-16
- ★ JOHN COUGAR—Jack And Diane 23-17
- ★ JACKSON BROWNE—Somebody's Baby 28-19
- ★ ASIA—Only Time Will Tell B
- ★ MEN AT WORK—Who Can It Be Now B
- ★ MARSHALL CRENshaw—Someday, Someway B
- ★ RANDY MEISNER—Never Been In Love A
- ★ AMERICA—You Could Do Magic A
- ★ MICHAEL McDONALD—I Keep Forgettin' A
- ★ PAUL DAVIS—Love Or Let Me Be Lonely X

### WPRO-FM—Providence

- (Gary Berkowitz—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-4
- ★ PAUL McCARTNEY—Take It Away 9-6
- ★ FLEETWOOD MAC—Hold Me 10-7
- ★ DONNA SUMMER—Love Is In Control 12-10
- ★ THE POINTER SISTERS—American Music 12-9
- ★ ELTON JOHN—Blue Eyes B
- ★ JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going B
- ★ MISSING PERSONS—Words B
- ★ ARETHA FRANKLIN—Jump To It
- ★ ALAN PARSONS PROJECT—Eye In The Sky
- ★ MEN AT WORK—Who Can It Be Now
- ★ JOHN COUGAR—Jack And Diane X
- ★ JOHN SCHNEIDER—In The Driver's Seat X

### WBBF-FM—Rochester

- (Mike Vickers—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky

## Mid-Atlantic Region

### ★ PRIME MOVERS

- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)

### ● TOP ADD ONS

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- MISSING PERSONS—Words (Capitol)
- AMERICA—You Can Do Magic (Capitol)

### ● BREAKOUTS

- KIM CARNES—Voyeur (EMI-America)

### WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ BILL CHAMPLIN—Sara 27-18
- ★ NICOLETTE LARSON—I Only Want To Be With You 28-19
- ★ THE POINTER SISTERS—American Music 20-15
- ★ MICHAEL MURPHY—What's Forever For 23-16
- ★ JACKSON BROWNE—Somebody's Baby 29-22
- ★ STEVE MILLER BAND—Abracadabra
- ★ AMERICA—You Could Do Magic B
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ JUICE NEWTON—Break It To Me Gently
- ★ KIM CARNES—Voyeur
- ★ SANTANA—Hold Me
- ★ BARRY MANLOW—Oh Julie
- ★ RONNIE MILSAP—He Got You B
- ★ TOTO—Rosanna X
- ★ DOLLY PARTON—I Will Always Love You X
- ★ HEART—This Man Is Mine X

- ★ RONNIE MILSAP—Any Day Now X
- ★ NEIL DIAMOND—Be Mine Tonight X
- ★ STEVIE NICKS—After The Glitter Fades X

### WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 12-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-9
- ★ JOHN COUGAR—Jack And Diane 19-12
- ★ 38 SPECIAL—You Keep Running Away 37-29
- ★ MICHAEL McDONALD—I Keep Forgettin'
- ★ RANDY MEISNER—Never Been In Love
- ★ LAURA BRANIGAN—Gloria B
- ★ MISSING PERSONS—Words B
- ★ KIM WILDS—Kids In America B
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ KIM CARNES—Voyeur A
- ★ JOE JACKSON—Steppin' Out A
- ★ TANE CAIN—Holdin' On A
- ★ B. E. TAYLOR—Never Hold Back X
- ★ QUARTERFLASH—Night Shift X
- ★ SPYS—Don't Run My Life X
- ★ RONNIE MILSAP—He Got You X
- ★ THE DUKE'S—Mystery Girl X
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going X
- ★ FRANKIE AND THE KNOCKOUTS—Morning Sun X
- ★ GEORGE THOROGOOD—Nobody But Me X
- ★ STEVE WINWOOD—Still In The Game X
- ★ CHRISTOPHER ATKINS—How Can I Live Without Her X
- ★ TORONTO—Your Daddy Don't Know X
- ★ THE CLASH—Should I Stay Or Should I Go X
- ★ BILLY SQUIER—Emotions In Motion X

### WFEA-AM (13 FEA)—Manchester

- (Keith Lomire—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-16
- ★ ELTON JOHN—Blue Eyes 22-17
- ★ DARYL HALL AND JOHN OATES—Your Imagination 17-13
- ★ AMERICA—You Could Do Magic B
- ★ ROBERTA FLACK—I'm The One A

### WYRE-AM—Annapolis

- (Mike O'Meara—MD)
- ★ PAUL McCARTNEY—Take It Away 12-10
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-11
- ★ KENNY ROGERS—Love Will Turn You Around 17-12
- ★ JACKSON BROWNE—Somebody's Baby 28-21
- ★ AMERICA—You Could Do Magic
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ HERB ALPERT—Route 101 B
- ★ THE DUKE'S—Mystery Girl B
- ★ 38 SPECIAL—You Keep Running Away A
- ★ WALTER MURPHY—Theme From E.T. A
- ★ TOTO—Make Believe A
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ MISSING PERSONS—Works X
- ★ JERRY REED—She Got The Goldmine (I Got The Shaft) X

### WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 9-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 11-8
- ★ JOHN COUGAR—Jack And Diane 20-15
- ★ KENNY ROGERS—Love Will Turn You Around 22-17
- ★ ELTON JOHN—Blue Eyes 23-19
- ★ AMERICAN—You Could Do Magic
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- ★ TOTO—Make Believe B
- ★ RANDY MEISNER—Never Been In Love B
- ★ MICHAEL MARTIN MURPHEY—What's Forever For B
- ★ ROBERTA FLACK—I'm The One A
- ★ TANE CAIN—Holdin' On X
- ★ 38 SPECIAL—You Keep Running Away A

### WCAU-FM—Philadelphia

- (Scott Richards—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-7
- ★ ROBERTA FLACK—I'm The One 18-12
- ★ ELTON JOHN—Blue Eyes 13-10
- ★ HERB ALPERT—Route 101 18-13
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 20-15
- ★ JOE COCKER—Up Where You Belong
- ★ WILLIE NELSON—Let It Be Me
- ★ DIANNE WARWICK—For You A
- ★ AMERICA—You Could Do Magic B
- ★ WALTER MURPHY—Theme From E.T. B
- ★ RONNIE MILSAP—He Got You B
- ★ JOHN DERVER—Seasons Of The Heart B

### WFBF-AM—Baltimore

- (Andy Szulinski—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 4-1
- ★ FLEETWOOD MAC—Hold Me 3-3
- ★ KENNY ROGERS—Love Will Turn You Around 7-6
- ★ LAURA BRANIGAN—Gloria 9-8
- ★ THE POINTER SISTERS—American Music 12-9
- ★ AMERICA—You Could Do Magic
- ★ GLEN FREY—The One You Love
- ★ WALTER MURPHY—Theme From E.T. B
- ★ JOE COCKER—Up Where You Belong A
- ★ SYLVIA—Nobody A
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye A
- ★ RONNIE MILSAP—He Got You X

### WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 2-2
- ★ JOHN COUGAR—Jack And Diane 8-5
- ★ CROSBY, STILLS AND NASH—12-6
- ★ JERRY REED—She Got The Goldmine (I Got The Shaft) 18-7
- ★ KIM CARNES—Voyeur
- ★ SANTANA—Hold On
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy B
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ RANDY MEISNER—Never Been In Love B
- ★ PAUL DAVIS—Love Or Let Me Be Lonely A
- ★ ROBERTA FLACK—I'm The One A
- ★ QUARTERFLASH—Night Shift A
- ★ GLEN FREY—The One You Love A
- ★ JOE FAGIN—Younger Days X
- ★ FRANKIE AND THE KNOCKOUTS—Morning Sun X
- ★ MISSING PERSONS—Words X
- ★ MARSHALL CRENshaw—Someday, Someway X
- ★ JOE COCKER—Up Where You Belong X
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ AMERICA—You Could Do Magic X
- ★ SPYS—Don't Run My Life X
- ★ TOTO—Make Believe X
- ★ STEVE WINWOOD—Still In The Game X
- ★ 38 SPECIAL—You Keep Running Away X

### WCCF-FM—Erie

- (L.J. Sanford—MD)
- ★ FRANK ZAPPA—Valley Girls 13-6
- ★ THE STEVE MILLER BAND—Abracadabra 14-8
- ★ ALDO NOVA—Foolin' Yourself 15-10
- ★ JOHN COUGAR—Jack And Diane 20-11
- ★ JOURNEY—Only Solutions 32-22
- ★ MELISSA MANCHESTER—You Should Hear How She Talks
- ★ KANSAS—Right Away
- ★ 38 SPECIAL—You Keep Running Away B
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- ★ JEFFREY OSBORNE—I Really Don't Need No Light B
- ★ MICHAEL McDONALD—I Keep Forgettin' A

- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky A
- ★ SYLVIA—Nobody A
- ★ ELTON JOHN—Blue Eyes X
- ★ VAN HALEN—Secrets X
- ★ TORONTO—Your Daddy Don't Know X
- ★ CROSBY, STILLS AND NASH—Southern Cross X

### WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ MICHAEL MARTIN MURPHEY—What's Forever For A
- ★ AMERICA—You Could Do Magic A

### WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 8-1
- ★ PAUL McCARTNEY—Take It Away 4-2
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 10-6
- ★ ROBERTA FLACK—I'm The One 11-7
- ★ B. E. TAYLOR—Never Hold Back X
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 13-8
- ★ KIM CARNES—Voyeur
- ★ JUICE NEWTON—Break It To Me Gently
- ★ BARRY MANLOW—Oh Julie B
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- ★ STEVE WINWOOD—Still In The Game B
- ★ JOSIE COTTON—He Could Be The One A
- ★ CARBON—I Need You A
- ★ THE GAP BAND—You Dropped A Bomb On Me A
- ★ DON HEWLEY—Johnny Can't Read A
- ★ JERRY REED—She Got The Goldmine (I Got The Shaft) X
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
- ★ SHOOTING STAR—Where You Gonna Flash X
- ★ WILLIE NELSON—Let It Be Me X
- ★ GEORGE THOROGOOD—Nobody But Me X
- ★ SANTANA—Hold On X
- ★ TANE CAIN—Holdin' On X
- ★ RONNIE MILSAP—He Got You X
- ★ QUARTERFLASH—Night Shift X

### WQRK-FM—Norfolk

- (Bruce Garroway—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 21-8
- ★ KENNY ROGERS—Love Will Turn You Around 16-9
- ★ THE STEVE MILLER BAND—Abracadabra 6-10
- ★ JOHN COUGAR—Jack And Diane 17-11
- ★ ASIA—Only Time Will Tell 24-15
- ★ THE GAP BAND—You Dropped A Bomb On Me B
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ AMERICA—You Could Do Magic B
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ WALTER MURPHY—Theme From E.T. B
- ★ JUICE NEWTON—Break It To Me Gently
- ★ SANTANA—Hold On A
- ★ RANDY MEISNER—Never Been In Love A
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- ★ KOOL & THE GANG—Big Fun A
- ★ KIM CARNES—Voyeur A

### WCAU-FM—Philadelphia

- (Elaine Del Ciarro—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 25-12
- ★ MISSING PERSONS—Words 34-25
- ★ MEN AT WORK—Who Can It Be Now 43-29
- ★ JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going
- ★ MICHAEL McDONALD—I Keep Forgettin'
- ★ JACKSON BROWNE—Somebody's Baby
- ★ AMERICA—You Can Do Magic
- ★ STEVE WINWOOD—Still In The Game
- ★ TOTO—Make Believe
- ★ BILLY SQUIER—Emotions In Motion

### WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 13-7
- ★ ASIA—Only Time Will Tell 18-14
- ★ THE CLASH—Should I Stay Or Should I Go 20-16
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 25-19
- ★ JOHN COUGAR—Jack And Diane 26-22
- ★ MICHAEL McDONALD—I Keep Forgettin'
- ★ 38 SPECIAL—You Keep Running Away
- ★ GLEN FREY—The One You Love A
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- ★ MEN AT WORK—Who Can It Be Now B
- ★ TOTO—Make Believe B
- ★ SPYS—Don't Run My Life B
- ★ FLEETWOOD MAC—Gypsy B
- ★ JACKSON BROWNE—Somebody's Baby B
- ★ EDIE MOONEY—Shakin' X
- ★ DICKY GOODMAN—Hey E.T. X
- ★ CROSBY, STILLS AND NASH—Southern Cross X

### WPGC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 14-8
- ★ FLEETWOOD MAC—Hold Me 4-3
- ★ KENNY ROGERS—Love Will Turn You Around 7-4
- ★ ELTON JOHN—Blue Eyes 19-12

## Southeast Region

### ★ PRIME MOVERS

- JOHN COUGAR—FJACK And Diane (Riva/Mercury)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

### ● TOP ADD ONS

- HUEY LEWIS AND THE NEWS—Workin' For A Livin' (Chrysalis)
- STEVE WINWOOD—Still In The Game (Island)
- SANTANA—Hold On (Columbia)

### ● BREAKOUTS

- KIM CARNES—Voyeur (EMI-America)
- 38 SPECIAL—You Keep Running Away (A&M)
- KOOL AND THE GANG—Big Fun (De-Lite)

### WANS-FM—Anderson

- (Bill/Sam Church—MD)
- ★ ASIA—Only Time Will Tell 12-3
- ★ JOHN COUGAR—Jack And Diane 16-12
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ CHEAP TRICK—If You Want My Love 17-13
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 22-14
- ★ 38 SPECIAL—You Keep Running Away
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- ★ TANE CAIN—Holdin

# Singles Radio Action™

• Continued from page 28

- MICHAEL MARTIN MURPHEY—What's Forever For 31-24
- KENNY ROGERS—Love Will Turn You Around 19-13
- PAUL McCARTNEY—Take It Away 14-8
- ELTON JOHN—Blue Eyes 14-8
- BERTIE HIGGINS—Port O Call A

## WQUT-FM—Johnson City

- (Dave Adams—MD)
- CHICAGO—Hard To Say I'm Sorry 3-1
  - GLENN FREY—I Found Somebody 12-8
  - ELTON JOHN—Blue Eyes 18-15
  - THE POINTER SISTERS—American Music 20-17
  - THE ALAN PARSONS PROJECT—Eye In The Sky 23-19
  - TOTO—Make Believe
  - RANDY MEISNER—Never Been In Love
  - JACKSON BROWNE—Somebody's Baby B
  - MEN AT WORK—Who Can It Be Now B
  - SANTANA—Hold On A
  - QUARTERFLASH—Night Shift A
  - STEVE WINWOOD—Still In The Game X
  - CHRISTOPHER ATKINS—How Can I Live Without Her X
  - THE GAP BAND—You Dropped A Bomb On Me X
  - 38 SPECIAL—You Keep Running Away X
  - MICHAEL McDONALD—I Keep Forgettin' X
  - HERB ALPERT—Route 101 X
  - QUEEN—Calling All Girls X

## WOKI-FM—Knoxville

- (Gary Adkins—MD)
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
  - THE GO-GO'S—Vacation 5-4
  - JOHN COUGAR—Jack And Diane 9-5
  - MELISSA MANCHESTER—You Should Hear How She Talks 13-7
  - EDDIE MONEY—Think I'm In Love 12-8
  - JUICE NEWTON—Break It To Me Gently
  - GLENN FREY—The One You Love
  - SANTANA—Hold On B
  - 38 SPECIAL—You Keep Running Away B
  - NICOLETTE LARSON—I Only Want To Be With You B
  - RONNIE MILSAF—He Got You B
  - ROBERTA FLACK—I'm The One B
  - TANE CAIN—Holdin' On A
  - KIM CARNES—Voyeur
  - MICHAEL MARTIN MURPHEY—What's Forever For A
  - THE FOUR TOPS—Sad Hearts A
  - JOE COCKER—Up Where You Belong A
  - CHRISTOPHER ATKINS—How Can I Live Without Her X
  - JERRY REED—She Got The Goldmine (I Got The Shaft) X
  - SPYS—Don't Run My Life X

## WMC-FM (FM-100)—Memphis

- (Tom Prestigiacomo—MD)
- PAUL McCARTNEY—Take It Away 14-7
  - JEFFREY OSBORNE—I Really Don't Need No Light 15-8
  - RICK SPRINGFIELD—What Kind Of Fool Am I 13-6
  - MICHAEL McDONALD—I Keep Forgettin' 23-20
  - RANDY MEISNER—Never Been In Love
  - 38 SPECIAL—You Keep Running Away
  - LAURA BRANIGAN—Gloria B
  - MELISSA MANCHESTER—You Should Hear How She Talks 13-7
  - NICOLETTE LARSON—I Only Want To Be With You A
  - GLENN FREY—The One You Love A
  - FRANKIE AND THE KNOCKOUTS—Morning Sun X
  - JOE JACKSON—Steppin' Out X
  - TOTO—Make Believe X
  - MEN AT WORK—Who Can It Be Now X
  - THE FOUR TOPS—Sad Hearts X

## WHYI-FM—Miami

- (Colleen Cassidy—MD)
- MELISSA MANCHESTER—You Should Hear How She Talks 16-9
  - CHICAGO—Hard To Say I'm Sorry 10-6
  - DICKY GOODMAN—Hey E.T. 22-12
  - THE GO-GO'S—Vacation 18-13
  - A FLOCK OF SEAGULLS—I Ran 25-19
  - JOHN COUGAR—Jack And Diane
  - KOOL AND THE GANG—Big Fun
  - LAURA BRANIGAN—Gloria B
  - JERMAINE JACKSON—Let Me Tickle Your Fancy B
  - PAUL McCARTNEY—Take It Away A
  - SANTANA—Hold On A
  - BILLY IDOL—Hot In The City X
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
  - THE GAP BAND—You Dropped A Bomb On Me X
  - SCOTT BAJO—What Was In That Kiss X
  - DONNA SUMMER—Living In America X
  - JOSIE COTTON—He Could Be The One X

## WINZ-FM—Miami

- (Johnny Dolan—MD)
- THE MOTELS—Only The Lonely 11-7
  - DAZZ BAND—Let It Whip 13-11
  - DONNA SUMMER—Love Is In Control (Finger On The Trigger) 15-12
  - DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going 17-13
  - MEN AT WORK—Who Can It Be Now 19-18
  - LAURA BRANIGAN—Gloria
  - A FLOCK OF SEAGULLS—I Ran
  - ASIA—Only Time Will Tell B
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
  - JERMAINE JACKSON—Let Me Tickle Your Fancy X
  - BILLY IDOL—Hot In The City X
  - CHEAP TRICK—She's Tight X
  - ZAPP—Dance Floor X
  - HUMAN LEAGUE—Love Action X
  - THE GAP BAND—You Dropped A Bomb On Me X

## WHYY-FM—Montgomery

- (Neil Harrison—MD)
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
  - DONNA SUMMER—Love Is In Control (Finger On The Trigger) 12-8
  - KIM WILDE—Kids In America 19-16
  - JOHN COUGAR—Jack And Diane 21-17
  - MICHAEL McDONALD—I Keep Forgettin' 30-26
  - THE GAP BAND—You Dropped A Bomb On Me
  - KIM CARNES—Voyeur
  - RANDY MEISNER—Never Been In Love A
  - DOLLY PARTON—I Will Always Love You A
  - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
  - AMERICA—You Could Do Magic B
  - TOTO—Make Believe B
  - CHRISTOPHER ATKINS—How Can I Live Without Her
  - BARRY MANILOW—Oh Julie X
  - WALTER MURPHY—Theme From E.T. X
  - BERTIE HIGGINS—Port O Call X
  - 707—Mega Force X
  - RAY PARKER JR.—Let Me Go X
  - ROBERTA FLACK—I'm The One X
  - STEVE WINWOOD—Still In The Game X

• Continued from page 18

tional music director for the Mack Sanders stations. The group operates WJRB/WJKZ Nashville, WVOK/WRKK Birmingham, WNOX Knoxville and has applied to purchase WYSH Clinton, Tenn. Bozeman was music director for WJRB.

Kim Reis exits Labor Day as director of promotions at WPLJ New York to become assistant creative services director for WABC-TV New York. No replacement has been named. . . . Paul Hennings is retiring as host of the morning show on WTAR Norfolk, Va. in October. He has been with the station 22 years. No replacement has been named.

\*\*\*

Ralph Sanabria is named music director of WPAT-AM-FM Clifton, N.J., which recently dropped the Schulke format. Sanabria, who was music director of WPAT for nine years prior to joining Schulke Radio Productions three years ago, will help the stations produce their own beautiful music programming. . . . Bob Barnes-Watts, air personality at KBEQ-FM Kansas City, is co-hosting Leisure Features Syndicate's "Cinema Screen 5," a five minute program offered five times a week beginning this fall. The show features news, reviews and interviews for moviegoers. . . . Shana, mid-morning personality at KLOS Los Angeles, is the host of "Rock ON-TV," a new rock series simulcast by KLOS and ON-TV. The 30-minute magazine-style music program runs every other Saturday.

\*\*\*

Jack Anderson joins KFRC San Francisco in the noon to 4 p.m. slot. He has worked at a number of sta-

## Classical Boom

• Continued from page 24

maintenance of contemporaneous records of public interest involvement. These may be vital to fend off license challenges, he warned.

Lee Hanson of WQRS in Detroit was elected the new president of CMBA, along with Tim Davidson of KING, Seattle, 1st vice president; Ed Koepke, KVOD, Denver, 2nd vice president; Warren Bodow, WQXR, New York, treasurer; and Steve Shepherd, KLEF, Houston, secretary.

tions, including WKTO Pittsburgh, WKBW Buffalo, WKYC Cleveland, KFI Los Angeles and KTNQ Los Angeles. . . . Bernie Kimble is named program director and afternoon personality at WSYR-FM (94 Rock) Syracuse. He held similar posts at WCMF Rochester, N.Y. Also at

## See Delay For AM Stereo Unit

• Continued from page 18

Kahn system," David points out. "We spoke to dozens of radio stations, and 50% of them want Kahn, while the others are divided between the other four systems. AM stereo is in much demand because AM radio has really been taking it on the chin."

David believes that in many areas, such as Dallas, AM stereo reception would be even better than FM stereo.

Leonard Kahn, president of Kahn Communications of Garden City, N.Y., explains that he's found it difficult to get delivery on integrated circuits for his AM stereo system. "We still don't have a firm date," he says, "but we now have a new approach that we think will be satisfactory."

Kahn has been talking to suppliers both in the U.S. and Japan about supplying ICs. "We're doing everything we know to move, and we expect a supply from a number of sources very quickly."

Mura manufactures its radios in Hong Kong. The company decided to go with the Kahn-Hazeltine system for AM stereo last fall, when the FCC threw the decision open to the marketplace.

The new AM stereo/FM stereo unit will retail for about \$50. Mura president George Hardy says that personal stereo units are the company's specialty; he claims Mura sells more in that area than Sony. (The Mura Hi-Stepper III AM/FM stereo radio with headphones sells for \$34.95.) There are no plans for an AM-stereo-only unit.

Says Hardy, "AM stations want to bring back the youth audience, and they see stereo as their vehicle. That makes promotion one of the most attractive elements of going into AM stereo for us." Mura is discussing various promotions with radio stations: free airing of ads, giveaways and walk-in promotions with retailers.

WSYR-AM-FM, Tim Kuhl is named promotion director. He was promotion and marketing director at WNDR Syracuse. . . . Larry Scott, formerly with KLAC Los Angeles and KRLD Dallas, now hosts the Interstate Road Show on KWKH Shreveport. . . . Jerry Blavat, long-time radio/tv DJ in the Philadelphia area, has a new noon show playing oldies at WKXW Trenton. . . . WSKY Asheville, N.C. music director Dave Jorgenson is hosting the station's World Wide Wrestling Day Sept. 12.

\*\*\*

Mark Zegan joins KIFM San Diego in the overnight slot. He was music director and morning man at WAUR-FM Aurora/Chicago. . . .

Bill Clark is on the 2 to 7 p.m. shift at KLVI Beaumont, Tex. He was at KYKR Port Arthur, Tex. . . . John Duncan is named to the newly created post of director of marketing for WQFM Milwaukee. He has done programming stints at KPRI San Diego, WABX Detroit and WAAF Worcester, Mass. . . . Kris O'Kelley joins WBAM-FM Montgomery, Ala. as program director. He was at WZGC (Z-93) Atlanta. . . . Stephen Rabow is named program director for YESCO/Foreground Music Seattle. He was with KZAM Seattle.

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

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AZ	AM	350K	50K	Small
MN	AM	220K	30%	Small
WI	AM	495K	75K	Small
MO	AM/FM	275K	50K	Small
KS	AM	410K	75K	Small
SD	AM	260K	22%	Small
GA	FM	170K	15K	Small
NC	AM	235K	35K	Small

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	7	FLEETWOOD MAC—Mirage, Warner Bros. <b>WEEKS AT #1</b>	1	1	8	EDDIE MONEY—Think I'm In Love, Columbia <b>WEEKS AT #1</b>
2	5	4	BILLY SQUIER—Emotions In Motion, Capitol	2	7	3	BILLY SQUIER—Everybody Wants You, Capitol
3	1	7	ROBERT PLANT—Pictures At Eleven, Swan Song	3	5	10	FLEETWOOD MAC—Hold Me, Warner Bros.
4	4	17	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	4	8	15	A FLOCK OF SEAGULLS—I Ran, Arista
5	3	9	EDDIE MONEY—No Control, Columbia (EP)	5	6	10	GLENN FREY—Party Town, Elektra/Asylum
6	7	7	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	6	2	12	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
7	11	8	MEN AT WORK—Business As Usual, Columbia	7	3	7	ROBERT PLANT—Burning Down One Side, Swan Song
8	14	14	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	8	12	4	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
9	10	10	GENESIS—Three Sides Live, Atlantic	9	4	12	THE STEVE MILLER BAND—Abracadabra, Capitol
10	8	9	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	10	14	11	GENESIS—Paperlate, Atlantic
11	6	21	ASIA—Asia, Geffen	11	18	12	.38 SPECIAL—Chain Lightning, A&M
12	9	9	REO SPEEDWAGON—Good Trouble, Epic	12	11	6	ROBERT PLANT—Pledge Pin, Swan Song
13	15	6	JUDAS PRIEST—Screaming For Vengeance, Columbia	13	17	5	FLEETWOOD MAC—Gypsy, Warner Bros.
14	16	16	.38 SPECIAL—Special Forces, A&M	14	13	3	STEVE WINWOOD—Still In The Game, Island
15	13	8	APRIL WINE—Power Play, Capitol	15	16	10	REO SPEEDWAGON—Keep The Fire Burning, Epic
16	38	2	STEVE WINWOOD—Talking Back To The Night Island	16	20	12	THE CLASH—Should I Stay Or Should I Go?, Epic
17	17	5	SPYS—Spys, EMI/America	17	24	10	JOHN WAITE—Change, Chrysalis
18	34	2	SOUNDTRACK—Fast Times At Ridgemont High, Asylum	18	9	8	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
19	12	11	GLENN FREY—No Fun Aloud, Elektra/Asylum	19	22	7	REO SPEEDWAGON—Stillness Of The Night, Epic
20	19	11	SURVIVOR—Eye Of The Tiger, Scotti Bros.	20	10	17	ASIA—Only Time Will Tell, Geffen
21	18	4	URIAH HEEP—Abominog, Mercury	21	51	7	ROBERT PLANT—Worse Than Detroit, Swan Song
22	22	10	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	22	23	6	NAZARETH—Love Leads To Madness, A&M
23	21	8	THE GO-GO'S—Vacation, I.R.S.	23	15	9	APRIL WINE—Enough Is Enough, Capitol
24	29	5	SHOOTING STAR—III Wishes, Virgin/Epic	24	27	9	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
25	23	10	JOHN WAITE—Ignition, Chrysalis	25	19	6	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
26	25	11	AXE—Offering, Atco	26	29	6	JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk
27	20	12	THE STEVE MILLER BAND—Abracadabra, Capitol	27	38	17	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
28	28	11	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.	28	21	7	THE GO-GO'S—Vacation, I.R.S.
29	24	12	THE CLASH—Combat Rock, Epic	29	31	3	JACKSON BROWNE—Somebody's Baby, Asylum (45)
30	44	3	GEORGE THOROGOOD—Nobody But Me, EMI-America (12 inch)	30	46	3	BILLY SQUIER—Emotions In Motion, Capitol
31	27	18	THE MOTELS—All Four One, Capitol	31	44	5	THE CLASH—Rock The Casbah, Epic
32	26	10	THE ROLLING STONES—Still Life, Rolling Stones Records	32	25	2	URIAH HEEP—That's The Way It Is, Mercury
33	33	7	NAZARETH—2 X S, A&M	33	32	2	GEORGE THOROGOOD—Nobody But Me, Capitol (12 inch)
34	31	4	TORONTO—Get It On Credit, Network	34	<b>NEW ENTRY</b>		SAMMY HAGAR—Fast Times At Ridgemont High, Full Moon/Asylum
35	37	3	JON ANDERSON—Animation, Atlantic	35	40	2	DURAN DURAN—Hungry Like The Wolf, Capitol
36	32	13	KANSAS—Vinyl Confessions, Kirshner	36	50	8	DAVID JOHANSEN—Animals Medley, Blue Sky
37	35	17	VAN HALEN—Diver Down, Warner Bros.	37	45	4	THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (A&M)
38	41	2	SANTANA—Hold On, Columbia (12 inch)	38	37	2	805—Young Boys, RCA
39	45	9	ROXY MUSIC—Avalon, Warner/EG	39	41	2	JOURNEY—Only Solutions, Columbia
40	39	8	TED NUGENT—Nugent, Atlantic	40	49	16	KANSAS—Play The Game Tonight, Kirshner (Epic)
41	43	7	DAVID JOHANSEN—Live It Up, Blue Sky (Epic)	41	30	5	PETE TOWNSHEND—Stardom In Action, Atco
42	<b>NEW ENTRY</b>		JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me?, Boardwalk (12 inch)	42	52	5	EDDIE MONEY—Shakin', Columbia
43	36	4	805—Stand In Line, RCA	43	53	3	SPYS—Don't Run My Life, EMI-America
44	<b>NEW ENTRY</b>		KIM WILDE—Kim Wilde, EMI-America	44	<b>NEW ENTRY</b>		STRAY CATS—Stray Cat Strut, EMI-America
45	42	21	SCORPIONS—Blackout, Mercury	45	<b>NEW ENTRY</b>		JOSIE COTTON—He Could Be The One, Elektra
46	<b>NEW ENTRY</b>		RANDY MEISNER—Never Been In Love, Epic (12 inch)	46	<b>NEW ENTRY</b>		DON HENLEY—Johnny Can't Read, Asylum
47	<b>NEW ENTRY</b>		PAUL CARRACK—Suburban Voodoo, Epic	47	<b>NEW ENTRY</b>		TORONTO—Your Daddy Don't Know, Network
48	46	2	WARREN ZEVON—The Envoy, Asylum	48	47	21	ASIA—Heat Of The Moment, Geffen
49	40	6	THE CLOCKS—The Clocks, Boulevard	49	54	17	THE MOTELS—Only The Lonely, Capitol
50	<b>NEW ENTRY</b>		STRAY CATS—BUILT For Speed, EMI-America	50	42	13	THE MOTELS—Mission Of Mercy, Capitol

## Top Adds

1	GEORGE THOROGOOD—Nobody But Me, EMI-America
2	JOHNNY VAN ZANT BAND—Last Of The Wild Ones, Polydor
3	SOUNDTRACK—Fast Times At Ridgemont High, Full Moon/Asylum
4	JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me?, Boardwalk (12 inch)
5	PAUL CARRACK—Suburban Voodoo, Epic
6	TANE CAIN—Tane Cain, RCA
7	KIM CARNES—Voyeur, EMI-America (12 inch)
8	RANDY MEISNER—Never Been In Love, Epic (12 inch)
9	STEVE WINWOOD—Talking Back To The Night, Island
10	JON ANDERSON—Animation, Atlantic

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

# Radio

## Arbitron DST Use Seen As Boon To Black Stations

• Continued from page 18

from 4.5 and 4.2. AC WSPA-AM is down to 3.9 from 5.5 and 5.0. Country WESC-AM with a 3.2 is about level with 3.1 in the fall, but the station is down from 5.8 a year ago. FM sister station, with the same call letters and format, is up a bit with a 13.6 from 12.7 and 12.4.

In Peoria, where four AC stations are battling over an audience, FM WKZW has emerged not only as the leader of that format, but of the market. The station is up to 14.2 from 12.1 and 10.5, displacing beautiful music FM WSWT and AC WMBD-AM, which is down to 11.4 from 13.3 and 13.6.

Burkhart notes that WARM Scranton is an AM successfully going against the tide. In the Northeast Pennsylvania Arbitron, the AC station is up to 10.8 from 8.7 and 9.8. Burkhart says they have "made a nice transition from top 40 to AC." To complete this reverse flip flop, AC WGBI-FM is down to 4.8 from 7.1 and 5.6. A solid performer in the AC format is WKRZ-FM, which is up to 11.3 from 9.0 and 10.5. "It's a good sounding station," says Burkhart.

Burkhart calls KCLR "a good story" in Oklahoma City. The country station climbed to 6.8 from 3.6 and 3.9. This is a strong country market. While KCLR climbed dramatically, country leader KECB gained to 14.7 from 11.8 and 12.8 and country KOMA climbed to 9.5 from 8.0 and 8.9.

Country is strong in Topeka, too, but here the market is in turmoil. WIBW switched to country from MOR last fall and the three other country stations all declined. Despite it being an AM, WIBW, with country music and play-by-play Kansas City Royals baseball scored a 14.1, up from 9.2.

Even with a decline at the three other country stations, the growth of WIBW has raised overall country listening to a 39.3 share from 31.8 a year ago. The losers: KTPK is down to 14.1 from 16.3, KTOP is down to 2.6 from 6.3 and KSKX is down to 8.5 from 9.2.

There's another flip-flop from AM to FM in Colorado Springs. Country KKCS-FM is up to 7.2 from 6.2 and 4.0 while KSSS-AM is down to 5.5 from 9.0 and 9.4. Another AM, Hot 100 KYSN rebounded slightly to 4.8 from 4.3 in the fall, but the station is well below last year's 7.8. This is a strong AOR market with KILO up to 19.3 from 14.0 and 11.2 and KKFM holding at 7.7 from 9.3 and 3.4. Burkhart points to this market as another example of AOR strength in the West.

FM is strong in Las Vegas as country KFMS climbs to 7.1 from 4.3 and 3.3. Sister station KVEG with a similar format is holding at 8.7 from 7.2 in the fall and 9.6 a year ago. Hot 100 KLUC-FM is up to 12.1 from 11.6 and 9.9. AOR "SuperStars" KOMP, which used to be KENO-FM, is up to 10.4 from 9.5 and 7.3.

Rochester is a strong AOR market with John Sebastian and Jeff Pollack battling it out. Pollack consults WCMF, which is up to 9.9 from 6.4 and 7.2 and Sebastian consults WMJQ, which has a 8.2, down from 9.7 in the fall, but up from 6.7 a year ago. AC WVOR-FM is up to 10.0 from 6.7 and 9.0, while AMer AC WBBF is down to 4.4 from 4.6 and 6.5.

Dayton has the makings of a country AM to FM flip flop. WJAI-FM is up to 4.4 from 2.7 and 1.6 while WONE-AM is down to 6.0 from 8.2, but this is a recovery from 5.8 last year.

Another AM loss in Dayton is AC WING, down to 6.1 from 8.3 and 8.7.

Des Moines is a market where country is doing well. KSO has gained to 16.8 from 15.0 and 14.9 despite the emergence of KJJY with a 5.5, down from 6.9 in the fall, but up from 1.9 a year ago. Burkhart is impressed with Stoner Broadcasting's having put "the number one and number two stations in the market back to back." Stoner's KSO is number one followed by AOR "SuperStars" KGGG, another Stoner outlet. KGGG has a 12.9 up from 9.8 in the fall, but about even with a 13.0 a year ago.

Burkhart calls Orlando a "sit still market" with stations making little change. Among the leaders, AOR "SuperStars" WDIZ with a 10.8, Hot 100 WBJW with a 9.9. AC is strong in Raleigh-Durham where WRAL has a 13.8 and WPTF has a 12.9.

In Asheville, N.C., country WWNC-AM continues to run away with the market with a 38.5, followed by AC WISE-AM with an 18.9. This is a strong AM market since FM signals are hampered by the mountainous area. In Fresno, AOR KYNO is the leader with a 12.0, followed by AC KMJ's 9.3. AOR "SuperStars" WAAF is among the double digit winners in Worcester, Mass. with a 12.3. In Grand Rapids, AOR "SuperStars" WLAV is the market leader with a 14.3. AC WROK leads the pack in Rockford, Ill. with a 19.4.

## Format Turntable

• Continued from page 24

The decision to change was made easy by the KMPX move, says KTIM general manager Don Platt. "KMPX tried to do what 'Music Of Your Life' does, combining big band with pop vocals and with '50s and contemporary music. We'll maintain a much more big band sound, but we'll go deep into the music."

WOW Omaha has changed its format from AC to country, giving up its battle on the AM dial to KFAB. No personnel changes are planned for the switch, which will position the station against KYNN.

# Patsy

Words and music by Patsy Maharam



RR-1628

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## Radio Specials

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

Aug. 16, **Heart**, Inner-view, Inner-view Network, one hour.

Aug. 16, **Elton John**, Musicstar Specials, RKO Radioshows, one hour.

Aug. 16, **John Cougar Live**, the Source, NBC, 90 minutes.

Aug. 16, **Connie Francis**, Music Makers, Narwood, one hour.

Aug. 16, **Tammy Wynette**, Country Closeup, Narwood, one hour.

Aug. 16, **Styx**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 16, **Billy Squier**, Rockline, Global Satellite Network, 90 minutes.

Aug. 20-22, **Van Halen**, Off The Record, Westwood One, one hour.

Aug. 20-22, **N. Michael Walden**, Special Edition, Westwood One, one hour.

Aug. 20-22, **Cheap Trick**, In Concert, Westwood One, one hour.

Aug. 20-22, **Rock Year 1968**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Aug. 20-22, **Kris Kristofferson**, Live From Gilley's, Westwood One, one hour.

Aug. 20-22, **Superfest with Maze, Sister Sledge**, Budweiser Concert Hour, Westwood One, one hour.

Aug. 20-22, **Billy Joel**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Aug. 20-22, **Quarterflash**, the Source, NBC, 90 minutes.

Aug. 21, **Marty Robbins**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Aug. 21-22, **Carl Wilson, Barbara Lyons, Simon & Garfunkel**, Sound Of The 60s, Watermark, three hours.

Aug. 22, **Joe Cocker, Marshall Crenshaw**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

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

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

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

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

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

Aug. 23, **Supertramp**, Hot Ones, RKO Radioshows, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## National Programming Turner Reduces KMET Role

After 10 years as a prominent rock DJ in the Los Angeles market, Mary Turner has given up her nightly KMET air shift to devote full time to syndication and other projects.

Her involvement in Westwood One's "Off The Record," "Off The Record Specials" and "Rock'n'Roll Never Forgets," plus her daily American Forces Radio show and her TWA in-flight program, no longer permit her to devote time to her KMET duties, she says.

Turner's involvement with KMET will continue, however, in a new position: director of artist relations. She will also still be heard on the station, not only through syndicated programming, but in specials produced by KMET.

\*\*\*

"On Stage Tonight," Radio-Radio's monthly 90-minute concert series on the new CBS network, has been firmed through November. Included in the plans are programs featuring Air Supply on Sept. 4, Carole King on Oct. 2 and the Commodores on Nov. 6. Since the series began, stations clearing the show have climbed from 163 to more than 200. GK Productions produces all of these shows for CBS.

CBS Radio Network reports it dominates the RADAR rankings with 14 of the top 20 programs.

Dick Brescia, senior vice president of CBS Radio Networks, says that the CBS Radio Network is No. 1 among networks reaching adults 18 plus. "We also outrank the other networks in cumulative audience in key morning and afternoon drivetime combination dayparts," he says.

\*\*\*

Mutual Broadcasting posted its best audience rating results since spring 1980 by demonstrating major audience increases in general terms and in many specific categories, according to Ron Werth, Mutual vice president for research.

Werth says Mutual posted an 11% increase among adults 18 plus for an average quarter hour audience of 1.3 million and among adults 18-49 made a 16.4% gain for an average quarter hour audience of 811,000.

Mutual's "Dick Clark National Music Survey" registered a 58.7% increase in teenage audience, which means 319,000 teens listen to the

show on the average. Among persons 12 plus the "Top 30" three-hour countdown, which is carried on 570 stations, increased its audience by 11% Mutual credits one boost for this show by moving the New York airing from WCBS-FM to WYNY.

Clark's Aug. 28-29 "From Australia With Love" special will be cleared by more than 400 stations, according to Mutual estimates. The three-hour music and interview show will feature Olivia Newton-John, the Bee Gees, Rick Springfield, Air Supply and the Little River Band.

Mutual has also added KRSI St. Paul to the lineup of stations carrying the overnight "Larry King Show."

\*\*\*

Dick Clark is also doing well at United Stations where his "Dick Clark's Rock, Roll and Remember" show is now placed in nine of the top 10 markets after six months. Clearance credits include 135 of the 170 Arbitron rated markets, United says.

\*\*\*

Narwood Productions reports its syndicated show "Country Closeup" is listened to weekly by 16.4 million 18-plus adults. This is the result of a R.H. Bruskin study commissioned by Narwood. The show, hosted by Glen Campbell, is carried on 400 stations each week. ... Bo Weaver has succeeded Jack FitzGerald as the 9 a.m. to 2 p.m. jock on Transstar's satellite-delivered adult contemporary format service. Weaver comes from KULF Houston where he worked middays. Before that, he was with KILT Houston and KHJ Los Angeles. FitzGerald has gone on to become p.d. at WTVN Columbus, Ohio.

\*\*\*

NBC's Source cleared 50 stations to carry the live John Cougar concert Monday (16). Starfleet Blair produced the show from the Rainbow Theatre in Denver. ... Bill McClenaghan has been promoted to vice president, research services at the ABC Radio Networks. McClenaghan, who was once general manager of Arbitron Radio and vice president of sales and administration for Schulke Radio Productions, moves up from director of research.

DOUGLAS E. HALL

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# Billboard®

Survey For Week Ending 8/21/82

# Adult Contemporary

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	2	11	<b>HARD TO SAY I'M SORRY</b> Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	1
2	3	9	<b>WASTED ON THE WAY</b> Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
3	1	11	<b>EVEN THE NIGHTS ARE BETTER</b> Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
4	4	8	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dawe/Briarpatch, ASCAP/BMI)	
5	5	9	<b>ROUTE 101</b> Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
6	6	6	<b>BLUE EYES</b> Elton John, Geffen 7-29954 (Intersong, ASCAP)	
7	8	9	<b>HOLD ME</b> Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
8	9	7	<b>TAKE IT AWAY</b> Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
9	10	8	<b>AMERICAN MUSIC</b> Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
10	11	6	<b>WHAT'S FOREVER FOR</b> Michael Murphey, EMI-America 1466 (Tree, BMI)	
11	7	11	<b>IF THE LOVE FITS WEAR IT</b> Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
12	15	6	<b>LOVE OR LET ME BE LONELY</b> Paul Davis, Arista 0697 (Porpete/Clearance Scarborough, EMI)	
13	19	7	<b>EYE IN THE SKY</b> The Alan Parsons Project, Arista 0696 (Woolfson/Careers, BMI)	
14	18	4	<b>I'M THE ONE</b> Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
15	15	14	<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
16	21	4	<b>YOU CAN DO MAGIC</b> America, Capitol 5142 (April/Russell Ballard, ASCAP)	
17	17	15	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
18	16	18	<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
19	20	7	<b>SARA</b> Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
20	17	15	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
21	13	16	<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
22	22	5	<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)	
23	26	5	<b>SEASONS OF THE HEART</b> John Denver, RCA 13270 (Cherry Lane, ASCAP)	
24	29	3	<b>I ONLY WANT TO BE WITH YOU</b> Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
25	23	14	<b>BE MINE TONIGHT</b> Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
26	35	3	<b>FOR YOU</b> Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
27	28	5	<b>ONLY THE LONELY</b> The Motels, Capitol 5114 (Clean Sheets, BMI)	
28	34	2	<b>OH JULIE</b> Barry Manilow, Arista 0698 (Shaky, BMI)	
29	32	4	<b>EYE OF THE TIGER</b> Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
30	33	3	<b>HEY BABY</b> Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
31	37	2	<b>LET IT BE ME</b> Willie Nelson, Columbia 18-03073 (MCA, BMI)	
32	36	2	<b>I WILL ALWAYS LOVE YOU</b> Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
33	27	8	<b>I FOUND SOMEBODY</b> Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
34	25	11	<b>THE DOCK OF THE BAY</b> The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
35	39	2	<b>SOMEBODY'S BABY</b> Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
36	NEW ENTRY		<b>I KEEP FORGETTING</b> Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
37	NEW ENTRY		<b>UP WHERE WE BELONG</b> Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
38	NEW ENTRY		<b>HE GOT YOU</b> Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfieezongs, ASCAP)	
39	NEW ENTRY		<b>BREAK IT TO ME GENTLY</b> Juice Newton, Capitol 9822 (Northern, ASCAP)	
40	NEW ENTRY		<b>THEMES FROM E.T.</b> Walter Murphy, MCA 52099 (MCA, BMI)	
41	24	14	<b>ROSANNA</b> Toto, Columbia 18-02811 (Hudmar, ASCAP)	
42	31	10	<b>HOOKED ON SWING</b> Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)	
43	30	10	<b>LOVELINE</b> Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
44	38	23	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	
45	40	17	<b>IT'S GONNA TAKE A MIRACLE</b> Deniece Williams, ARC/Columbia 18-02812 (Vogue, BMI)	
46	43	20	<b>EBONY &amp; IVORY</b> Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
47	44	11	<b>DO I DO</b> Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
48	41	17	<b>JUST ANOTHER DAY IN PARADISE</b> Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
49	42	19	<b>I DON'T KNOW WHERE TO START</b> Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)	
50	45	4	<b>STILL THEY RIDE</b> Journey, Columbia 18-02883 (Weed High Nightmare, BMI)	

★ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).



## PANELS, SESSIONS OUTLINED

# Agenda Set For First VSDA Meet

• Continued from page 9

tion by James Bouras of the Motion Picture Assn. of America on illegal duplicating, and a retail panel on rental.

Manufacturers representatives include Jon Peisinger of Vestron Video, Tom Kuhn of RCA SelectaVision, Bud O'Shea of CBS/Fox Video, Mickey Hyman of MGM/UA and Robert Blattner of Columbia Pictures Home Entertainment. The retail panel consists of Bob Skidmore of the Video Corner in St. Petersburg, Fla., Bob Bigelow of Bigelow Video in Minneapolis, Steve Goodman of Atlanta's Video Warehouse, John Pough of Video Cassettes Unlimited in Santa Ana, Calif., Richard Railey of Video Spectrum in New Orleans and Ed Aronowitz of Vibrations Video in N. Miami.

On Tuesday, Aug. 31, a series of six seminars explores various aspects of video retailing. Bruce Shackman, a management consultant, discusses personnel. Garland Wiggs, president of Association Education Services, will moderate a seminar on merchandising and promotion in which retailers will also participate. Tom Keenan of Everybody's Video Vault in Portland, Bill Leuders of Uncle Toots Video in Manchester, Missouri, Jack Messer of Video Store in Cincinnati and Gail Pierce of Video Exchange in Brandon, Fla.

will show slides of their displays.

William Park, vice president of retail sales, South/Southeast for the Newspaper Advertising Bureau, will advise conference attendees on the area of newspaper advertising: cop funds, assistance of newspaper ad departments, etc.

For video dealers without in-depth money management experience, Doris Kenney, president of Brandon Accounting Consultants, will give a seminar on financial management.

Inventory management will be discussed by Bob Davis, a freelance writer and consultant; he will address both sales and rental aspects.

Finally, Robert Curtis, a writer and lecturer on security, will discuss security control in video stores.

VSDA membership has passed the 200 mark, according to the organization. Record and tape retailers have become particularly active in video, with Everybody's Video Vault, Tower Records, Hastings Books/Records/Video, Peaches Records and Tapes, Musicland and Vidiom joining VSDA.

## WEA Lowering Vid Game Price

NEW YORK—WEA has notified its dealers that it is lowering prices on eight game cartridges, a number of accessories and its Video Computer System.

Seven of the games are being re-signed, from Group II (\$14.50 dealer price) to Group I (\$7.75). They are Slot Racer, Basketball, Bowling, Golf, Brain Game, Video Checkers and Othello.

Casino will have a dealer price of \$19.50, down from \$16.50.

In accessories, list and dealer prices have been lowered on an AC adaptor, switch box, paddle controller and joystick controller. The VCS is now priced at \$141 in quantities of one to three, \$137 in quantities of four to 44 and \$132 in quantities of 48 or more.

## Blues Gigs Taped

NEW YORK—RKO/Nederlander Productions recently taped two blues revues in Chicago. Musicians involved in the project included Otis Blackwell, Willie Dixon, Jimmy Witherspoon, Albert Collins, Son Seals and Koko Taylor.

# Video

## LASER DISK Pioneer Artists' Barry Shereck Makes It A Home For Video Music

• Continued from page 4

Shereck adds, "We've worked with artists on various labels, and are more than willing to deal with anyone who has a project to discuss." He sees the laser disk format as but one channel of distribution for programming: "There won't be exclusive deals for a long time. Any program that's good will find its way to other channels."

Shereck says he's noticed a change in the attitudes of many approaching him with projects. "A lot of people think you do a project and everybody gets rich. We know that's not true, and others are learning, too. People are becoming much more realistic, and it's getting easier to make deals. Before, everyone wanted a big piece, but now they understand the parameters of the business and what they can expect."

With the laser disk player population at about 80,000 now, what they can expect is more years of waiting for those elusive big bucks. Says Shereck, "We're talking profits in 1985, 1990, 1995—it will take time."

Meanwhile, Pioneer Artists is trying to fill a niche it noticed in the video music area. "Pioneer Artists was originally seen as a general programmer, with lots of music. But we quickly saw a niche we could carve, a market we could build." Still, he does not rule out the possibility that Pioneer will someday expand into such areas as comedy.

Another possibility is a compilation disk of promotional clips by various artists. "I could see a 'Best Of' on eight or 10 artists, if the royalty problems could be worked out. For the time involved, though, it's

not worth looking into it. I'm sure someone will put something like that together."

Among the upcoming disks from Pioneer are Vladimir Horowitz performing in London, a Manhattan Transfer concert and, perhaps, projects involving the Little River Band, Billy Squier and others.

"There will always be projects you can't do because of rights. We're lucky that the Royal Opera House has an agreement with the unions that allow us to release their productions." Of opera he adds, "How many opera companies are there? It's an extravaganza with remarkable sound, and it needs a special device to deliver it." Opera laser disks list for \$60, "yet still do well." Other strong sellers are disks by Liza Minnelli, Melissa Manchester and Paul Simon.

## UPGRADES ATARI CAPACITY

# Arcadia Sets 'Supercharger' Unit

By JOHN SIPPEL

LOS ANGELES—An electronic device enabling conventional Atari video game players to use prerecorded audio tape cassettes comes to market later this month when Arcadia, a Santa Clara, Calif. firm, introduces its Supercharger software system.

Headed by Alan Bayley, founder and chairman of the defunct GRT tape combine, Arcadia will also break into a new lower price point for games: \$14.95 per cassette. The Supercharger converter unit, said to be the size of two conventional game cartridges, will list at \$69.95, with that package including an introductory cassette, Phaser Patrol.

The Supercharger converter itself is designed to work in conjunction with any cassette playback machine, via a single wire connection.

Three other cassette games will ship with the player and Phaser Patrol in Supercharger's maiden product release: Suicide, Communist Mutants From Space and Fireball. All will carry the \$14.95 tag, as will subsequent new games. The company projects three new cassettes for October release with four additional games to be ready early next year.

The Atari game hardware, conceived in 1977, is still made with a basic Read Only Memory (ROM) chip capable of 128 bytes. The most recently introduced home video cartridges, listing at about \$34, contain more data than this hardware can

handle, according to Bayley.

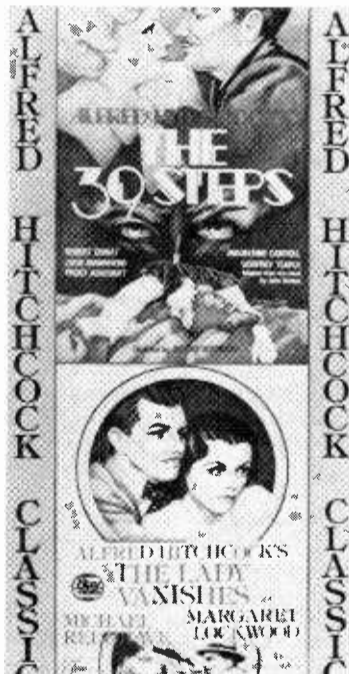
The Supercharger, he says, increases the hardware's ability to produce data for the home game screen. "Supercharger has again as much electronics as the conventional video computer system. Approximately

6,000 bytes of Random Access Memory (RAM) are added to the hardware, meaning all the data on the \$34 cartridge could be recorded on only 15 seconds of Arcadia's cassette." Bayley adds that the Arcadia cassette contains about as much magnetic tape as a C-15 cassette.

Although the Arcadia cassette is the same size as a music cassette, the firm is packaging it in a box the same size as Atari's. This allows a retailer to use his current display space. Twelve pages of instructions come with each game.

Bayley anticipates rapid production of the cartridges: a master tape duplicator with 10 sleeves could turn out 10,000 daily.

A marketing program backed by tv spot advertising will begin soon in Los Angeles, San Francisco, Houston, Dallas, Chicago, Detroit, Washington, Philadelphia, Boston and New York. Distribution is direct to mass merchandisers, as well as through distributors such as Pickwick Distributing.



**THRILLING POSTER**—Embassy Home Entertainment, formerly Blay Video, is aggressively promoting such titles as "The 39 Steps" and "The Lady Vanishes," two Hitchcock thrillers. Shown is a four-color poster available to video dealers.

## Thorn EMI, Atlantic Pact

NEW YORK—Thorn EMI Video Programming Enterprises has signed an agreement with Atlantic Releasing Corp. giving TEVPE exclusive home video and commercial television rights to market a group of Atlantic's films in the U.S. and Canada.

TEVPE will have videocassette and videodisk rights to "Montenegro," which it is releasing on videocassette this month, "By Design," "Caddie," "I Sent A Letter To My Love," "Elvira Madigan," "Below The Belt" and "Picnic At Hanging Rock." Commercial tv rights were granted for all these, plus "The Getting Of Wisdom," "Distance" and "Deadly Games."

## Black Market For Canada Vid

TORONTO—According to the Canadian Recording Industry Assn. (CRIA), the growth of the video industry in Canada has created a burgeoning black market for promotional video clips. The group is preparing a legal contract to curb potential infringement by users.

CRIA president Brian Robertson says the group's marketing department, comprised of marketing chiefs from member labels, has drafted an all-encompassing legal document that sets out the conditions by which users of promotional video clips can receive the tapes, such as length of time they can be signed out for.

The draft document is now in the hands of their legal council for proofreading and will be circulated as a binding document as soon as it has received approval by the law firm of Cassels Brock.

Canadian record companies have been complaining about illegal duplication and sales of their video clips.

DAVID FARRELL

## GLOBAL COLLABORATION SEEN VITAL

# Groups Join In Piracy Fight

By NICK ROBERTSHAW

LONDON—Major steps have been made in the past year toward the goal of containing video piracy worldwide, and effective cooperation between two trade groups may prove crucial to the success of the effort.

IFPI Video and the International Federation of Film Producers' Assns. (FIAPF) have signed an agreement to work together on areas of concern. FIAPF has said it is willing to collaborate "not only with respect to antipiracy legislation, but also enforcement on an ad hoc, country-by-country basis."

It is particularly noteworthy that

the Motion Picture Assn. of America, FIAPF's most important member, has endorsed the undertaking. Relations between IFPI and the MPAA/MPEAA have not always been entirely smooth, and in its latest report, the IFPI video secretariat hopes for an end to "the friction that has arisen in the past, and more willingness on their side to establish a fruitful relationship."

The first meeting of a new joint committee comprised of Gillian Davies, Edward Thompson and Beatrice von Silva Tarouca of IFPI, Alphonse Brisson of FIAPF and Brian Norris of MPAA took place April 2 in London, with antipiracy measures given top priority. Topics

discussed included suggestions for antipiracy action in the Middle East, where only a fraction of video trade is legal, and a possible joint IFPI/MPAA venture in the Netherlands, plus similar plans for Greece, Turkey, Nigeria and other territories.

Previous meetings had shown that in West Germany, Scandinavia and other parts of Europe, a considerable degree of cooperation already existed. A further meeting with MPAA's Jim Bouras and Brian Norris in New York examined its extension to other continents and the detail of resource-sharing, costs and expertise involved.

The MPAA has funded antipiracy (Continued on page 60)

# Video

## DO THEY DO Parker And Allen Are Breaking New Ground In Video Music

By CARY DARLING

LOS ANGELES—Video music directors can come out of anywhere. Two of the newest to make a splash in the pond, Bill Parker and Peter Allen, who recently shot the 11-minute "Do I Do" extravaganza for Stevie Wonder, come from such diverse backgrounds as acting and animation. They are also, through their New Genesis and Bill Parker Productions, two of a relative handful of blacks working as video music directors.

Animator/director Allen had been doing commercials in Kansas

City, then in 1975 moved here, where he felt there was more demand for his skills. By 1978, had teamed up with former actor/writer Parker and third partner, producer/writer Penelope Selwyn. "We worked on several different projects. We did animation for PBS-TV's Cosmos, an animated opening for Ben Vereen's Las Vegas show as well as the tag for his tv commercial," says Allen. "We spent a few years doing subcontract work for some of the big animation studios. We tried to develop our own clients out of that, and Parliament-Funkadelic was one of the first music pieces we

did."

Those who saw P-Funk's "Glory-hallastoopid" tour three years ago caught some of New Genesis Productions' work. The animated sequences at the beginning of the show were the work of Parker and Allen. Not too long after, the firm got to animate Stevie Wonder's television spot for the "Hotter Than July" album. "While we were doing the commercial with Stevie, we were talking to him about other things, such as film projects," recalls Parker. "It happened that he was looking for someone to do a video for his next project. We just kind of were there. We related to his ideas. He related to our ideas and it happened from there."

Doing an 11-minute video calls for many images. This one features an African dance segment, contemporary dance and Stevie and guest Dizzy Gillespie performing. "We thought about doing a concept video but, with this particular song, any concept would be too dragged out after awhile," explains Parker. "So this is more like a collage, because the song has so many different things in it, so many different feel-

(Continued on page 57)



**FINE PRODUCTION**—Video producer/writer Sherman Halsey, left, set up the Oak Ridge Boys' first video project around their recent MCA single "So Fine." Group members Joe Bonsall, William Lee Golden and Duane Allen are at right.

## Music Monitor

• **McCartney Dub:** Reggae group the Cimarrons have done a video for a reggae version of the Four Seasons' "Big Girls Don't Cry." The song is from the album "Reggaeability" which features reggae versions of compositions in the vaults of Paul McCartney's MPL Communications publishing company. The Cimarrons is the band used as the backup in the "Ebony & Ivory" video. Directing was Keith Macmillan, on 35mm, for KEEFCO.

• **Short Stuff:** Whiteline Video Productions in Ames, Iowa recently completed two video tracks for Revolver Records' Allen/Carlson. Kent Hofmeister and Rick White produced and directed the promotions for the songs "I Can't Let Go" and "Hardfall."

• **Tuckered Out:** Warner Bros.' the Marshall Tucker Band has two

new videos directed by Dick Carter and produced by Roy Foley. The songs are "Even A Fool" and "If You Think You're Hurting Me."

• **In The Vanguard:** New York City's Village Vanguard is the site of a 13-part series being taped by Fat Lady Productions. The first stars Freddie Hubbard on trumpet, Ron Carter on bass, Lenny White on drums and Cedar Walton on piano. Directing was Bruce Buschel and coproducer Gary Delfiner. While the audience was especially selected for this taping, future shows in the series may draw from talent already booked into the Vanguard. Buschel and Delfiner expect to be taping two shows a month at the Vanguard this fall. The series is for the international home video market and European television.

CARY DARLING



**DOING 'DO I DO'**—Stevie Wonder joins dancers in a scene from a video clip of his current Tamla single "Do I Do."

### 'MUSICAMERICA LIVE'

## New Pay TV Series Set

NEW YORK—A joint venture between a Chicago public television channel and a Los Angeles producer will result in a new series of concerts for pay television.

According to Ken Ehrlich, president of K.E. Enterprises of Los Angeles, and Keven Wilder, director of the Enterprises Group of WTTW/Chicago, the concert series will be called Musicamerica Live. It begins with a performance by Johnny Mathis on Sept. 17, to be followed by Frankie Valli and the Four Seasons Oct. 8.

Both concerts will be broadcast live in stereo from Chicago via satellite to subscription tv and pay cable subscribers in more than 20 major markets. Cable operators participating to date are ON-TV, STV of Atlanta, S.T.A.R. in Boston and San Francisco and Home Theater Network of Portland, Me.

Special arrangements for stereo simulcast will have to be made in each different market. It is also expected that more operators will sign up for the series by the time it airs.

WTTW/Chicago has produced more than 100 concert shows, including "Soundstage," the PBS music series created by Ehrlich when he was at the channel. The same people involved in "Soundstage" are involved in this project, including director Dick Carter.

Ken Ehrlich has produced music and variety specials with Mac Davis, Liza Minnelli, Paul Simon and others, as well as the last three Grammy Awards shows.

The concerts, which will also include some taped interview segments, will be packaged for the home video market, according to a Musicamerica spokesman.

## U.K. Firm Blames Demise On Lack Of Porn, Piracy

LONDON—New Media Video, a leading British video company, has filed bankruptcy, listing \$1.2 million in debts. The firm's problems arose because its key executives refused to deal in pornographic or pirated software, the London Bankruptcy Court was told.

Peter Phillips, the company's liquidator, says, "The company kept out of porn even though it realizes that many competitors were managing to survive only by that means."

An associated company, Channel 5 Home Video, also went bankrupt, owing around \$600,000, the court was told. Compton Hellier, a director of this affiliate, said it had been a tremendous struggle to survive "in the cut-throat video marketplace."

He added, "The video business, quite honestly, was not anything like the gravy train that everyone expected it would be. We were trying to establish a family business, and you can't do that with pornographic material on the shelves."

Hellier said that some 18 months ago it cost the customer around \$8 to \$9 to rent a film cassette overnight. Now it can cost only \$1.75. "And that sort of trading can only be profitable if the tapes are pirated."

In court, liquidator Phillips said, "The pressure on these companies to deal in porn or pirated material must have been tremendous. Profit margins in legitimate material were small because of the intense competition of the marketplace."

### TV 'CONSUMER GUIDE'

## 'Rockguide' Offers Look At New Music

By LAURA FOTI

NEW YORK—A consumer guide to new rock music releases is on its way to television. Called "Rockguide," the half-hour weekly program is designed to inform and entertain, as well as to spur record sales.

Produced by Rockguide Productions of Hollywood, the program will feature rock critics Robert Christgau of the Village Voice, Steve Pond of Rolling Stone and Mikal Gilmore of LA Weekly. Rockguide Productions is a division of Side 1 Entertainment.

Says Will Botwin, a partner in Side 1, "Rockguide" will give an insightful look at new music, which is especially necessary since airplay has become so difficult for new groups. The recording industry as a whole needs new tools."

Botwin and "Rockguide" producer Joe Regis hope to sell their series to syndication, but are also talking to cable tv companies. "We're looking for a late September/early October start," says Botwin, who adds that Side 1 will be ready to make an announcement by the end of the month. "We're also planning to go overseas, with 'Rockguide International,' but that's secondary. First we're concentrating on the national market." Distributors Jo Jones & King have been appointed overseas representatives for "Rockguide."

Botwin continues, "Tv is event-oriented, always bidding to get the big concerts and acts. That helps only so many groups. This is a long-term development of talent. It could also be a lead-in to other music events."

"The time is right for a show like this now," Botwin believes. "Mick Jagger is the Lawrence Welk of the '80s. Rock isn't subculture any more, so there are many more options: we could go on network, syndication, pay or cable."

### LaserVision In U.K.

LONDON—Philips' LaserVision system is to be launched nationally here in October, following its successful introduction into 150 outlets in central and southeast London last May.

This initial introduction to the market caused much consumer interest, according to the company's divisional controller Jimmy Dunkley. Now Philips is set to expand its 120-title videodisk catalog with additional feature films and "special interest" programs.

Both disks and players will continue to be available in all outlets, and Philips will increase its 1982 LaserVision promotional expenditure to \$5.2 million to cover the national launch.

## U.K. Top 25 Video Sales

This Week	Last Week	TITLE, Manufacturer
1	-	STAR WARS (20th Century-Fox) 1130
2	19	AN AMERICAN WEREWOLF IN LONDON (Spectrum) 790 4042
3	1	CHARIOTS OF FIRE (20th Century-Fox) 1118
4	2	MIDNIGHT EXPRESS (RCA/Columbia) R 032012
5	5	THE BLUE LAGOON (RCA/Columbia) R 032015
6	12	SUPERMAN II (Warner) WEV 61120
7	4	TAXI DRIVER (RCA Columbia) R 032013
8	3	MAD MAX (Warner) WEV 61170
9	7	FRIDAY THE 13TH (Warner) WEV 61172
10	8	STIR CRAZY (RCA Columbia) R 032001
11	9	ANY WHICH WAY YOU CAN (Warner) WEV 61077
12	24	EVERY WHICH WAY BUT LOOSE (Warner) WEV 61028
13	6	DRESSED TO KILL (Guild) N/A
14	14	TIME BANDITS (Thorn/EMI) TVA 90 06820
15	17	TARZAN THE APE MAN (MGM/UA) UMV 10109
16	11	LORD OF THE RINGS (Thorn/EMI) TVA 90 06912
17	13	WATERSHIP DOWN (Thorn/EMI) TVA 90 06822
18	16	CLASH OF THE TITANS (MGM/UA) UMV 10074
19	10	PRIVATE BENJAMIN (Warner) WEV 61075
20	27	ENDLESS LOVE (Spectrum) 790 4032
21	25	ALLIGATOR (Alpha/Intervision) AA 0395
22	20	ORDINARY PEOPLE (CIC) VHA 2023
23	28	SUPERMAN: THE MOVIE (Warner) WEV 61013
24	15	THE EXTERMINATOR (Alpha/Intervision) N/A
25	37	ESCAPE TO VICTORY (Guild) N/A

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers © 1982 by Video Business. Reprinted by permission.



# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	12	<b>ON GOLDEN POND</b>	20th Century Fox Video 9037	10
2	2	14	<b>JANE FONDA'S WORKOUT</b>	KVC-RCA, Karl Video Corporation 042	
3	3	6	<b>GOLDFINGER</b>	20th Century-Fox, Video 4595	
4	6	8	<b>ABSENCE OF MALICE</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005	
5	5	6	<b>RAGTIME</b>	Paramount Pictures, Paramount Home Video 1486	
6	4	13	<b>ROCKY II</b>	20th Century Fox Video 4565	
7	20	2	<b>TRUE CONFESSIONS</b>	MGM/UA Home Video 800145	
8	10	9	<b>PRIVATE LESSONS</b>	Universal City Studios, Inc., MCA Distributing Corp. 71008	
9	16	2	<b>SOME KIND OF HERO</b>	Paramount Pictures, Paramount Home Video 1118	
10	40	5	<b>MAKING LOVE</b>	20th Century Fox Video 1146	
11	9	15	<b>TIME BANDITS</b>	Paramount Pictures, Paramount Home Video 2310	
12	8	11	<b>DRAGONSLAYER</b>	Paramount Pictures, Paramount Home Video 1367	
13	7	15	<b>STRIPES</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
14	11	4	<b>THE BORDER</b>	Universal City Studios Inc., MCA Distributing Corp. 71007	
15	NEW ENTRY		<b>DR. NO</b>	20th Century Fox Video 4525	
16	13	19	<b>THE FRENCH LIEUTENANT'S WOMAN</b>	Juniper Films, 20th Century-Fox Video 4586	
17	17	4	<b>THE LAST DETAIL</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357	
18	NEW ENTRY		<b>CANNERY ROW</b>	MGM/UA Home Video 800143	
19	18	6	<b>STAR TREK: SPACE SEED</b>	Paramount Pictures, Paramount Home Video 60040	
20	14	11	<b>NEIGHBORS</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445	
21	12	32	<b>CLASH OF THE TITANS</b>	MGM/UA Home Video 700074	
22	31	2	<b>DUTLAND</b>	Warner Brothers Pictures, Warner Home Video 20002	
23	15	21	<b>AEROBICISE</b>	Paramount Pictures, Paramount Home Video	
24	23	36	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b>	Universal City Studios Inc., MCA Distributing Corporation 77004	
25	24	18	<b>HALLOWEEN II</b>	Universal City Studios, Inc., MCA Distributing Corporation 77005	
26	NEW ENTRY		<b>DIAMONDS ARE FOREVER</b>	20th Century Fox Video 4605	
27	19	7	<b>HAIR</b>	20th Century Fox Video 4593	
28	22	21	<b>DUMBD</b>	Walt Disney Home Video 24	
29	21	13	<b>CAMELOT</b>	Warner Brothers Pictures, Warner Home Video 11084	
30	NEW ENTRY		<b>BUDDY, BUDDY</b>	MGM/UA Home Video 800142	
31	36	2	<b>TARZAN THE APE MAN</b>	MGM/UA Home Video 800109	
32	35	22	<b>THE HOWLING</b>	20th Century-Fox Video 4075	
33	38	4	<b>GATOR BAIT</b>	Independent United Distributor 12503	
34	37	24	<b>RICHARD PRYOR LIVE IN CONCERT</b>	Vestron VA-4000	
35	27	12	<b>GHOST STORY</b>	Universal City Studios, Inc. MCA Distributing Corp. 77000	
36	34	12	<b>SO FINE</b>	Warner Brothers Pictures, Warner Home Video 11143	
37	30	3	<b>A NIGHT AT THE MOVIES—DIAL M FOR MURDER</b>	Warner Brothers Pictures, Warner Home Video 11156	
38	29	4	<b>MAGIC</b>	Blay Video 1501	
39	25	3	<b>A NIGHT AT THE MOVIES—AUNTIE MAME</b>	Warner Brothers Pictures, Warner Home Video 11152	
40	26	3	<b>MICHAEL NESMITH IN "ELEPHANT PARTS"</b>	Pacific Arts, Video Records 529	

AUGUST 21, 1982, BILLBOARD

● 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

## Video Reviews



**EARTH, WIND & FIRE IN CONCERT**—Home Box Office, premieres Aug. 28. Directed by Michael Schultz; produced by Michael and Gloria Schultz and Maurice White. One hour.

Computer effects, lasers, elaborate lighting, staging and dance routines, outrageous costumes and a cast of what looks to be thousands—the production techniques surrounding Earth, Wind & Fire in concert at the Oakland Col-

iseum are numerous and riveting. They make this hour-long party/performance almost exhausting to watch, yet one of the most successful examples of a concert on video.

The juxtaposition of closeups and full-stage views combine intimacy with a feeling of being in the audience. Camera work and editing are both inspired.

Still, it's the music that must ultimately make or break the show. No need to worry here, as Maurice White, Philip Bailey and company are obviously giving their all and loving every minute of it. When White sings, "Stay young at heart," a line from "That's The Way Of The World," one realizes how fresh the band's own music—and its heart—has remained.

Other standards performed include "Fantasy," "Sing A Song," "Shining Star," "Get Away" and "Let's Groove." Bailey's vocals on "Reasons" give that tune even more depth.

The large brass section adds punch and polish. Saxophonist Don Myrick deserves special note.



**AN EVENING WITH RAY CHARLES**—Optical Programming Associates 74-612 (LV). Directed by John Blanchard, produced by Nicolas Wry. Running time: 40 minutes, color, stereo (CX).

This production, also available from MCA Videocassette, features Ray Charles and the immense ITV Orchestra, conducted by Sid Feller, as well as a five-woman back-up group, the Raelettes. Charles obviously enjoys performing, and he's at his best on such classics as "Hit The Road Jack," in which a very amusing dialog is set up between Ray and the "ettes." Other standouts are "Georgia On My Mind," "I Can't Stop Loving You" and "America The Beautiful."

The set is colorful and the picture vivid, so that there is some reason to watch the disk over and over. For the most part, though, the excitement is the music. The disk without the video still makes a strong statement.

## Pioneer Modernizes Videodisk Plant

NEW YORK—Pioneer Video has completed the first stage of an extensive modernization program at its laser videodisk manufacturing facilities in Carson, Calif.

New tooling and disk-making equipment costing \$1.5 million has been installed in the 85,000 square foot facility, which continues to concentrate on production of disks for commercial and educational uses. Most disks for the consumer market continue to be pressed at the Kofu, Japan plant of Pioneer Electronic Corp., Pioneer Video's parent.

Nearly 100 employees in Carson are producing laser disks at an annual rate of 500,000, compared to about 100,000 while the renovation was in progress. The company plans to invest another \$1.5 to \$2 million to increase capacity to one million disks a year, probably in late 1983 according to Pioneer Video chairman Hobart Kreidler.

Six engineers from the Kofu plant, who supervised installation of the new equipment, will remain in Carson for several weeks to oversee

start-up of new production technique and processes.

With the increased production volume, Pioneer has lowered prices of disks ordered in quantity, to make it more attractive for accounts to convert videotape programs to laser disk.

## Dutch Vid Distrib Assn. Wins Dealer Piracy Suit

By WILLEM HOOS

AMSTERDAM—The first successful lawsuit against video pirates initiated by the Dutch Assn. of Video Distributors (NVVD) has ended with a verdict of guilty against two Amsterdam dealers accused of renting and selling pirated software during the last two years.

Accused were Jan Drenth, owner of Marnix Video, and Willem De Jager, owner of two Amsterdam outlets known as Slotterplas Video and of shops in nearby cities Zaandam

and Alkmaar. According to a NVVD spokesman, up to 90% of all the videocassettes rented or sold in their stores were pirated.

However, Drenth and De Jager face neither fines nor prison sentences. The ruling of public prosecutor B.J. Asscher in the Court of Justice here was that all pirated cassettes be returned to the companies owning the original rights. If the two retailers continue to trade in the confiscated titles, they will be liable to fines of \$400 for each videocassette rented or sold.

This outcome is seen as the softest of punishments, but observers note that video in Holland is still very much in its infancy. There is optimism that the case will at least discourage other retailers from following suit.

The action was initiated by the NVVD, formed only six months ago, in conjunction with the Motion Picture Export Assn. of America, itself acting on behalf of some 51 companies, including Walt Disney, Warner, Columbia, Thorn EMI and a number of Dutch film and video producers. In a police raid July 14, 672 titles were seized from De Jager's outlets and 360 from Drenth's shop, several thousand tapes in all.

Both accused told the court they could not understand why it was they who were prosecuted. "In our opinion, it would have been better to start a lawsuit against the people responsible for pirating the videocassettes," they said.

But a NVVD spokesman says more actions against video retailers who deal in pirated product can be expected before the end of this year. According to industry estimates, somewhere between 35%-70% of all videocassettes on the Dutch market have been pirated.

## New On The Charts



**"DIAMONDS ARE FOREVER"**  
Twentieth Century-Fox-26

The seventh in the series of James Bond thrillers, "Diamonds Are Forever" stars Sean Connery as Agent 007. In his attempts to foil an international diamond smuggling ring, Bond travels through Los Angeles, Palm Springs, Las Vegas, Holland, Germany, France and England. Action highlights include a fight scene onboard an off-shore oil rig and a car chase across the Nevada desert.

Also starring in the film are Jill St. John and Lana Wood. Available in both VHS and Beta, the film is 119 minutes long and retails for \$69.95. For more information, contact Twentieth Century-Fox in Los Angeles at (213) 203-1241.

This column is designed to spotlight video features making their debut on Billboard's Videocassette Top 40.

Listings for new video releases will appear in next week's issue of Billboard.

# Pro Equipment & Services



**TEAM EFFORT**—Team Records recording artist Big Al Downing, left, compares notes with producers Tony Bongiovi, center, and Lance Quinn during a recent session at Woodland Studios in Nashville. Downing was in the studio laying tracks for his upcoming album.

## HIGH TECH UNIT

### Westwood One Bows Mobile Studio

LOS ANGELES—Westwood One Recording, based in Culver City, Calif., has built a \$500,000 high-tech mobile recording studio for use as its primary remote recording facility.

The unit, according to Norm Pattiz, president of Westwood One, will be the only radio network or syndicator with its own mobile recording studio, and the only concert producer to control the destiny of its products from start to finish.

Pattiz discloses that the unit was built as a cost effective measure, as his company had been spending close to \$1 million a year to record remotes for many concerts, specials and national radio programs.

The 45-foot mobile recording studio features state-of-the-art recording equipment including MCI model 636 series console, two Ampex model MM-1200 24-track tape recorders, the Ampex model ATR-102, Sony color video monitor systems, and main speaker systems consisting of two model 604-E custom DeMedio cabinets with mastering lab crossovers.

Also included in the unit is a full complement of outboard equipment set in a series of racks. It incorporates full limiting and equalizing capabilities, a harmonizer, an AKG model BX-10 echo unit, full intercom system, and a Sphere model 1604 sub-mixing system.

### Denon Debuts Editing System

NEW YORK—The Denon division of Nippon Columbia has introduced a Random Access PCM Editing System that stores music signals digitally in a large random access data bank.

The data bank, according to Denon officials, is similar to those used by banks and other institutions to store computer data.

Music program storage capacity is 23 minutes at four channels, and about 46 minutes at two channels. Since the signals can be freely accessed, recording engineers now have a freer hand in the delicate job of editing musical passages on to recording masters, state Denon engineers.

They point out that conventional editing techniques involve either manual tape splicing or recording overdubs, which are both time con-

(Continued on page 36)

### Mitsubishi Hosts Digital Session

CHICAGO—More than 500 musical performers, studio musicians, and recording producers and engineers attending the annual Midwest Music Exchange conference here were given a hands-on digital audio recording demonstration by Mitsubishi Electric Sales.

The demonstration, held at the Bismarck Hotel Pavilion, featured an on-site taping of the Music Exchange's talent competition.

Among the winners of the contest featured in the recording were Byron Motley, the Gus Papellis Band, the Darrell Thomas Band, Stranded and Chicago's Own Band.

The recording session was engineered by Lou Dollenger, national sales manager, Professional Digital Audio Div., of Mitsubishi; with mixing by Jerry Church; and consulting by Marty McCann of Peavey, and Toby Soli of Fostex.

The unit used for the recording was Mitsubishi's model X-80 digital audio recorder, which was also displayed as part of the Mitsubishi exhibit.

In addition to musicians, producers and engineers attending the session, there were also heads of Midwest-based record labels, studios and sound companies.

A limited edition promotional pressing of the recording will be made available to all conference registrants. The album will be mastered at Hened West Studios, here. Midwest Custom Pressing, St. Louis, Mo., will provide custom pressing.

### AES Meet Expands Workshop Program

NEW YORK—The Audio Engineering Society has consolidated its semi-annual conventions, traditionally held in New York and Los Angeles, and will this year host a single meeting in Anaheim in October.

The convention, the 72nd for the

high tech organization, will offer an expanded workshop program that will zero in on such areas as stereo tv, stereo AM broadcasting, satellite transmissions, sound reinforcement systems for live entertainers, enhancement for audio and visual applications, and calculator and computer applications for audio.

According to Robert Trabue Davis, this year's convention chairman and an executive of the Boston-based Altec Corp., the workshop on sound reinforcement for live entertainers will be conducted "by those personally and professionally involved in the industry, and will add a new dimension to the workshop series."

Davis states that the workshop program will be complemented by an array of technical paper presentations, gathered from an international group of authors.

He adds, "Many of these presentations will be supported by precise poster sessions following formal oral presentations." These, he says, will allow for "excellent one to one dialogues between authors and members of the audience."

"Both analog and digital technology will be intermixed with the white paper presentations," says Davis. He adds that this indicates a wide mingling of digital technology.

The convention, titled "Audio In A Changing World," will also feature more than 260 display booths exhibiting state-of-the-art equipment for all segments of the industry. These will be augmented by more than 20 special demonstration areas.

One day of the convention will be designated "Exhibits Day," and will allow registrants to visit the exhibit area without missing important technical or workshop sessions. Saturday, Oct. 23, 1982, the first official day of the convention, has been set aside for viewing the exhibits. The convention will run through Oct. 27.

Preceding the official opening of the convention, the digital audio

(Continued on page 36)

### SPARS GETS SONY GIFT

NEW YORK—Sony Corp. has donated 26 of its PCM 10 digital audio processors to the Society of Professional Audio Recording Studios (SPARS) for placement with key recording studios.

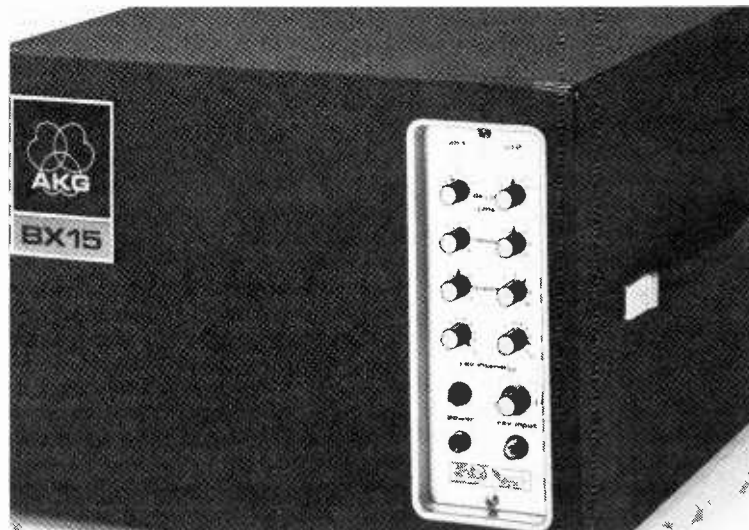
The move, according to Roland Martin, Sony's vice president of Audio Products Marketing, is part of an overall plan to develop the digital technology and strengthen its impact on artists and recording studios.

Accepting the donation, Chris Stone, president of SPARS, says that his organization believes that it is a matter of time before the recording industry undertakes a complete transition to digital.

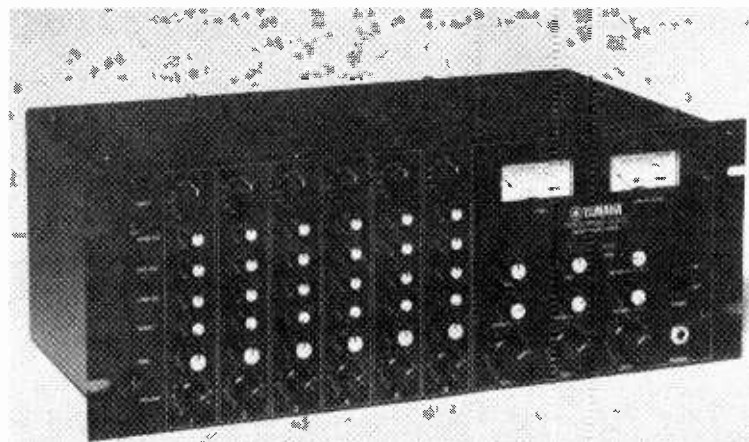
He adds that with the Sony digital audio processors, recording studios can have product ready for the introduction of the compact disk in 1983.

He continues, "We at SPARS believe that increased studio use of digital audio equipment will ultimately benefit record sales and the entire recording industry."

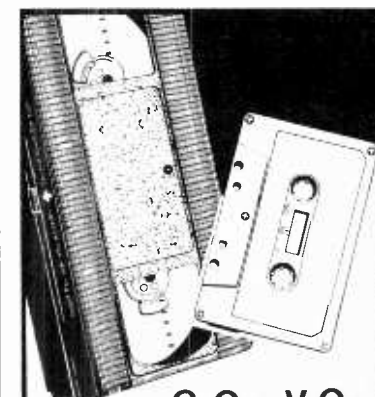
## New Products



**AKG REVERB**—This AKG model BX-15E is a portable two channel reverb system designed for studio applications. The unit, which may be rack-mounted, is based on the torsional transmission line principle used in larger AKG systems.



**SIX INPUTS**—The new Yamaha M406 sound reinforcement mixer is rack mountable and features six input channels. Price is \$995.



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By ERIN MORRIS

At Larrabee Sound, L.A. Stanley Clarke producing CBS projects for Natalie Cole and Rodney Franklin. Clarke also completed his own self-produced CBS album.

Composer Pat Williams at Group IV Recording, scoring pilot episode of "The Devlin Connection," titled "The French Detective," with engineer Hank Cicalo, assisted by Andy

D'Addario. Rock Hudson stars in the new Viacom series which will air on NBC Television.

Warner Bros. Recording is marking its 10th anniversary with a renovation of Studio A. Apart from a new Harrison Mark II console with 40 inputs and the added capability to use the studio's 3M 32-track digital system (until now offered only in Studio E), A's been given new acoustics in both main and control rooms. Engi-

neer Al McPherson has modified the Westlake monitoring system as a two-way design. Warner Bros. is also holding an auction Aug. 20 to sell off gear acquired through repossession from a bankrupt local facility. Interested buyers can inspect the equipment—including two 24-track recorders (MCI and 3M), an API console, Dolbys, echo chambers and other units, including two full-sized video games. Appointment can be

made through McPherson.

Meanwhile, cutting there in Studio E is Christopher Cross with Michael Omartian and Michael Ostin producing, Chet Hines engineering, and Carrera, produced by Ted Templeman with veteran Warner engineer Lee Herschberg.

At Redwing Studios, Boz Scaggs finishing new material with engineer Kirk Butler. ... Bill Schnee engineering and producing overdubs on

Capitol recording artists Nielsen/Pearson. ... Jim Ed Norman working with Johnny Lee, engineered by Eric Prestidge assisted by Larry Hinds. ... producers Peter Bernstein and Mark Goldenberg completing the score for National Lampoon's newest film, "Class Reunion."

Ted Nugent and Billy Thorpe finishing album projects at Pasha Music House. ... Spencer Proffer, producing Randy Bishop's debut LP for the Pasha/CBS label with Duane Baron engineering. ... Rick Derringer and Carmine Appice as a duo recording a special EP. This project being produced by Proffer.

In San Rafael, Calif., Cinema is laying tracks for Shrapnel Records at Trex Virgos Studios. Mike Varney is producing the project with Steve Fontana as engineer. Robert L. Missbach is assisting. ... Megatone recording artist Patrick Crowley finishing tracks for new album. Missbach is behind the board with Gordon Lyon as his second. ... Pattie Quinn mixing her soon to be released single with Missbach as engineer and producer.

Rivandell Recorders in Pasadena, Tex. has the Shake Russell Band in working on a new album project with Craig Leon producing. ... Jonathan David Brown mixing an upcoming Petra release for Star Song.

In New York City, Carol Williams recording and mixing her next single for Vanguard at Unique Recording. ... Divine is cutting a new album with Bobby Orlando producing, Michael Finlayson engineering and DJ. John "Jellybean" Benitez mixing. Unique has recently purchased a new Studio A-80 RC 1/2" 2 track mastering deck and added an Oberheim OBX-A 8 voice synth with DSX 10 track polyphonic digital sequencer.

At Vanguard, Wave Record's Dan DeAngelis and Lou Magrino finishing project with Bonnie Forman. Mark Berry is engineering the sessions.

Brampton recording studio, Evolution 2000 has just concluded preproduction work with Caren Cole, Wayne St. John, The Machines, Freedom's Grant Fullerton, Contour Lines and Attic's Goodo. Evolution 2000 recently upgraded to 24-track with the installation of a NCI JH 24 tape machine. Recent 16-track mobile projects for the studio includes live broadcasts of the Elliott Murphy Band, Contour Lines, Angelic Upstarts, Johnny G. and the Stray Cats.

Editor's Note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville Office.

# WHEN YOUR PROSPECTS WANT TO SWITCH TO THE LATEST EQUIPMENT — OR TO THE FINEST STUDIOS — THEY GO TO ONE SOURCE



JH-556D Console Photo Courtesy MCI

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# Billboard®

Your weekly Pro Equipment and Services connection.

## Debuts System

• Continued from page 35

suming and can result in unnatural musical sequences.

"However," they add, "with the Denon model DN-036ED, the engineer marks parts for revision according to the address of the signal data in the storage bank.

"As the music plays according to the program sequence, precise editing is accomplished by pinpointing certain parts at the push of a button. Reproduction levels and fade rates can also be compensated for. Even extremely complex editing operations can be made with speed, accuracy and precision.

The Denon model DN-036ED is designed for use by record manufacturers and recording studios, and is said to enhance sound quality in both conventional and PCM-recorded disks and home use CDs.

Denon's U.S. division is located in West Caldwell, N.J.

## AES Workshop

• Continued from page 35

technical committee of the AES will meet in the El Camino Room of the Disneyland Hotel Convention Center. The agenda will include reports from the committees on sampling frequency, I/O interface, digital audio measurement techniques, new business, and report on the status of consumer and professional digital audio hardware by Bart Locanthi, chairman of the AES digital audio technical committee, and a vice president of Pioneer North America.

# Country

## CMA Seeking Change In Image See Need For New Role As Industry 'Problem-Solver'

• Continued from page 9

400 organizational members this fall; a questionnaire survey of industry figures both inside and outside CMA, in the U.S. and abroad, to determine how the group can become more useful; and alignment of CMA with other groups backing blank tape royalty legislation now in Congress.

Also, in February, a European branch office was opened in London, directed from Nashville by Ed Benson, associate executive director, and an international seminar for overseas industry figures is tentatively scheduled for Country Music Week in October. A European country music buyer profile and samples of member/non-member attitudes toward the CMA are also being commissioned by the European office.

Benson says the widespread acceptance of country music during recent years must be made permanent in this country and passed on to other nations. Noting that two-thirds of all records are bought outside the

U.S., he says, "We hope to dispel some of the myths that persist in Europe, and once did in this country, about who buys country music. One mistaken impression is that it only appeals to a lower socio-economic strata. It's not true, and Europeans also need to be more exposed to the newer forms of country now popular in the U.S."

Executive director Jo Walker-Meador concurs with Benson, Blackburn and other CMA leaders that new markets, new media and new CMA members are foremost in the group's current aims. Walker-Meador herself was promoting Nashville and country music last week at the American Society of Association Executives convention in Chicago, lobbying the massive organization to convene in Nashville in 1984.

A survey of membership rosters is now underway to determine the "pluses and minuses," according to membership committee chairman Tandy Rice, president of Top Billing International. He says that next year

CMA will launch an aggressive membership drive after learning, this year, where its weaknesses are.

Rob Parrish, membership development and services coordinator, laments the fact that only 325 radio stations of the 2,134 airing country full-time are CMA members. Organizational members have numerous exclusive benefits that individual members don't, he contends, including access to the CMA's "Broadcast Handbook," which includes radio salespower facts, and a nine-minute country music promotional video available for rent or sale designed to lure new advertising accounts. Organizational members are the only industry people who will receive the Arbitron psychography/demography this fall, he adds, just as they were the only ones to see the similar survey done in 1976.

Economic pressures are largely responsible for many stations not joining or renewing, Parrish says. Organizational members can join CMA with a donation/fee of \$125-\$1,250, and he points out that only a few top radio stations are able to afford the \$1,250 figure.

Finally, nearly all CMA officials surveyed agree that the International Country Music Fan Fair, co-sponsored with the Grand Ole Opry, is one of the best vehicles for promoting the association's services. This past June, Fan Fair drew a record 16,429 registrants (6,680 from outside the U.S.) to Nashville for concerts and autograph signings at the State Fairgrounds. Although many fans said they disliked the Fair's new location, CMA officials maintain there is no plan to hold the event elsewhere.

### West Special On Showtime

NASHVILLE—Dottie West's second tv special for Showtime has been completed and is set to air early next year on that cable outlet and on Canada's First Choice pay tv network.

The country singer taped her "Full Circle" special Aug. 8 in Edmonton's Northland's Coliseum Concert Bowl with guests Larry Gatlin & the Gatlin Brothers Band, David Frizzell & Shelly West and John Schneider. The artists performed before an audience of 7,000.

and Merle Haggard and Simon and Garfunkel. Each of the above artists were featured on separate segments.

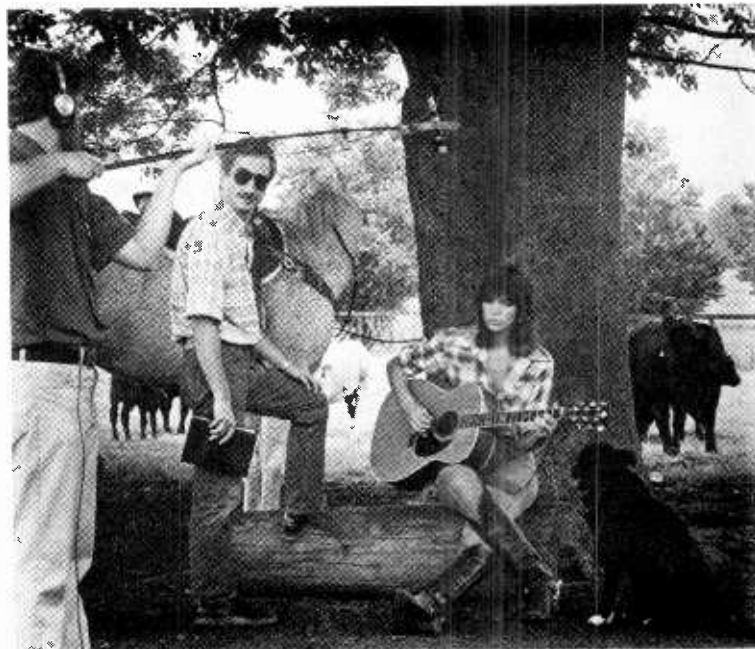
Correspondent Bob Brown, who won one of the show's 11 Emmys last season for his profile on Ray Charles, is currently being assigned the majority of profiles on country music artists.

Brown, a former musician and disk jockey, says that profiles on individual artists are more satisfying than those on groups and styles of music because they are more focused. "Working within a format of approximately 14 minutes, it is difficult to both create interest in and provide knowledge of an act or style of music unfamiliar to the audience," Brown says.

"Naturally, we receive a different type of response to our music pieces," says Brown. "We receive many requests from people wanting to know where they can buy some of the songs themselves and an address where they can write the artist."



MILLER AND COMPANY—Warner Bros. recording artist T.G. Sheppard, right, discusses his career history with Dan Miller on "Miller & Company," a Nashville television show.



ITALIAN COUNTRY—Warner Bros. artist Karen Brooks performs for an R.A.I. Italian tv country music special to be aired in Italy in October. Other artists who have filmed segments for the special are Gary Morris, the Wright Brothers, Conway Twitty, Loretta Lynn, Chet Atkins and Ronee Blakely. Shown here at the taping on Brooks' Franklin, Tenn., farm are director Claudio Masenza, center, and Andy Nygren of Imagemakers in Nashville.

## Chart Fax

### 'Nobody' Makes Sylvia A Summit Somebody

By ROBYN WELLS

Almost a year-and-a-half has elapsed from the time Sylvia scored her first No. 1 single, "Drifter," to her second and current chart-topper, "Nobody." And it's been just short of two years since the RCA artist first hit the top 10 with "Tumbleweed."

Both "Tumbleweed" and "Nobody" were penned by Kye Fleming and Dennis Morgan, who have also collaborated on a number of Sylvia's tunes, including her recent "Sweet Yesterday," which peaked at 12.

"Nobody" is also the fourth No. 1 country song this year for producer Tom Collins, who also hit the top with Ronnie Milsap's "I Wouldn't Have Missed It For The World" and "Any Day Now," plus Barbara Mandrell's "Til You're Gone."

Also scoring four weeks as producer in the top country slot thus far this year are Chips Moman and Conway Twitty. Moman held the premier position for two weeks apiece with Willie Nelson's "Always On My Mind" and Nelson's duet with Waylon Jennings, "Just To Satisfy You." Twitty shared production credits with Ron Chancey on "Red Neckin' Love Makin' Night" and with Jimmy Bowen on "The Clown" and

"Slow Hand" (two weeks).

But leading the producers' pack is Bowen. In addition to his three weeks at the top with Twitty, Bowen has shared production credits on the Bellamy Brothers' "For All The Wrong Reasons" and produced Hank Williams Jr.'s "Honky Tonkin'," both of which held the top spot for one week.

★ ★ ★

The title matches the name of one of D.H. Lawrence's best-known works, but prolific Welk music Group writer Bob McDill is the man behind the pen of Kin Vassy's new single, "Women In Love," which debuts this week at starred 89. It is Vassy's sixth single with producer Larry Rogers. Meanwhile, Vassy's former First Edition mate Kenny Rogers moves to superstar seven with "Love Will Turn You Around," his first collaboration with producer David Malloy.

★ ★ ★

John Schneider bows at starred 76 with "In The Driver's Seat," the second cut culled from the "Dukes Of Hazzard" album. Ironically, Schneider is no longer a member of the cast of the CBS television show.

### Multi-Media Promotion Set For RCA '60 Years' LP

NASHVILLE—RCA Records' country division, in support of its "60 Years Of Country Music" double LP, is aiming promotion efforts at radio, tv and retail, viewing the 25-song compilation as a potential long-term seller.

The \$10.98 package—including a wide variety of styles ranging from the "Arkansaw Traveler" and "Wildwood Flower" to "Heartbreak Hotel" and "Jolene"—is the focus of radio contests for free copies, free vacations and other prizes. Retailers are being assisted in moving the al-

bum by 24" x 26" posters, LP flats and other graphics, and a tv spot is under consideration that would show some of the performers playing while graphic overlays list songs and artists in the collection.

"All the promotion activities should culminate in October around the time of the CMA (Country Music Assn.) week," says Joe Galante, country promotion director in Nashville. "The activities are so varied in so many markets that we can't sum-

(Continued on page 41)



# Billboard® Hot Country Singles

Survey For Week Ending 8/21/82

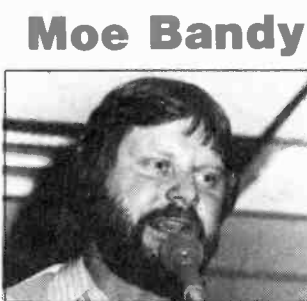
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)
1	2	12	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	35	23	13	<b>TAKE ME DOWN</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Dawn 'N Dixie, BMI; RCA 13210	69	47	14	<b>OH, GIRL</b> —Con Hunley (S. Dorff) E. Record; Unichappell, BMI; Warner Bros. 50058
2	1	13	<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.)	36	39	6	<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	70	84	2	<b>BACK TO BELIEVING AGAIN</b> —Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Welk), BMI; Elektra/Curb 769995
3	5	10	<b>FOOL HEARTED MEMORY</b> —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believs/Welback, ASCAP; MCA 52066	37	45	3	<b>LIVIN' IN THESE TROUBLED TIMES</b> —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	71	57	9	<b>DON'T WE BELONG IN LOVE</b> —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/O'Lyric, BMI; Primero/Curb 1007 (PAID)
4	4	13	<b>AIN'T NO MONEY</b> —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	38	24	12	<b>OLD FRIENDS</b> — Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhond, BMI; Columbia 18-02681	72	63	6	<b>MORE NIGHTS</b> —Lane Brody (M. Lloyd) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470
5	6	12	<b>I'M NOT THAT LONELY YET</b> —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	39	43	5	<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	73	56	12	<b>THE HIGH COST OF LOVING</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057
6	8	9	<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	40	49	4	<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	74	53	8	<b>I'LL BE LOVING YOU</b> —Big Al Downing (L. Quinn, T. Bongiovi) B. A. Downing, L. Quinn; Metaphor, BMI; Team 1001
7	9	7	<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	41	32	10	<b>BLUE RENDEZVOUS</b> —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	75	83	3	<b>(So This Is) HAPPY HOUR</b> —Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/Augie, ASCAP; Elektra/Curb 7-69996
8	12	10	<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	42	54	3	<b>HE GOT YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286	76	NEW ENTRY	NEW ENTRY	<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)
9	11	11	<b>HEAVENLY BODIES</b> —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Nissensohn; Blue Moon/Merilark/April, ASCAP; RCA 13246	43	62	3	<b>SOUL SEARCHIN'</b> —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	77	85	2	<b>I WISH I HAD A JOB TO SHOVE</b> —Rodney Lay (J.B. Barnhill) R. Rogers; Blending Well, BMI; Churchill 94005 (MCA)
10	3	13	<b>BORN TO RUN</b> —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PPS; Warner Bros. 7-29993	44	46	7	<b>COWBOY IN A THREE PIECE BUSINESS SUIT</b> —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968	78	85	2	<b>I AIN'T GIVING UP ON HER YET</b> —Jack Grayson (B. Vaughn, J. Grayson) Jack Grayson; Tamar, ASCAP; Joe-Wes 81006 (MCA)
11	14	9	<b>DANCING YOUR MEMORY AWAY</b> —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	45	58	3	<b>SHE'S LYING</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	79	64	6	<b>BRINGING OUT THE FOOL IN ME</b> —Gary Goodnight (H. Shedd) T. Seals, E. Setser; Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI, Soundwaves 4675
12	18	7	<b>SHE GOT THE GOLDMINE (I Got The Shaft)</b> —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13261	46	52	5	<b>I'M DRINKIN' CANADA DRY</b> —Burrto Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colems-EMI, BMI/ASCAP; Curb 03023 (CBS)	80	87	2	<b>WALK ME 'CROSS THE RIVER</b> —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)
13	15	10	<b>SHE'S PLAYING HARD TO FORGET</b> —Eddy Raven (J. Bowen) K. Stegali, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	47	50	6	<b>BACK IN DEBBIE'S ARMS</b> —Tom Carline (G. Kennedy) T. Carline, Opa-looka, ASCAP, Door Knob 82-180	81	NEW ENTRY	NEW ENTRY	<b>SOME NEVER STAND A CHANCE</b> —The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285
14	16	10	<b>WHAT'S FOREVER FOR</b> —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	48	51	7	<b>SHE IS THE WOMAN</b> —Super Grit Cowboy Band (C. Mattocks) C. Wright; Hoodsawamp, BMI; Hoodsawamp 8005	82	NEW ENTRY	NEW ENTRY	<b>SOUTHERN FRIED</b> —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007
15	19	8	<b>BIG OLE BREW</b> —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	49	79	2	<b>LET IT BE ME</b> —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	83	NEW ENTRY	NEW ENTRY	<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
16	21	8	<b>WHATEVER</b> —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	50	34	16	<b>I JUST CUT MYSELF</b> —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884	84	NEW ENTRY	NEW ENTRY	<b>COULD IT BE I DON'T BELONG HERE ANYMORE</b> —Margo Smith (B. Fisher) M. Phillips, D. Zepp; Cameron Foster, BMI; AMI 1309 (NSD)
17	22	8	<b>THIS DREAM'S ON ME</b> —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	51	55	6	<b>LOVE NEVER DIES</b> —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02986	85	NEW ENTRY	NEW ENTRY	<b>(I'M NOT) A CANDLE IN THE WIND</b> —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149
18	20	9	<b>YOU TURN ME ON, I'M A RADIO</b> —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	52	40	7	<b>IT'S HARD TO BE THE DREAMER</b> —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Gallion, ASCAP/Algee, BMI; RCA 13264	86	NEW ENTRY	NEW ENTRY	<b>(WHAT A DAY FOR A) DAYDREAM</b> —Jon & Lynn (E. Kilroy) J. Sebastian; Hudson Bay, BMI; Soundwaves 4677 (NSD)
19	7	12	<b>HONKY TONKIN'</b> —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	53	61	4	<b>NEW WAY OUT</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29958	87	NEW ENTRY	NEW ENTRY	<b>THERE I GO DREAMIN' AGAIN</b> —Jan Gray (J. Florez) J. Wilson, J. MacRae, B. Morrison; Combine/Southern Nights, BMI; Jamex 45- 006
20	10	14	<b>SOME MEMORIES JUST WON'T DIE</b> —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	54	76	2	<b>YOU STILL GET TO ME IN MY DREAMS</b> —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tagage, BMI/ASCAP; Epic 14-03064	88	88	2	<b>WASTED ON THE WAY</b> —Crosby, Stills & Nash (Crosby, Stills & Nash, S. Johnston, S. Gursky) G. Nash; Putsy, Putsy, ASCAP; Atlantic 4058
21	25	7	<b>DREAMS DIE HARD</b> —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967	55	NEW ENTRY	NEW ENTRY	<b>MISTAKES</b> —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	89	NEW ENTRY	NEW ENTRY	<b>WOMEN IN LOVE</b> —Kin Vassy (L. Rogers) B. McDill; Hall-Clement (Welk Group), BMI; Liberty 1469
22	27	6	<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	56	36	13	<b>HEARTBREAK EXPRESS</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	90	90	2	<b>D.O.A. (Drunk on Arrival)</b> —Johnny Paycheck (B. Sherrill) M.P. Heaney, L. Lee, E. Hudson; Cedarwood/Algee, BMI; Epic 14-03052
23	29	4	<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	57	77	2	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> —Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088	91	68	6	<b>COUNTRY FIDDLES</b> —Solid Gold Band (J. Green, J. Rowland) R. Russell, Keith Lee; Trail of Tears, BMI, NSD 138
24	13	13	<b>I DON'T CARE</b> —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	58	81	2	<b>MAKIN' LOVE FROM MEMORY</b> —Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	92	65	6	<b>ROLL OVER BEETHOVEN</b> —Marvel Felts (J. Morris) C. Berry; ARC, BMI, Lobo X1
25	28	8	<b>NOTHING BUT THE RADIO ON</b> —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	59	67	4	<b>IF MY HEART HAD WINDOWS</b> —Amy Wooley (R. Chancey) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084	93	72	4	<b>SONG OF THE SOUTH</b> —Tom T. Hall & Earl Scruggs (R. Scruggs, J. Thompson) B. McDill; Hall-Clement c/o Welk Music Group, BMI; Columbia 03033
26	26	8	<b>NOTHING BEHIND YOU, NOTHING IN SIGHT</b> —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	60	71	4	<b>IF I EVER NEED A LADY</b> —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (NSD)	94	60	17	<b>ANY DAY NOW</b> —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216
27	35	4	<b>I WISH YOU COULD HAVE TURNED MY HEAD</b> —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	61	NEW ENTRY	NEW ENTRY	<b>LOVE'S GONNA FALL HERE TONIGHT</b> —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	95	66	19	<b>WOULD YOU CATCH A FALLING STAR</b> —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043
28	30	6	<b>GET INTO REGGAE COWBOY</b> —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	62	41	16	<b>DON'T WORRY ABOUT ME BABY</b> —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	96	78	5	<b>OPERATOR/LET ME IN AND LET ME LOVE YOU</b> —Tennessee Express (M. Wilson) W. Spivey/A. Mills, R. Lane; Conrad, BMI/Tree, BMI, Cross Keys, ASCAP; RCA-13265
29	31	7	<b>I'LL BE YOUR MAN AROUND THE HOUSE</b> —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	63	48	17	<b>TIL YOU'RE GONE</b> —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	97	75	5	<b>YOUNG LOVE</b> —Stella Parton (M. Williams) C. Joyner, R. Carby; Lowery, BMI; Townhouse 1058 (Capitol)
30	33	7	<b>YOUR BEDROOM EYES</b> —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD)	64	44	9	<b>STUMBLIN' IN</b> —Chantilly (L. Morton, S. Bledsoe) M. Chapman, M. Chinn; Chinnichap, BMI; Jaroco 51282	98	73	13	<b>JUST HOOKED ON COUNTRY PART I &amp; II</b> —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
31	17	15	<b>ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	65	NEW ENTRY	NEW ENTRY	<b>THE KILLING KIND</b> —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	99	59	12	<b>CHEATER'S PRAYER</b> —The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)
32	42	3	<b>YESTERDAY'S WINE</b> —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	66	82	3	<b>WAIT TILL THOSE BRIDGES ARE GONE</b> —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almanac, ASCAP/BMI; Dimension 1035	100	69	18	<b>I DON'T THINK SHE'S IN LOVE ANYMORE</b> —Charley Pride (M. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096
33	38	4	<b>HEY BABY</b> —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bih/Unart, BMI; Capitol 5145	67	70	5	<b>COUNTRY BOY'S SONG</b> —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (NSD)				
34	37	6	<b>LOVE BUSTED</b> —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	68	80	3	<b>GEORGIA ON A FAST TRAIN</b> —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058				

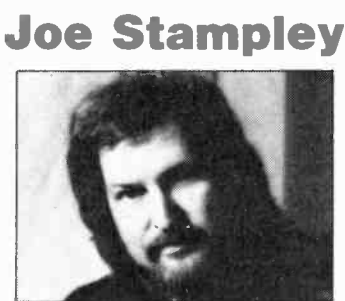
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AUGUST 21, 1982, BILLBOARD

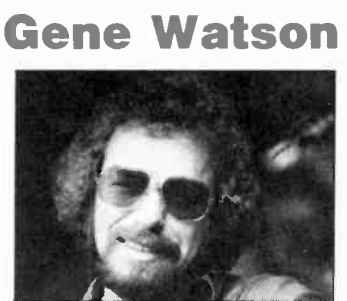
**Hit  
Makers!**



**Moe Bandy**  
**SHE'S NOT REALLY CHEATIN'  
SHE'S JUST GETTIN' EVEN**  
This Week ★ (Columbia)



**Joe Stampley**  
**I DIDN'T KNOW YOU COULD  
BREAK A BROKEN HEART**  
This Week ★ (Epic)



**Gene Watson**  
**THIS DREAM'S ON ME**  
This Week ☆ (MCA)

Contact: Ronnie Spillman—Encore Talent, 2137 Zercher Rd., San Antonio, Tex 78209—(512) 822-2655

# Country

## Nashville Scene

Kip Kirby is on assignment this week. Edward Morris is filling in at the "Scene" desk.

Whatever happened to Texas? Time was—and not very long ago at that—when every other single released seemed to have "Texas" or an allusion to it in the title. And about half of these rickety contrivances managed to chart. Clearly,

Urban Cowboy had met Country Bumpkin and had talked him into sharing an apartment.

Texas was more popular than love—or, at least, a synonym for it. "Texas Women," "Texas State Of Mind," "Texas Cowboy Night," "Texas In My Rearview Mirror." It was a stampede. Texas was remembered, yearned for, gone back to, waltzed across and otherwise deified, usually by people who had chosen not to live there. Talk

about your days of infamy! Without question, the Texas Chamber of Commerce had infiltrated all the country a&r departments.

It's getting better now, and if we can just persuade Alabama to stop memorializing its old stamping grounds, we may look forward to a total geographical respite.

But country music has always been a cultural camp-follower, ever willing to turn a trick where emotions are rawest. Within memory, it has lyrically endorsed the American war effort of the 1940s and '50s ("There's A Star-Spangled Banner Waving Somewhere," "Smoke On The Water," "Weapon Of Prayer"), chronicled the social aftermaths of war ("Filipino Baby," "Missing In Action," "Fraulein," "No Vacancy," "When A Soldier Knocks And Finds Nobody Home"), run with the hounds against the anti-war movement ("The Minute Men Are Turning In Their Graves," "Fighting Side Of Me," "Okie From Muskogee") and conspired to make the singularly unglamorous truck driver a mythic hero ("Six Days On The Road," "Tombstone Every Mile," "Eastbound And Down," "Diesel Smoke And Dangerous Curves").

In the mid and late '70s, country music probably sold more CB units (and defiled more speech patterns) than the combined advertising of all the manufacturers of these intrusive gadgets. By the time the CB craze had died, we were heirs to such mobile epics as "Convoy," "Teddy Bear," "The White Knight," "Let's Truck Together," "Me And Old CB" and a dozen or so other forgettables, all built around a common wonderment that strangers could talk funny to each other and feel good about it.

No popular subject is too banal to escape a country songwriter's embrace. Even product slogans bring out a touch of artistic parasitism, evidenced by, for example, "Please Don't Squeeze My Sharmon," "When You Say Love" and "I'm Drinkin' Canada Dry."

As Texas shrinks to a less bloated size in the

national consciousness, country music again finds itself on its own with no trends in sight. True, there's some talk about a return to traditional country music, thanks mostly to **Ricky Skaggs, Gail Davies, John Anderson** and a few other young talents who appreciate and can perform this type. But this won't buoy up the industry the way a first-class trend will because it lacks a focus. It's not something easily visualized.

Happily, though, an artificial stimulus isn't needed to keep country music artistically vital. There are enough individual foibles around for that.

The truly crazed and inspired lyrics have never had to rely on "People" magazine or its predecessors. So let's relax and listen to "I'm Gonna Hire A Wino To Decorate Our Home" while our blue jeans rot and our mechanical bull rusts. Maybe happiness really is Texas in our rearview mirror.

**Glenn Baker**, our man in Australia, tells us that one of his countrymen schemed his way onto the U.S. country charts. Here's Baker's account:

**Keith Glass**, head of the Missing Link new wave operation and part-time songwriter, penned a number called "Designer Jeans" with his wife **Helena**. Then they flew to Nashville to plug the song, along with some other titles he had written with his partner **Mike Edwards**. "They told me," Baker quotes Glass as saying, "nobody outside of America, or even outside Nashville, could write country songs. So I came home totally deflated." Then came the ruse. Glass and Edwards re-submitted their tapes to American publishers under the pseudonyms **Bob Keith** and **Ed Michaels**, with a covering note stating they were Americans vacationing in Australia. Texas publisher **Bart Barton** liked the songs and chose "Designer Jeans" for a **Glen Bailey** cut. It debuted on the Hot Country Singles chart at 85. Glass hopes that some other of

his "American originals" will do even better.

**Crystal Gayle** and **BJ Thomas** have been translating some of their hits into French with the aid of Nashville's International Translation Services. The company specializes in translating American songs into foreign languages and phonetically teaching recording artists how to sing them.

**Are you ready for this?** **Johnny Paycheck**, reports his agency, **Buddy Lee Attractions**, has just completed the vocal tracks for a Kellogg's cereal commercial. He sings and speaks the part of a crow in the animated commercial.

## New On The Charts

### SKIP & LINDA

#### "If You Could See You Through My Eyes"—★

This is the first outing for this pair. They were brought together by Nashville producer/musician **Phil Baugh** and **M.D.J. Records** president **Larry McBride** who were shopping for a duet for the label.

**Skip Eaton** toured with various groups following his graduation from **Wichita State University**, where he majored in music. During this time, he worked as an opening act for such artists as **Billi Joe Spears**, **Johnny Paycheck** and **Neil Diamond**. Since 1975, he has been both an artist and writer for **Little Fugitive Music**.

Starting her musical career on the **Johnny High Country Revue** in **Fort Worth**, **Linda Davis** subsequently earned "Female Vocalist Of The Year" honors on the **Grapevine Opry**. She says she decided to make a profession of music, however, after

winning the 1978 Louisiana Hayride talent search.

Booking information on **Skip & Linda** is available from **Nancy Josie** at (615) 327-1763.



**ONE AGAIN**—RCA artist **Sylvia** performs her new No. 1 single "Nobody" at a recent concert. She is in the midst of a 59-date tour which will conclude Sept. 24.

## GEORGE HAMILTON IV IS MAKING COUNTRY MUSIC "HISTORY" AGAIN!



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**AUGUST 21:** APPPEARING AT THE "2ND INTERNATIONAL FESTIVAL OF COUNTRY & EASTERN MUSIC"—BUDAPEST, HUNGARY

**AUGUST 28-NOVEMBER 20:** 60 CITY CONCERT TOUR OF ENGLAND, SCOTLAND, IRELAND AND WALES

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# Billboard<sup>®</sup> TOP LPs & TAPE<sup>®</sup>

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label	
1	★	1	★	6	6	6	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607 WEA WEEKS AT #1: 3	18	36	18	36	18	36	18	36	18	<b>RAY PARKER JR.</b> The Other Woman Arista AL 9590 IND
2	★	2	★	9	7	7	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) CBS	7	37	7	37	7	37	7	37	7	<b>APRIL WINE</b> Power Play Capitol ST 12218 CAP
3	★	3	★	21	7	7	<b>ASIA</b> Geffen GHR 2008 (Warner Bros.) WEA	7	41	7	41	7	41	7	41	7	<b>EDDIE MONEY</b> No Control Columbia FC 37960 CBS
4	★	4	★	16	5	5	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL 7501 (Polygram) POL	5	39	5	39	5	39	5	39	5	<b>KENNY ROGERS</b> Love Will Turn You Around Liberty LO 51124 CAP
5	★	5	★	6	8	8	<b>ROBERT PLANT</b> Pictures At Eleven Swan Song SS 8512 (Atlantic) WEA	8	40	8	40	8	40	8	40	8	<b>SOUNDTRACK</b> E.T. MCA MCA 6109 MCA
6	★	6	★	9	13	13	<b>THE STEVE MILLER BAND</b> Abracadabra Capitol ST 12216 CAP	13	41	13	41	13	41	13	41	13	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2 38054 CBS
7	★	7	★	7	46	13	<b>REO SPEEDWAGON</b> Good Trouble Epic FE 38100 CBS	13	42	13	42	13	42	13	42	13	<b>CHEAP TRICK</b> One On One Epic 38021 CBS
8	★	8	★	6	45	6	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360 WEA	6	43	6	43	6	43	6	43	6	<b>JOE JACKSON</b> Night And Day A&M SP 4906 RCA
9	★	9	★	2	44	21	<b>THE GO GO'S</b> Vacation I.R.S. SP 70031 (A&M) RCA	21	44	21	44	21	44	21	44	21	<b>THE DAZZ BAND</b> Keep It Alive Motown 6004ML IND
10	★	10	★	9	51	5	<b>GENESIS</b> Three Sides Live Atlantic SD 2-2000 WEA	5	45	5	45	5	45	5	45	5	<b>ELVIS COSTELLO</b> Imperial Bedroom Columbia FC 38157 CBS
11	★	11	★	14	50	15	<b>ORIGINAL CAST</b> Dreamgirls Geffen GHSP 2007 (Warner Bros.) WEA	15	46	15	46	15	46	15	46	15	<b>MELISSA MANCHESTER</b> Hey Ricky Arista AL 9574 IND
12	★	12	★	23	47	24	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951 CBS	24	47	24	47	24	47	24	47	24	<b>ALABAMA</b> Mountain Music RCA AFL1-4229 RCA
13	★	13	★	9	48	26	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689 WEA	26	48	26	48	26	48	26	48	26	<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP 6-4892 RCA
14	★	14	★	41	49	10	<b>LOVERBOY</b> Get Lucky Columbia FC 37638 CBS	10	49	10	49	10	49	10	49	10	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP 4896 RCA
15	★	15	★	7	58	8	<b>SOUNDTRACK</b> Rocky III Liberty LO 51130 CAP	8	50	8	50	8	50	8	50	8	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978 CBS
16	★	16	★	18	51	8	<b>THE MOTELS</b> All Four One Capitol ST-12177 CAP	8	51	8	51	8	51	8	51	8	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070 CAP
17	★	17	★	11	52	9	<b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 IND	9	52	9	52	9	52	9	52	9	<b>CARY II &amp; RONNIE</b>
18	★	18	★	11	59	4	<b>STEVE WINWOOD</b> Talking Back To The Night Island LPS 9777 (Warner Bros.) WEA	4	59	4	59	4	59	4	59	4	<b>BOB JAMES</b> Hands Down Columbia/Tappan-Zee FC 38067 CBS
19	★	19	★	21	72	6	<b>KARLA BONOFF</b> Wild Heart Of The Young Columbia FC 37444 CBS	6	72	6	72	6	72	6	72	6	<b>SOUNDTRACK</b> The Best Little Whorehouse In Texas MCA MCA 5343 MCA
20	★	20	★	3	73	21	<b>JUMP TO IT</b> Aretha Franklin Arista AL 9602 IND	21	73	21	73	21	73	21	73	21	<b>X</b> Under The Big Black Sun Elektra EI-60150 WEA
21	★	21	★	2	77	26	<b>HUEY LEWIS AND THE NEWS</b> Picture This Chrysalis CHR-1340 IND	26	77	26	77	26	77	26	77	26	<b>RICHARD SIMMONS</b> Reach Elektra EI-60122 WEA
22	★	22	★	12	78	12	<b>QUEEN</b> Hot Space Elektra EI-60128 WEA	12	78	12	78	12	78	12	78	12	<b>SQUEEZE</b> Sweets From A Stranger A&M SP-4899 RCA
23	★	23	★	13	79	13	<b>QUEEN</b> Hot Space Elektra EI-60128 WEA	13	79	13	79	13	79	13	79	13	<b>QUEEN</b> Hot Space Elektra EI-60128 WEA
24	★	24	★	10	80	13	<b>SOUNDTRACK</b> Grease 2 RSO RS-1-3803 (Polygram) POL	13	80	13	80	13	80	13	80	13	<b>QUEEN</b> Hot Space Elektra EI-60128 WEA
25	★	25	★	5	81	10	<b>ADRIAN BELEM</b> Lone Rhino Island IL 9751 (Atco) WEA	10	81	10	81	10	81	10	81	10	<b>SOUNDTRACK</b> Grease 2 RSO RS-1-3803 (Polygram) POL
26	★	26	★	6	82	5	<b>CHUCK MANGIONE</b> Love Notes Columbia FC 38067 CBS	5	82	5	82	5	82	5	82	5	<b>ADRIAN BELEM</b> Lone Rhino Island IL 9751 (Atco) WEA
27	★	27	★	22	83	22	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL-4125 RCA	22	83	22	83	22	83	22	83	22	<b>CHUCK MANGIONE</b> Love Notes Columbia FC 38067 CBS
28	★	28	★	45	84	45	<b>GENESIS</b> Abacab Atlantic SD 19313 WEA	45	84	45	84	45	84	45	84	45	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL-4125 RCA
29	★	29	★	4	85	4	<b>BILLY IDOL</b> Billy Idol Chrysalis CHR 1377 IND	4	85	4	85	4	85	4	85	4	<b>GENESIS</b> Abacab Atlantic SD 19313 WEA

PLANS INCLUDE TOUR, LP SESSION

## Hamilton Heightens Euro Push

NASHVILLE—George Hamilton IV has started a four-and-a-half month stint in Europe that includes recording an album, taping a tv special and appearing in more than 60 concerts. Hamilton, who has not recorded for a major U.S. label in half a decade, attributes the extra attention he's getting in Europe to the recognition he has developed with repeated appearances there and to audiences fond of his story-telling country ballads.

He has just completed two weeks of recording in Prague, with Jiri Brabec & Country Beat, a Czech country group. Hamilton also videotaped a tv special in Warsaw for broadcast in Poland. He has scheduled a show at the Second International Festival of Country and Eastern Music in Budapest on Saturday (21), and a 60-date tour of England, Scotland, Ireland and Wales Aug. 27-Nov. 15. Nov. 20-Dec. 15 will be spent playing in Monte Carlo.

The British Isles tour is in support of an LP released in June on Ronco Records and marketed on tv throughout England and Europe.

He calls the Prague recordings an experimental project, with both Hamilton and Brabec performing country standards in English and the Czech group possibly adding some tunes sung in their native language.

He first met Brabec and Country Beat during his Prague shows in 1974.

The group impressed Hamilton with their knack for Nashville music. His record with them will be released in Czechoslovakia on Artia/Supraphon Records, a government-funded label. "I don't have any illusions about the commerciality of it, but we're excited. Who knows, one of those tunes may work well enough to be a hit."

A certain lack of commerciality in his quiet, thoughtful music may have hurt his record sales in the U.S., Hamilton observes. But, conversely, that same factor in his style appeals to Europeans.

"I've never been a real big record seller here or there," he clarifies, "but I do have a consistency of sales in Europe, especially in the British Isles. I usually don't analyze my appeal, for fear it will go away if I get too theoretical. But I do suspect it's something to do with approach and style, and frequency of appearances there."

In addition to the scheduled shows in Europe, he has toured the continent often in the past, even playing in Moscow in 1974. And he tours New Zealand and Australia. He credits the BBC with supporting

him, and notes that IPV, the commercial British broadcasting network, has aired some tv shows compiled from his six years of work on syndicated Canadian programs. Hamilton is also quick to compliment Mervyn Conn, his manager, and Pete Drake for assisting his career in the U.S. and abroad.

Hamilton tours with Dick Schuyler, electric bass and vocals, and Don Ange, keyboards and vocals. These musicians form his regular group core and other players are hired temporarily from different locales. This fall's tour will have British musicians Bill Clark on guitar and Stewart Langridge on drums joining the regular band.

Of the 60 shows on the British tour, none are in pubs. Hamilton points out. All are in concert halls or theatres. Reflecting on the greater acceptance of his folk-flavored music by Europeans than by "urban cowboys" in the U.S., he says, "To people over there, country music is

listening music, not background noise for Lone Star beer-drinking and belly-rubbing. It can be so frustrating to do a classic Gordon Lightfoot lyric piece in a club where people want to shout and party."

He cites other story-telling balladeers who are popular there, especially Don Williams, Boxcar Willie and Johnny Cash. Hamilton says that RCA and MCA, both former labels for him, continue to market his records in Europe in the form of re-packages and hit collections. K-tel and Warwick carry his records on tv in England. Most recently, MCA marketed "Forever Young" and Warwick pushed "20 Country Classics." The new Ronco LP is "Songs For A Winter's Night," named after the Lightfoot song "Song For A Winter's Night."

Hamilton is hoping to arrange another U.S. contract with a major. He has recently cut tracks at Pete Drake's Pete's Place studio in Nashville.

CARTER MOODY



**HAPPY SIGNING**—Country performer Vern Gosdin, center, celebrates his birthday by signing to The Management Group for personal management. In on the celebration for the AMI artist are Gary Hart, left, and Robert John Jones the company's principals.

## Multi-Media Promotion Set

• Continued from page 37

marize it all. But I thought it better to let radio people use their imaginations on this instead of trying to pin them down to one plan."

In Nashville, radio station WSM and American Airlines co-sponsored a contest which required listeners to identify a segment from the album in order to be eligible for the grand prize: 60 hours in San Francisco, expenses paid.

One feature of the album that is useful to DJs, Galante says, is the historical note for each song/artist, appearing inside the fold-out of the double-disk cover. Listed are musicians playing on the cut, date and city where recorded and a paragraph on the artist's career. The oldest RCA master used here is from 1922, the "Arkansaw Traveler" recorded by Henry C. Gilliland and A.C. (Eck) Robertson in New York on the Victor label.

Other legends in the set are Jimmie Rodgers, the Carter Family, Milton Brown, Bill Monroe, Hank Snow, Don Gibson, Jim Reeves, Chet Atkins, Elvis Presley and such

recent stars as Jerry Reed, Charley Pride, Dolly Parton and Alabama. Half the songs were recorded outside Nashville. Hank Snow's "I'm Movin' On," made in 1950 is the first Nashville cut.

## For The Record

The song "Tennessee River" from Alabama's catalog was incorrectly included in the suit filed by Larry McBride, former manager of Alabama, in the Chancery Court of Davidson County seeking recovery of profits he claims are owed him by Harold Shedd from their partnership in MDJ Records, Millhouse and Sheddhouse Music and Music Mill Studio (Billboard, Aug. 14).

The song is not owned by McBride and Shedd, but by Buzzherb Music, a division of Scott Tutt Music. McBride's attorney, Scott Siman, says the song was included in the plaintiff's complaint by mistake, and adds that he will file an amendment to correct the error or settle the matter out of court.

www.americanradiohistory.com

Billboard®

Survey For Week Ending 8/21/82

# Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	1	22	<b>ALWAYS ON MY MIND</b> ▲ Willie Nelson, Columbia FC 37951 CBS	40	36	18	<b>AIN'T GOT NOthin' TO LOSE</b> Bobby Bare, Columbia FC 37719 CBS
2	2	23	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL 1 4229 RCA	41	44	4	<b>STICKIN' TOGETHER</b> The Kendalls, Mercury SRM 1 4046 (Polygram) POL
3	3	42	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193 CBS	42	43	38	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106 CBS
4	4	41	<b>BIG CITY</b> Merle Haggard, Epic FE 37593 CBS	43	46	99	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586 CBS
★	7	9	<b>INSIDE</b> Ronnie Milsap, RCA AHL 1 4311 RCA	44	42	20	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol) CAP
6	5	18	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb E1 60100 (Elektra) WEA	45	39	10	<b>SOFT TOUCH</b> Tammy Wynette, Epic 37980 CBS
★	8	5	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty LO 51124 CAP	46	41	44	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum SE 541 WEA
8	6	8	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC 37570 CBS	47	47	19	<b>CHARLEY SINGS EVERYBODY'S CHOICE</b> Pride, RCA AHL 1 4287 RCA
★	12	10	<b>JUST SYLVIA</b> Sylvia, RCA AHL 1 4263 RCA	48	48	10	<b>PISTOL PACKIN' MAMA</b> Hoyt Axton, Jeremah JH 5003 IND
★	13	5	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688 WEA	49	51	15	<b>AMAZING GRACE</b> Cristy Lane, Liberty 51117 CAP
11	9	28	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005 WEA	50	53	94	<b>GREATEST HITS</b> ▲ The Oak Ridge Boys, MCA 5150 MCA
12	10	13	<b>IN BLACK &amp; WHITE</b> Barbara Mandrell, MCA 5295 MCA	51	49	42	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra SE 545 WEA
13	11	24	<b>BLACK ON BLACK</b> Waylon Jennings, RCA AHL 1 4247 RCA	52	54	74	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965 CBS
14	15	12	<b>QUIET LIES</b> Juice Newton, Capitol ST 12210 CAP	★	63	2	<b>THIS DREAM'S ON ME</b> Gene Watson, MCA 5302 MCA
15	14	17	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306 MCA	54	56	63	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209 MCA
16	17	16	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305 MCA	55	50	29	<b>FINALLY</b> T.G. Sheppard, Warner/Curb BSK 3600 WEA
17	19	75	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL 1 3930 RCA	56	52	6	<b>THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS</b> Roy Clark, Churchill CR 9421 MCA
18	16	18	<b>HEART BREAK EXPRESS</b> Dolly Parton, RCA AHL 1 4289 RCA	57	59	65	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros BSK 3555 WEA
★	28	14	<b>THE MAN WITH THE GOLDEN THUMB</b> Jerry Reed, RCA AHL 1 4315 RCA	58	57	173	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AHL 1 3378 RCA
21	21	48	<b>GREATEST HITS</b> ▲ Willie Nelson, Columbia KC2 37542 CBS	59	60	3	<b>JACK GRAYSON SINGS</b> Jack Grayson, Joe Wes JW 8100 MCA
22	23	6	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320 MCA	60	61	97	<b>GREATEST HITS</b> ▲ Ronnie Milsap, RCA AHL 1 3772 RCA
23	20	51	<b>THE PRESSURE IS ON</b> ● Hank Williams, Jr., Elektra/Curb SE 535 WEA	61	62	7	<b>FAMILY AND FRIENDS</b> Ricky Skaggs, Rounder 0151 IND
★	27	5	<b>THE LEGEND GOES ON</b> The Statler Brothers, Mercury SRM 1 4048 (Polygram) POL	62	64	74	<b>JUICE</b> ▲ Juice Newton, Capitol ST 12136 CAP
25	24	26	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294 MCA	63	58	145	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235 WEA
26	22	10	<b>SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)</b> Moe Bandy, Columbia FC 38009 CBS	★	NEW ENTRY		<b>OH GIRL</b> Con Hunley, Warner Brothers 1 23693 WEA
27	26	9	<b>LOVE TO BURN</b> Ronnie McDowell, Epic FE 38017 CBS	65	67	81	<b>ROWDY</b> Hank Williams, Jr., Elektra/Curb 6E 330 WEA
28	25	13	<b>NUMBER ONES</b> Conway Twitty, MCA 5318 MCA	66	65	22	<b>SEASONS OF THE HEART</b> John Denver, PCA AHL 1 4256 RCA
29	29	16	<b>BUSTED</b> John Conlee, MCA 5310 MCA	67	69	2	<b>TALK TO ME</b> Cindy Hurt, Churchill CR 9422 MCA
★	38	5	<b>TOO GOOD TO HURRY</b> Charly McClain, Epic FE 38064 CBS	68	55	6	<b>BACK IN THE COUNTRY</b> Roy Acuff, Elektra E1 60012 WEA
31	30	115	<b>MY HOME'S IN ALABAMA</b> ▲ ● Alabama, RCA AHL 1 3644 RCA	69	71	53	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416 CBS
32	34	5	<b>UNLIMITED</b> Reba McEntire, Mercury SRM 1 4047 POL	70	66	6	<b>SUGAR FREE</b> Dave Rowland, Elektra E1 60011 WEA
★	37	96	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty LO 1072 CAP	71	72	99	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol SOD 12110 CAP
34	31	52	<b>STEP BY STEP</b> ● Eddie Rabbitt, Elektra SE 532 WEA	72	73	224	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305 CBS
★	45	4	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975 CBS	73	74	59	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty LO 1108 CAP
36	33	47	<b>STRAIT COUNTRY</b> George Strait, MCA 5248 MCA	74	70	12	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> Terri Gibbs, MCA 5315 MCA
37	32	28	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643 WEA	75	75	58	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002 POL
38	40	36	<b>CIMARRON</b> Emmylou Harris, Warner Bros BSK 3603 WEA				
39	35	21	<b>WINDOWS</b> The Charlie Daniels Band, Epic FE 37694 CBS				

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# HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	12	<b>EYE OF THE TIGER—Survivor</b> (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)	34	41	4	<b>SOMEBODY'S BABY—Jackson Browne</b> (Jackson Browne), J. Browne, D. Kortchmar, Asylum 7-69982 (Elektra)
2	2	18	<b>HURTS SO GOOD—John Cougar</b> (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram)	35	19	17	<b>PERSONALLY—Karla Bonoff</b> (Kenny Edwards), P. Kelly, Columbia 18-02805
3	3	13	<b>ABRACADABRA—The Steve Miller Band</b> (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126	36	47	5	<b>LET ME TICKLE YOUR FANCY—Jermaine Jackson</b> (Jermaine Jackson, Berry Gordy), J. Jackson, P.M. Jackson Jr., P. Sawyer, M. McLeod, Motown 1628
4	4	10	<b>HOLD ME—Fleetwood Mac</b> (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966	37	37	9	<b>ROUTE 101—Herb Alpert</b> (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422
5	5	12	<b>HARD TO SAY I'M SORRY—Chicago</b> (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	38	40	7	<b>SOMEDAY, SOMEWAY—Marshall Crenshaw</b> (Richard Gottehrer, Marshall Crenshaw), M. Crenshaw, Warner Bros. 7-29974
6	6	11	<b>EVEN THE NIGHTS ARE BETTER—Air Supply</b> (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	39	39	12	<b>I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne</b> (George Duke), D. H. Wolinski, J. Osborne, A&M 2410
7	7	11	<b>KEEP THE FIRE BURNIN'—REO Speedwagon</b> (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzler), K. Cronin, Epic 14-02967	40	42	6	<b>LET ME GO—Ray Parker Jr.</b> (R. Parker Jr.), R. Parker Jr., Arista 0695
8	8	8	<b>VACATION—The Go-Go's</b> (Richard Gottehrer), K. Valentine, C. Caffey, J. Wiedlin, I.R.S. 9907 (A&M)	41	48	4	<b>DO YOU WANNA TOUCH ME—Joan Jett &amp; The Blackhearts</b> (Kenny Laguna, Ritchie Cordell), G. Glitter, M. Leander; Boardwalk 11-150-7
9	9	9	<b>WASTED ON THE WAY—Crosby, Stills And Nash</b> (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058	42	45	6	<b>LOVE OR LET ME BE LONELY—Paul Davis</b> (Ed Seay, Paul Davis), S. Scarborough, J. Peters, A. Poree, Arista 0697
10	10	7	<b>TAKE IT AWAY—Paul McCartney</b> (George Martin), P. McCartney, Columbia 18-03018	43	44	8	<b>WORDS—Missing Persons</b> (Ken Scott), Bozzio, Cuccurullo, Capitol 9773
11	11	14	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester</b> (Arif Mardin), T. Snow, D. Pitchford, Arista 0676	44	55	3	<b>I KEEP FORGETTIN'—Michael McDonald</b> (Ted Templeman, Lenny Waronker), M. McDonald, E. Santford; Warner Bros. 7-29933
12	12	9	<b>LOVE IS IN CONTROL—Donna Summer</b> (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)	45	49	7	<b>I RAN—A Flock Of Seagulls</b> (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102
13	13	18	<b>ONLY THE LONELY—The Motels</b> (Val Garay), M. Davis, Capitol 5114	46	46	6	<b>VALLEY GIRL—Frank &amp; Moon Zappa</b> (Frank Zappa), F. Zappa, M. Zappa, Barking Pumpkin 4W9-03069 (CBS)
14	14	8	<b>LOVE WILL TURN YOU AROUND—Kenny Rogers</b> (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schular, D. Mallow, Liberty 1471	47	51	7	<b>GLORIA—Laura Branigan</b> (Jack White, Greg Mathison), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048
15	15	3	<b>I ONLY WANT TO BE WITH YOU—Nicolette Larson</b> (Andrew Gold), M. Hawker, I. Raymond; Warner Bros. 7-29948	67	77	3	<b>I ONLY WANT TO BE WITH YOU—Nicolette Larson</b> (Andrew Gold), M. Hawker, I. Raymond; Warner Bros. 7-29948
16	16	3	<b>EMOTIONS IN MOTION—Billy Squier</b> (Mack, Billy), B. Squier; Capitol 5135	68	78	3	<b>EMOTIONS IN MOTION—Billy Squier</b> (Mack, Billy), B. Squier; Capitol 5135
17	17	2	<b>YOU KEEP RUNNIN' AWAY—38 Special</b> (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2431	69	NEW ENTRY	2	<b>YOU KEEP RUNNIN' AWAY—38 Special</b> (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2431
18	18	2	<b>NIGHTSHIFT—Quarter Flash</b> (John Boylan), Bacharach, Sager, Ross, Warner Bros. 7-29932	70	83	2	<b>NIGHTSHIFT—Quarter Flash</b> (John Boylan), Bacharach, Sager, Ross, Warner Bros. 7-29932
19	19	2	<b>VOYEUR—Kim Carnes</b> (Val Garay), K. Carnes, D. Ellingson, D. Hitchings, EMI-America 8127	71	NEW ENTRY	2	<b>VOYEUR—Kim Carnes</b> (Val Garay), K. Carnes, D. Ellingson, D. Hitchings, EMI-America 8127
20	20	2	<b>YOU DROPPED A BOMB ON ME—The Gap Band</b> (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)	72	85	2	<b>YOU DROPPED A BOMB ON ME—The Gap Band</b> (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)
21	21	16	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton</b> (Richard Landis), G. Burr, Capitol 5120	73	29	16	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton</b> (Richard Landis), G. Burr, Capitol 5120
22	22	4	<b>BREAK IT TO ME GENTLY—Juice Newton</b> (Richard Landis), D. Lampert, J. Seneca, Capitol 9822	74	NEW ENTRY	4	<b>BREAK IT TO ME GENTLY—Juice Newton</b> (Richard Landis), D. Lampert, J. Seneca, Capitol 9822
23	23	4	<b>LUANNE—Foreigner</b> (Robert John "Mutt" Lang, Mick Jones), Gramm, Jones; Atlantic 4072	75	75	4	<b>LUANNE—Foreigner</b> (Robert John "Mutt" Lang, Mick Jones), Gramm, Jones; Atlantic 4072
24	24	13	<b>DO I DO—Stevie Wonder</b> (Stevie Wonder), S. Wonder, Tamla 1612 (Motown)	76	30	13	<b>DO I DO—Stevie Wonder</b> (Stevie Wonder), S. Wonder, Tamla 1612 (Motown)
25	25	2	<b>HOLDIN' ON—Tane Cain</b> (Keith Olsen), J. Cain, P. Baker, RCA 13287	77	89	2	<b>HOLDIN' ON—Tane Cain</b> (Keith Olsen), J. Cain, P. Baker, RCA 13287
26	26	4	<b>SEASONS OF THE HEART—John Denver</b> (John Denver, Barney Wycoff), J. Denver; RCA 13270	78	82	4	<b>SEASONS OF THE HEART—John Denver</b> (John Denver, Barney Wycoff), J. Denver; RCA 13270
27	27	3	<b>HOW CAN I LIVE WITHOUT HER—Christopher Atkins</b> (Terry Britton), T. Britton, S. Shifrin; Polydor 2210	79	79	3	<b>HOW CAN I LIVE WITHOUT HER—Christopher Atkins</b> (Terry Britton), T. Britton, S. Shifrin; Polydor 2210
28	28	3	<b>JOHNNY CAN'T READ—Don Henley</b> (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar, Asylum 7-69971 (Elektra)	80	NEW ENTRY	3	<b>JOHNNY CAN'T READ—Don Henley</b> (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar, Asylum 7-69971 (Elektra)
29	29	3	<b>YOUR DADDY DON'T KNOW—Toronto</b> (Steve Smith), M. Roth, G. Iwamoto; Network 7-69986 (Elektra)	81	84	3	<b>YOUR DADDY DON'T KNOW—Toronto</b> (Steve Smith), M. Roth, G. Iwamoto; Network 7-69986 (Elektra)
30	30	2	<b>IN THE DRIVERS SEAT—John Schneider</b>	82	90	2	<b>IN THE DRIVERS SEAT—John Schneider</b>

# MARKETPLACE

## Check Type of Ad You Want

- 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.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$ 75 per word, minimum ad order \$22.00.
- DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

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
- HAPPY BIRTHDAY
- 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 \_\_\_\_\_ Credit Card Number; \_\_\_\_\_

ADDRESS \_\_\_\_\_  Diners Club \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  Visa \_\_\_\_\_ Expires \_\_\_\_\_

TELEPHONE \_\_\_\_\_  Master Chg. \_\_\_\_\_ Signature \_\_\_\_\_

Bank # \_\_\_\_\_

### FOR SALE

**EXPORTER & U.S.A. WHOLESALE-ACCESSORIES**  
7", 12", LP & TAPE. ALL LABELS. BUY ELSEWHERE—PAY MORE.  
**STRATFORD DIST. INC.**  
815 SECOND AVENUE  
NEW HYDE PARK, NY 11040  
NY-212-343-6920, 516-352-4200  
800-645-6558 Telex 6852201

**12" DISCO OLDIES**  
LARGEST SUPPLY ANYWHERE  
Collectors: \$300 for 40 pge list  
Wholesalers: Quantities available  
**JDC Records** 213 519 7393  
2737 S. Pacific Av. Sn. Pedro, CAL

CASSETTE DUPLICATION, INFONICS SYSTEM 200, REEL TO REEL MASTER, CASSETTE MASTER, FOUR SLAVE UNIT, STEREO SYSTEM—\$6500.00 MASTER MAKER \$500.00. AUTOMATIC CASSETTE LOADER, SUPERSCOPE 1300—\$4500.00. ALL EQUIPMENT LIKE NEW. ILLNESS. MUST SELL IMMEDIATELY. ALL FOR \$10,000.00. Call:  
**(803) 269-9370**

**BLOWFLY**  
Albums, 8-Tracks, and Cassettes now in stock. Thousands of other titles available at budget prices. Call or write for our free giant catalog.  
**RECORD-WIDE DISTRIBUTORS**  
1755 Chase Drive  
Fenton (St. Louis) MO 63026  
(314) 343-7100

**ATTENCION**  
The largest distributor of records and tapes in the Western hemisphere; making available to Mexico and Central America complete American and European catalogs. We have available for your use a listing of the "Top 200" as published in Billboard! We have a complete selection of Jazz, Blues, Rock, Country, Disco, Classical, New Wave; all the music from all available catalogs. Take advantage of our fast service and great fill. Prices? Compare! We're the best!  
**For immediate attention, contact our representative in Mexico City, Sr. Salvador Villarreal.**  
Call: 524-6096 or write to: 1632 Sud Insurgentes Mexico 19, D.F.  
You may also contact our home office in Los Angeles at (213) 234-3336.

**CITY STOP**

THE NUMBER ONE SOURCE FOR  
**TURKISH AND ARABIC MUSIC**  
ON LPs AND CASSETTES  
TOP ARTISTS AND HITS  
BELLY DANCE  
PRESSINGS MADE IN WEST GERMANY  
**EXPORT TO ALL FOREIGN COUNTRIES**  
DEALERS AND DISTRIBUTORS ONLY  
WRITE TO:  
  
**HANSARING 102 / 5000 KÖLN 1 WEST-GERMANY**  
TEL.: (02 21) 73 50 35, TELEX: 888 51 59 tey d

**WILLIE NELSON**  
"Diamonds in the Rough"  
never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & 8T from:  
**Delta Records, Box 225 Nacogdoches, TX 75961 (713) 564-2509**  
call or write for free catalog

**THE SURF PUNKS' NEW LP! LOCALS ONLY**  
The Surf Punks are back with their new LP, LOCALS ONLY. Featuring the BIG HITS: "Shark Attack," "Locals Only," and "No Fat Chicks." Music-To-Stuff-A-Wild-Bikini-By. AVAILABLE EXCLUSIVELY THROUGH GREENWORLD DISTRIBUTION.  
Write, Call, or Telex for Information and Catalogue  
**HABLAMOS ESPANOL**  
Greenworld Distribution  
20445 Gramercy Place, Box 2996  
Torrance, CA 90509-2896  
Telephone: (213) 533-8075 (CA, A.K., HI) (800) 421-2095 (Toll Free)  
Telex: (4) 5720103 "GREEN" (ITT System)

**GOOD USED RECORD PRESSES**  
Four (4) Finebit semi-automatic presses. 2-Lp and 2-45's, with press controls, dies, trimmers and extruders. These presses being replaced with fully automatic equipment. All in good working condition. Make offer.  
**VILLE PLATTE RECORD MFG.**  
P.O. Drawer 10 Ville Platte, LA 70566  
(318) 363-2104

WHILE OTHER PEOPLE ARE RAISING THEIR prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings  
Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

**RECORDS FOR SALE**  
RECORDS FOR SALE. OVER 700 COLLECTIBLE 78 rpm records for sale by tender. Send \$3.00 for the catalogue of titles and artists today. Send to A.E. Karlen, 15109 - 82nd Ave., Edmonton, Alberta, Canada T5R 3R9.

**POSTERS**  
Largest Selection of Rock Posters  
**ZAP ENTERPRISES**  
1251-3 Irolo St.  
Los Angeles, Calif. 90006  
(213) 732-3781  
DEALERS ONLY

**DANCE NEWSLETTERS**  
THE WORLD'S BEST DANCE MUSIC ON LP's, 45s, and tapes. Free price list. Telemark Dance Records, Box 55, McLean, VA 22101.

**CUT-OUTS**  
8 Track and Cassettes  
Our Specialty  
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog  
**J S J DISTRIBUTORS**  
6620 W. Belmont, Chicago, Ill. 60634  
(312) 286-4444

THE NUMBER ONE SOURCE FOR  
**MEXICAN**  
LPs • CASSETTES • 8 TRs  
ALL TOP LABELS & CURRENT HITS  
**NO JUNK**  
FREE TOP 1000 LIST  
updated monthly, write  
TOBISCO • 6144-A HWY 290 W • AUSTIN, TX 78735

**ASSORTED LP'S**  
\$249.00 PER THOUSAND. ALL MADE IN USA—50 DIFFERENT IN EACH BOX. ALL CHARGES COLLECT—SEND BANK DRAFT OR LETTER OF CREDIT.  
**GLOBAL RECORD SALES**  
3 Chesham Street  
Manchester, England M15EN  
TELE: 061-236-5368/9  
TELEX: 667822 SEND FOR LIST

SAME DAY SHIPMENT... and  
**LOW DEALER PRICES**  
... on LP's • CASSETTES • 8 TRs  
ALL MAJOR LABELS & CURRENT HITS  
write for our  
**TOP 1000 LIST**  
and price schedule  
TOBISCO • 6144 Hwy 290 W • AUSTIN, TX 78735

FOR SALE - 10 FULLY AUTOMATIC Recortec 4-track cassette winders, complete with cue-tone heads U.S. \$25,000. New spare parts for above, U.S. \$4,500 (invoice value approx. U.S. \$15,000). Please reply to Intertape Spinnereistr 21, CH-8753, Mollis, Switzerland. Tel: 058/343134, Telex 875 162.

**Professional Audio Recording TAPE**  
Reels • Cassettes  
Ampex • 3M  
Ask for our recording supply catalog  
**Polyline Corp.** 312/298-5300  
1233 Rand Rd. • Des Plaines, IL 60016

**\*EXPORT EXPERTS\***  
Efficiency... our specialty!!  
New Wave, Rock, Disco, Pop, Country  
Jazz, Raggae, R&B  
PROMPT SERVICE TO ALL COUNTRIES  
RECORDS, TAPES, AUDIO, VIDEO  
GOOD PRICES - GOOD FILL  
**Maxi Music**  
150 Nassau Street, (Suite 1438)  
New York, N.Y. 10038  
Phone (212) 962-4930  
★ TELEX 239063 Maxi ★  
Domestic Inquiries Welcome

### PROFESSIONAL SERVICES

**PRG** (213) 979-8545 (212) 308-2300  
★ 100% custom pressings  
★ full in-house processing (plating)  
★ label printing on premises  
★ we can supply sleeves/jackets  
★ packaging/shipping/fulfillments  
It's PRC...  
The pressing plant of the 80's

### BUSINESS OPPORTUNITY

RECORD STORE WITH VIDEOGAMES, Suburban Milwaukee Mall, \$25,000—Complete, Gross \$110,000 in 1981. 2525 E. Ohio, Milwaukee, WI. 53207.

### BOXES FOR AUDIO & VIDEO

**BOXES FOR STEREO 8 & CASSETTES**  
12" Pillar Proof Heights & form fit. Beautiful Stock designs & custom printing.  
**IN STOCK—INSTANT SHIPMENT**  
Low Prices—Free Samples  
PAK-WIK CORPORATION  
128 Tivoli St., Albany, NY 12207  
(518) 465-4556 Collect  
**VHS & BETA BOXES**

### T-SHIRTS

**TEE SHIRTS**  
LOWEST PRICES IN THE INDUSTRY  
CUSTOM PRINTED OR BLANK  
QUALITY WORK. LOW MINIMUMS  
RUSH JOBS OUR SPECIALTY. FREE CATALOG  
**PLYMOUTH MILLS**  
EMPIRE STATE BLDG. SUITE 3110  
350 5th AVE. N.Y. 10116 (212) 594-0120

### CHART RECORD SERVICES

**THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD**  
ATTN: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.  
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's, and Cassettes from all the charts.  
Special Orders Welcome  
**AIRDISC USA**  
P.O. Box 835, Amityville, N.Y. 11701

### VIDEO DEMOS

**VIDEO DEMOS**  
FROM CONCEPT TO CABLE  
**PRISM PICTURES, INC.**  
Contact: David Lazar  
(212) 889-2507

### ANNOUNCEMENTS

**FREE PROMOTIONAL ALBUMS**  
Concert tickets, Stereos, etc. Information, please write:  
**BARRY PUBLICATIONS**  
477 82nd Street  
Brooklyn, N.Y. 11209

AVAILABLE NOW—AMAZING NEW MANUAL HOW TO GET THAT RECORDING CONTRACT write: STARMARKER, Suite 215, 9903 Santa Monica Boulevard, Beverly Hills, CA 90212.

When Answering Ads . . . Say You Saw It in Billboard

# TEXAS

THE TOTAL ENTERTAINMENT CENTER  
NOW CHALLENGING LOS ANGELES, NEW YORK AND NASHVILLE.

## Billboard SPOTLIGHT ON TEXAS



Will capture and publish the highlights of this state's accomplishments, contributions to the world of music—all phases, venues, recording companies, talent, management, movie—TV—radio business, video, cable, Latin music, concerts, clubs and much, much, more!!!

**ADVERTISING DEADLINE:**  
**AUGUST 30, 1982**  
ISSUE DATE:  
SEPTEMBER 11, 1982

BE REPRESENTED IN THIS ISSUE... LET  
**BILLBOARD'S CLASSIFIED SECTION**  
WORK FOR YOU...

Call  
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**ACT TODAY! DON'T DELAY!**

AUGUST 21, 1982, BILLBOARD



## TAPES

Your KEY to  
Cassette Security!

## CASSETTE SENTRY FEATURES

Model CS-1000 Cassette Sentry allows the display of cassettes in your 8-track hand hole display.

Model CS-2000 Cassette Sentry allows open display for self service application. Available in 12" or 8 9/16" lengths.

- Molded with tough durable ABS plastic. Re-useable many times.
- Units are opened at checkout with a special key.
- Simple to use. Economical and solves pre-recorded cassette display problems.
- Customers have more freedom to shop. This generates additional sales.
- All necessary information is exposed while cassette is secured in the Sentry. Graphics, album title and music program.



Manufactured by  
**C & D SPECIAL PRODUCTS**

Cherokee Trace Industrial Park  
309 Sequoia Drive  
Hopkinsville, Kentucky 42240  
Phone: (502) 885-8088

## BLANK AUDIO &amp; VIDEO

## CASSETTE-8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure.

**ANDOL AUDIO PRODUCTS, INC.**  
4212 14th Ave., Brooklyn, N.Y. 11216  
Call Toll Free 800-221-6578  
N.Y. RES. (212) 435-7322

PROFESSIONAL  
BLANK TAPE

**TDK BASF  
MEMOREX**

Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at .85.

- 8-T & Cass. Duplicators
- Low cost Shrink Wrappers
- Tape Players & Recorders
- Recording Supplies

## CALL TOLL FREE

1 (800) 237-2252

In Florida call collect (813) 778-4442  
**BAZZY ELECTRONICS CORP.**  
3018 Avenue "C", Holmes Beach, Florida 33510  
Master Card & Visa Welcome

## HOME VIDEO

THE CELEBRITY NUDE SCENE DIRECTORY makes video more pleasurable. Send \$3.00 each to Consumate Video; P.O. Box 809-E; Westmont, Illinois 60659.

## SONGWRITERS

## SONGWRITERS

Here's Your Big Chance !!

Production company seeks up-tempo contemporary Top 40 type songs as well as ballads for possible recording by male star.

Submit unreturnable cassette and material to:

## C.B.III, INC.

6255 Sunset Blvd. - 110-20  
Hollywood, CA 90028

## NEWSLETTER

SACRAMENTO SONGWRITERS  
ASSOCIATION

Produce Award Winning Songs  
Associate Producer

## PATRICIA MILAN

BRITISH THEATRE ASSOC.  
(916) 363-4352  
Via/P.E. M. Corp.

## WHY PAY MORE?

**cassette & 8-trk Danks, 3m tape**  
1-45 any amount **cass. .61 strk .84**  
46-60 any amount **.. .69 .. .92**  
61-80 any amount **.. .75 .. 1.01**  
81-90 any amount **.. .85 .. 1.10**  
**CASSETTE & 8-TRK DUPLICATORS. CUSTOM  
DUPLICATION, SHRINK WRAP & LABEL ADD 25¢**  
**TRACKMASTER INC**  
1310 South Dixie Hwy. West  
Pompano Beach, Fla. 33060  
Tel: (305) 943-2334

## LOW COST CASSETTES

## High-Speed Duplication

Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.

**RECORTEC, INC.** (415) 962-0220  
475 Ellis St. Mt. View, CA 94043

BLANK 8 TRACK  
TAPES

## BARGAIN PRICES!!

30 min. to 80 min. tapes

LABELED, SLEEVED, AND  
SHRINK-WRAPPED.

Special prices on large orders.

Call:

(615) 329-4957

## BUTTONS

## buttons, buttons, BUTTONS!

Send for a Button Master sampler pak to see all the newest of our 60,000 designs! Custom orders from 1/4" to 3" for your promo needs as low as 5¢ with 5 day delivery and no plate or extra color bogus charges! Stop dealing with middlemen and pocket the extra dollars from dealing with the world's largest dist. of licensed and novelty pins with full return and term privileges!

Send for our '82 catalog NOW!!!  
Button Master, P.O. Box 129 Bridgeport, PA 19405  
1-(800) 523-1197 (nationwide) If you don't have a phone directory listing or business card  
1-(215) 277-1968 (PA) —don't waste your time.

## "These buttons blow out the door..."

When your customers are bored with the same old rock trash that every other button company has, try EPHEMERA's buttons & pins. They're controversial! They're clever! They're vulgar! They're cute! NO OTHER BUTTON COMPANY SELLS OUR BUTTONS. The illustrated order form is free. So is the colorful counter display box.

**EPHEMERA** (415) 552-4199  
P.O. BOX 723 S.F., CA 94101

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RECORDING TAPE & ACCESSORIES  
24-HOUR FREIGHT PAID SERVICE

Best Selection—Best Service—Best Fill

MAXELL • TDK • DISCWASHER • SONY  
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AMARAY • SCOTCH • SAVOY • RECOTON  
EVEREADY • AUDIO TECHNICA • DYNA-  
SOUND • BASF • DURACELL • SOUND  
GUARD • TRACS • ALLSOP • many, many  
more!

SEND FOR FREE CATALOG  
**A.I. ROSENTHAL ASSOCIATES**  
Dept. A, 1035 Lewis Dr., Warminster, PA 18974  
DEALERS ONLY (215) 441-8900  
TOLL FREE ORDERING: (800) 523-2472

## HELP WANTED

## SALESMANAGER

Position open with independent record company for aggressive individual experienced with national accounts. Must be willing to travel. Send resume with salary requirements to:

Box 7474, Billboard  
1515 Broadway  
New York, N.Y. 10036

VICE PRESIDENT  
FINANCE  
MUSIC COMPANY

A major publicly-traded International company is seeking a dynamic and enthusiastic individual to fill the position of Vice President Finance of its Music Company. This progressive company is a successful leader in its industry.

The applicant must possess a strong financial and administrative background including experience in the area of systems development. Music industry experience or knowledge is required and the applicant should be a CPA, MBA or its equivalent. The applicant must be willing to re-locate and will travel a modest amount internationally.

Compensation will be commensurate with experience. Send resume to:

BOX 7476, BILLBOARD  
1515 Broadway, New York, NY 10036

**NEW YORK BASED IMPORT COMPANY  
LOOKING FOR EXPERIENCED BUYER/SALES-  
PERSON WITH AN EXTENSIVE BACKGROUND  
IN JAZZ AND NOSTALGIA. GREAT OPPOR-  
TUNITY FOR QUALIFIED SELF STARTER. SEND  
RESUME TO:**

BOX 7475, BILLBOARD  
1515 Broadway  
N.Y.C. 10036

RECORD MFG. SERVICES,  
SUPPLIES & EQUIPMENT

## RECORD PRESSING &amp; TAPES

Quality work and good service!  
Limited time special: 500 Lp albums pressed,  
500 full-color front jackets printed and fabri-  
cated from your color photo or slide & 300  
Cassettes or 8-tracks of your album, \$1,685.  
Deduct \$330 for Black & White jacket. Also,  
500 45 rpm complete, \$275. Savings for 1,000  
or more, and re-orders. Ask for prices.

**VILLE PLATTE RECORD MFG.**  
P.O. Drawer 10 (318) 383-2104 Ville Platte, LA 70586

## TALENT

## TALENT WANTED:

Rock Bands, Singer/Songwriters and Musical Entertainers. Media Productions is holding auditions for their N.Y. area Radio/TV Talent Shows. Exciting opportunity to gain exposure and receive a Full Multi-Track Recording Session.

(Call 201 739 1777)

## COMEDY MATERIAL

DEEJAY SPECIALS! MONTHLY GAGLET-  
ter! Individualized Service! We have it all. FREE  
information package. PETER PATTER, P.O.  
Box 402-B, Pinedale, CA 93650.

COMEDY, COMEDY, COMEDY. FREE  
issue. (10 pages) Send S.A.S.E. B. Boyd, 1909  
Lake, #6, San Francisco, CA 94121.

DEADLINES  
FOR  
FUTURE ISSUES

AUG. 28th ISSUE—AUG. 16th  
SEPT. 4th ISSUE—AUG. 23rd  
SEPT. 11th ISSUE—AUG. 30th  
SEPT. 18th ISSUE—SEPT. 3rd  
SEPT. 25th ISSUE—SEPT. 13th  
OCT. 2nd ISSUE—SEPT. 20th  
OCT. 9th ISSUE—SEPT. 27th

## New Companies

**14 Karat Records**, formed by artist/producer Donnie Weaver. First release is "I've Just Gotta Talk To You"/"Go On And Do It." Address: P.O. Box 33536, Raleigh, N.C. 27606; (919) 851-4302.

**Last Resort Management**, formed by Rick Stuart, for talent management. First acts signed are the Hellcats and the Corps. Other principals are Michael Ross, radio pro-

motion, and Richard N. Habert, public relations. Address: 365 West End Ave., New York, N.Y. 10024. (212) 724-9671.

**Coast To Coast Concerts Inc.**, formed by David W. Chrzanowski, for personal management, bookings and concert promotion. Address: 676 Howe Ave., Shelton, Conn. 06484; (203) 735-1721.

A music publishing consultancy firm formed by Buddy Robbins, veteran publishing executive most recently general manager of the Goodman Group. Among the first clients is Pantheon Pictures. Address: 10 W. 66th St., New York, N.Y. 10023; (212) 595-9409.

**S&R Andrews Inc.**, formed by Stuart and Robert Andrews for the manufacturing of record sleeves and envelopes. The former was president of Andrews-Nunnery Envelope and Paper Co., part of Electro Sound. Address: 2185 Fifth Ave., Ronkonkoma, N.Y. 11779 and P.O. Box 242, Ronkonkoma, N.Y. 11779; (516) 588-9100.

**E.M.H. Music**, including E.M.H. Records and E.M.H. Show Production, formed by Eugene Henry. Earl E. Owens, president of Total Concept Representation, will head the office. Address: 38 Music Square E., Nashville, Tenn. 37203; (615) 255-4181.

**Jerry Duncan Promotions**, formed by Jerry Duncan, who previously did promotion for Koala Records. Address: 180 Wallace Rd., #R13, Nashville, Tenn. 37211; (615) 331-4967.

Decentralization  
At Record Bar

Continued from page 16  
rent, utilities and overhead.

Dan Surles, vice president of finance, expects the stores' individual quarterly P&L reports to contribute noticeably in improving overall efficiency. "We've been able to reduce shrinkage to less than 1% in the past year," he says. "Managers now receive computer information showing dollar amounts and specific categories where their stores are coming up short."

Record Bar's online computer catalog replacement system is now effective chainwide for all inventory except 45s. Returns are now processed more rapidly through the system by computerization and streamlined warehouse techniques.

Sales of high profit-margin items such as blank cassettes and boutique accessories items have continued to escalate for Record Bar within the past year. As a result, accessories buyer Read White-Spinner coordinated an impressive "Vendor Day" during the convention, featuring a major exhibition by 35 accessories manufacturers, video firms and record manufacturers. Displays and give aways to Record Bar registrants ranged from just released LP products to new video game cartridges and cassettes, blank tape, carrying cases, sunglasses, T-shirts, record cleaning systems and turntable products.

Financial vice president Dan Surles expects Record Bar's ongoing store expansion to solidify the change in a number of new markets this coming year. He projects Record Bar sales in fiscal 1983 (which begins Nov. 1) to soar above \$90 million, up from more than \$75 million sales volume this year.

GOLDEN OLDIES  
TRADING POST

"WANTED TO BUY," "FOR SALE," "SWAPPING"—  
Use the headline that fits your need.

Regular Classified: \$1.00 per word. Minimum \$15.00.  
Display Classified: \$45.00 per column inch.

## PAYMENT MUST ACCOMPANY ORDER TO:

Billboard Golden Oldies Trading Post  
1515 Broadway, New York City 10036

## FOR SALE

GOLDEN OLDIES 45's FOR CONSUMERS and radio stations. Thousands of hard to get titles. Phone orders our specialty. (616) 349-9413 (9:00-6:00 est. M-F). Giant Catalog \$2. Information—Free. Gold Vault, Box 202, Oshkema, MI 49077.

When Answering Ads . . .  
Say You Saw It in Billboard

## TALENT FOR SALE

## PROFESSIONAL SERVICES

HELP  
WANTED TAPES

the Marketplace is  
open and your best  
buy is BILLBOARD

## CLASSIFIED

PROFITABLE  
ADS

Something to sell or something  
to tell, your message gets to  
over 200,000 readers weekly.  
Don't Miss Another Week!!!

CALL Jeff Serrette (TOLL FREE)

800/223-7524

NOW to place your ad  
(Use any major credit card.)



# SCORPIONS



## TEN YEARS OF THE SCORPIONS

**T**he Scorpions, after a dramatic and action-packed decade, during which they've spread the gospel of German heavy rock worldwide via non-stop hit albums and packed-house concerts, pause to take stock of just where they're at in 1982.

On top, certainly, in Germany where local talent and domestic production overall is doing better than ever before. Solidly established, definitely, in all major foreign markets, notably the U.S., U.K. and Japan, with recent gold disk awards for the "Blackout" album sales in the States and Canada underscoring the "world domination" success.

It is a remarkable success story. Asked to sum up the Scorpions' music philosophy today, the five members say: "We're essentially a live band. A working band. There's nothing worse for us than having to go without direct contact with our audiences."

The group has had its share of problems over the years. There have been downs as well as ups, but it was essentially a live, working band back in 1972 when the decision was taken to turn professional and gamble on carving a niche in the world of pop music.

The line-up then included Klaus Meine and Rudolf Schenker, both still with the band, plus Rudolf's controversial brother Michael Schenker, Lothar Heimberg and Wolfgang Dzigny. In that first year, the group recorded a debut album, "Lonesome Crow." A promising start.

But 1973 turned out to be fraught with problems. There was a German tour with UFO, which provided exposure and helped establish a domestic reputation, but Michael Schenker helped out by sitting in for the UFO guitarist and was invited to join the group on a full-time basis.

There was a very real danger, that year, that the Scorpions would split. It was Rudolf Schenker who kept the momentum going, reforming the band with a couple of new members, Francis Buchholz (bass) and drummer Juergen Rosenthal.

So the break-up danger was averted, and in 1974 came the second album, "Fly To The Rainbow." Alongside a successful tour with Dr. Hook came the tag "most promising new band" in a popularity poll organized by a leading German music magazine.

But there was another personnel change, Juergen Rosenthal quitting to be replaced by Rudy Lenner, from Belgium. However the band had the drive and determination needed to get the act together again and get back on the road.

A key year in the development of the Scorpions was 1975 when the group met up with producer Dieter Dierks. The third album, "In Trance," was recorded under his astute direction in the Dierks' studio, and the LP charted. There were rave reviews, too, from all over the world, which added urgency to tours arranged for the group in Germany, Scandinavia, France, Belgium and, for the first time, the U.K.

The group played the Marquee Club in London, pulled in

the crowds and again received glowing reviews from the critics.

Everything was set to make 1976 very much a year of consolidation. The Scorpions were being talked about outside Germany. The big breakthrough was made in Japan in 1976, where "In Trance" was the top selling heavy metal album. But alongside the record sales, the Scorpions kept on working on tours, building loyal followings in all the territories they visited. And respect for the band's on-stage act, with its aura of pulverizing power, grew fast within the pop and record industries.

Other bands talked about the Scorpions, especially when the fourth album, "Virgin Killer," produced by Dieter Dierks, was released worldwide, going gold in Japan just a week or so after it went on sale.

But, in 1977, there was another personnel change, again in the percussion department. Rudy Lenner had to quit because of health problems, being replaced by Herman Rarebell, still with the band. The Scorpions' links with the adventurous Dieter Dierks became even stronger as they signed with his publishing and production company Breeze Music. The new album, "Taken By Force," again recorded in Dierks' own studios, was another winner.

Another career milestone came in 1978. In cooperation with Udo Artists, Breeze Music organized the group's first tour of Japan. On a tidal wave of enthusiasm engendered by earlier records, the band drew packed audiences, re-

(Continued on page S-4)



# SCORPIONS

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# TEN YEARS OF THE



# SCORPIONS

## There's A Sting In The Tale



**GOLDEN MOMENT:** While on tour in the U.S. earlier this year, the Scorpions took time out from a rampaging and reputation-boosting trek to accept gold disks for sales of 500,000 copies of the album "Blackout" and similar awards for going gold with the LP in Canada. From left to right: David Krebs, Scorpions management; group member Francis Buchholz; Guenter Hensler, president, PolyGram Records; Scorpions Herman Rarebell, Rudolph Schenker and Klaus Meine; producer Dieter Dierks; and Scorpion Matthias Jabs.

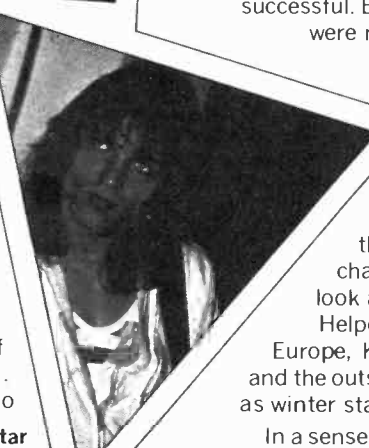
Dieter Dierks, producer



through to Cannes to record the basic tracks of the upcoming album "Blackout," using the Dieter Dierks' recording mobile. Everything worked smoothly and according to plan and the backing tracks met with the approval of both producer and musicians.

They all moved back to Dierks' studios to record overdubs, a time when lead singer Klaus Meine expected to get on with his heavy graft duties. But he was hit by the unexpected. His voice broke down, specialists from Cologne University Hospital were called in and the singer had to undergo an instant operation on his vocal cords. Recording sessions were called off by Dierks, tour plans were cancelled . . . but once again the band determined to

Matthias Jabs, lead guitar



fight bad luck and, anyway, resolutely refused to even consider taking on anybody else to sing lead.

At first, it seemed that the operation was completely successful. But further medical examination showed there were nodules on his vocal cords, making a second operation inevitable. It's mid-May, 1981, and the rest of the band are filled with doubts. Dierks, too, wondered whether Klaus Meine's voice, such an integral part of the band's sound, would regain its old power and flexibility. But at no time did they ponder a future without him, even though Meine himself, fearful of his own chances of recovery, sometimes urged them to look around for a new singer.

Helped by the best specialist advice available in Europe, Klaus Meine finally got back in the studios, and the outstanding work on "Blackout" was completed, as winter started.

In a sense, this was a "lost" year for the Scorpions, with so many work cancellations, but in retrospect they all claim it as "a great victory" and they say, with no hint of it being a show-biz cliché, that they found that "human understanding and comradeship" came through as more important than anything else.

"Blackout" came out in March of 1982, and immediately charted in many worldwide territories: number 10 in the U.S. and Germany, 11 in the U.K., around the same in Sweden and Japan. And in France it went to number one. Meanwhile there was sales reactivation on "Animal Magnetism," "Lovedrive" and "Tokyo Tapes." The album went gold inside 10 days in France.

On the touring front, every seat was sold for concert dates in France, Spain, Italy, the U.K., the Benelux territories and in Germany. Attendance records were broken, especially in France, at Nantes and the hippodrome in Paris.

Scorpions' mania nearly wrecked a planned personal appearance by the group members at an HMV shop in Manchester, in the north of England. Some 3,000 fans turned up to collect autographed copies of "Blackout" and in the ensuing melee, several fans were injured. As the shop was cleared to start the signing session, some of the fans were forced through the plate-glass window. The

(Continued on page S-8)

• Continued from page S-1

ceived frenzied applause and reviews throughout the trek.

The double "live" album "Tokyo Tapes" was recorded during the tour and this was to earn gold awards for the second time for the quintet—this time for sales in France. But there was another personnel change, guitarist Ulrich Roth departing to be replaced by Matthias Jabs, still with the band.

The group's ability to generate high-octane power on stage was never better demonstrated than at two open-air festivals in Germany in 1978. The showcases were organized by Lippman and Rau, leading German concert agency, and around 90,000 fans attended. What they were getting for their money was all-out action from the band set fair to be Europe's leading heavy metal outfit.

Also in 1979 Dierks' Breeze Music signed longterm recording deals with EMI Harvest for Europe, Mercury (PolyGram) for the U.S. and Canada and RCA for Japan and Australia.

"Lovedrive," the next highlight album package from the band, was released in 1979 and the added twist was that it was recorded with Michael Schenker, former Scorpion, as guest musician. The LP made Billboard's U.S. album chart, a first-time appearance for the German group. Having started at number 55, the LP stayed around for 30 weeks.

But the touring went on. The Scorpions enjoyed every moment of lengthy treks, the German and French gigs proving particularly successful. The group headlined on its U.K. tour that year, playing to capacity audiences, and highlighting the trip with a tremendous concert at Hammersmith Odeon, widely regarded as London's "heavy metal temple." And the second tour of Japan was no less successful, audience reaction reaching new heights of atmospheric approval.

Then, as 1979 brought these new triumphs, Breeze Music contacted the leading U.S. rock management company of Leber Krebs in New York. David Krebs duly took over management of the group and immediately put in hand the organization of the group's first U.S. tour.

First gig on this tour, the Scorpions playing as special guest of Ted Nugent, was in Cleveland, Ohio, with a crowd of around 68,000. It was a very successful tour, in terms of promotion and exposure and as a way of establishing the power and pungency of German heavy metal music.

In fact the tour was cut short while the band took off for the U.K., to headline the Reading Pop Festival. This was very much a calculated risk. The band could have bombed out at this prestigious event, but in fact rose to the challenge and more or less effortlessly won over thousands of new fans. It was the biggest showcase yet in Britain and it was worth making the effort to get there.

Following another spectacular appearance with the Who, Cheap Trick and AC/DC at a festival in Nuremberg, Germany, the Scorpions returned to the U.S. for the rest of the tour arranged there—and that was the tour which really broke the band in that country.

Between January and March, 1980, the band worked on its eighth album, "Animal Magnetism," produced by Dieter Dierks—so maintaining the album-a-year average. It was another instant success, repeating or topping the foreign success sales of previous album packages, and making Billboard's top 50 album chart.

The extraordinary pulling power of the Scorpions at concert appearances was underscored dramatically as the new album climbed the charts in a dozen territories.

A major tour of Germany, France and the U.K. sold out literally as the tickets went on sale in each venue. Heavy metal rock was peaking all over Europe once again, but the Scorpions' potent music mix was beating all contenders out of sight. After this tour, the group returned to the U.S. to play concerts with Ted Nugent and Sammy Hagar.

The year 1981 was to throw up some interesting challenges for the band. Dieter Dierks rented a villa in southern France and he and the group members travelled

Rudolf Schenker, rhythm guitar



Francis Buchholz, bass



Herman Rarebell, drums



Klaus Meine, singer

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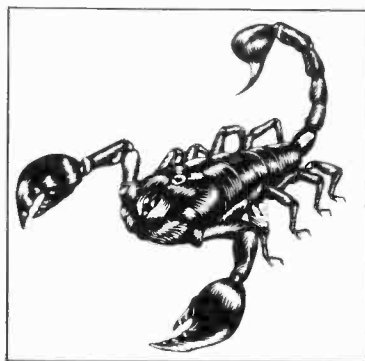
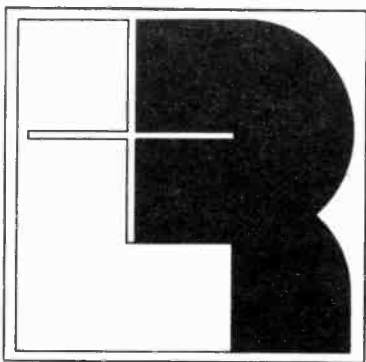
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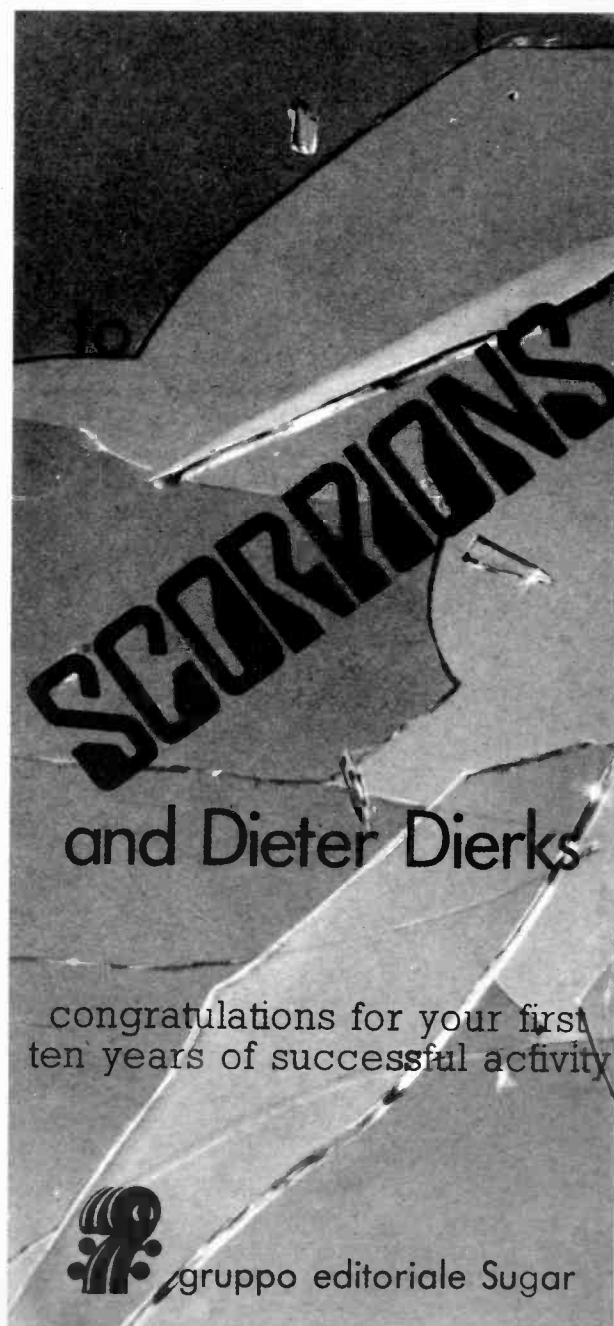


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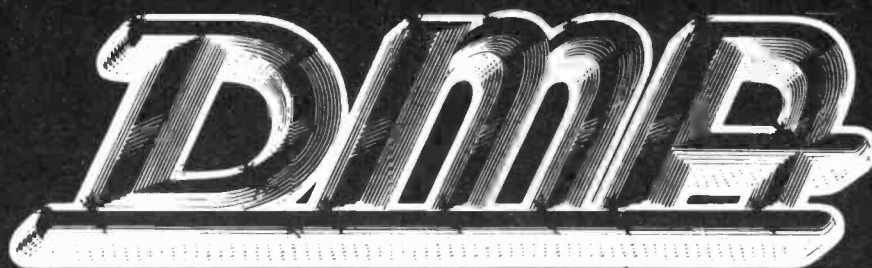
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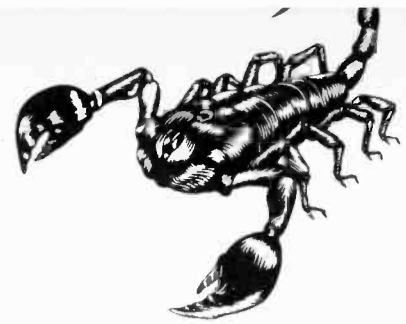
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## Scorpions Ten Years

• Continued from page S-4

police eventually called off the personal appearance, citing "public safety" as the reason.

And a similar event planned for Newcastle in England was cancelled in advance.

In June this year the Scorpions started a major tour of the U.S. and Canada, headlining with Iron Maiden as chief support. Audiences at some open-air sites touched the 80,000 mark, the stages shared with acts like Foreigner or Loverboy. And in Chicago, July 2, the Scorpions, and producer Dierks, received gold disks for sales of 500,000 units of the "Blackout" album in the U.S., plus similar awards covering Canadian album sales.

While many show reviewers love to get their critical claws into heavy metal music and the groups who play it, the Scorpions cull rave reviews just about everywhere they play. One sample, from Record Mirror in the U.K.: "Scorpions are one of the few bands in this area with the ability to chill, to send a shock wave tumbling down the spine. It's purest chest-beating escapism, which we all need from time to time, and this group really does deserve to be taken seriously."

With Dieter Dierks as the sixth member of the group, the Scorpions have done more than most to establish German pop/rock at worldwide level. It's essentially a live band, a working band, as they repeat.

The story of the band's first 10 years adds up to a fascinating chapter in European, then worldwide, rock history. And the Scorpions are proud that there's been such a sting in the tale.

Billboard

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Cover design and layout, Kim Bucknam.



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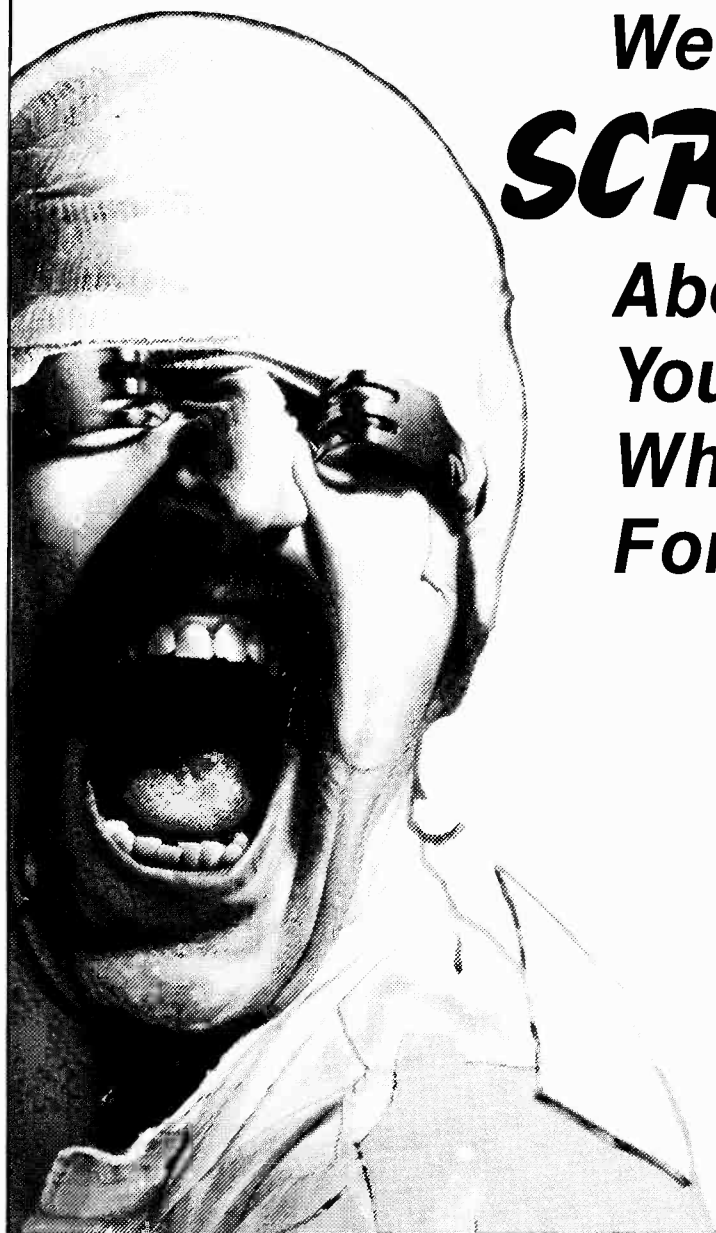
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**PITCHFORD PLUGS**—Dean Pitchford, left, who co-wrote the Oscar-winning song "Fame," stops by the Nashville BMI office while in town to collaborate with Warner Bros. Music writers. Greeting Pitchford are, from left, BMI's Harry Warner, Warner Bros.' Johnny Wright and BMI's Del Bryant.

## Col Pix Plans Yule Push

NEW YORK—Columbia Pictures Publications hopes to better its \$1 million annual business on Christmas music print with a broad 1982 Yule campaign just launched.

The program, running through September, will see the mailing to 4,000 print dealers of a four-color catalog listing 225 folios, 100 single sheets, 100 choral titles, 35 band arrangements and 85 packages of Christmas/greeting cards with a musical theme.

According to Frank Hackinson, president of the print arm of Columbia Pictures Industries, dealers can

take advantage of six Christmas pre-packs.

The Jumbo Christmas pre-pack contains 70 folios for all instruments; the Bradley pre-pack offers Holiday material from the Columbia-marketed firm; a keyboard teacher pre-pack contains 30 assorted books, while 50 single sheets form another self-contained assortment.

The final two pre-packs involve 28 assorted Christmas card boxes with a musical theme, while gift and greeting cards in a 56-box assortment are also available.

## Hansen In Classical Print

NEW YORK—Hansen House, the Miami-based print and publishing firm, moves into the classical print area for the first time with the publication of "Peace And Remembrance," a piano concerto composed by New York wholesaler Irvin Litkei.

Three main themes from the work, recently marketed by Mercury

Records, will be released by the end of this month, partly in response to a promotion of the album at 300 Woolco stores.

Under consideration is to have a lyric written to the first movement.

Charles Hansen recently flew to New York to negotiate the deal directly with Litkei, who publishes the work through his Leona Music (ASCAP).

## Songwriter Expo Planned

LOS ANGELES—Songwriters Resources & Services and Los Angeles Songwriter Showcase will join forces for the first time Nov. 6-7, when they sponsor "Songsearch/Songwriter Expo '82" at UCLA.

The exposition will be held in cooperation with the UCLA depart-

ment of fine arts. "Songwriters Expo" is in its sixth year and reportedly draws more than 1,000 songwriters yearly to participate in classes, panels and workshops. "Songsearch" is the first annual writing competition; entries are due Sept. 17.

## Hall Of Fame Seeks \$ Via 'Rent A Songwriter'

NEW YORK—Sammy Cahn will sing for you, as will Gerald Marks, Charles Strouse, Johnny Marks, Ervin Drake, Mitchell Parish, among others.

The concept is "Rent A Songwriter," devised by the Songwriters Hall of Fame to raise monies to help keep the museum at 1 Times Square here open.

Writing talent that has penned some of the world's top standards will, individually or in groups, perform their hits at galas, banquets and other events, according to Sammy Cahn, president of the National Academy of Popular Music, which has found it difficult to maintain the museum.

Cahn adds that the perform-

ances last at least an hour, while quipping that a Parish performance of his long verse to "Stardust" would "take up at least an hour anyway."

Both lyricist Cahn and composer Marks are no strangers to the "And Then I Wrote" circuit, especially Cahn, who recently appeared on Broadway performing his repertoire of evergreens, which include "Time After Time," "Love And Marriage," "It's Magic," "The Second Time Around" and "Day By Day."

Bookings for "Rent A Songwriter" are being handled through Blanche Ross Assoc. at 515 Madison Ave. here. Phone number is: (212) 980-3539.

## ON MECHANICAL ROYALTIES

# Publishers Get \$5.98 Guarantees

By IRV LICHMAN

NEW YORK—Record manufacturer guarantees of minimum unit sales on midline titles have emerged as an incentive offered to music publishers to secure lower mechanical rates.

Although hardly a feature of all midline deals made with publishers, this tack is seen as a newer feature for album product handled through traditional distribution channels. For years, major mail-order/tv album packagers have seen fit to guarantee publishers mechanical income for as many as 500,000 units, as long as publishers agree to a reduced rate. For midlines, however, publishers say guarantees involve far less units, generally within a range of 15,000 to 25,000.

But, guarantees or no, publishers are willing to agree to a rate that provides for three cents for each copyright used on a \$5.98 album, or 75% of the current statutory rate of four cents.

Few publishers have a firm policy on granting reduced mechanical rates. "If it's older material, we're more inclined to give a rate," says Jay Morgenstern, vice president and general manager of Warner Bros. Music. "For us, it means re-exposure of standards, their enhancement for print. We don't take a hard line here."

But Morgenstern and other publishers say deals for more recent hits can be another matter.

When artists accede to controlled composition clauses in their record contracts—which means the label gets a reduced rate for any of the artist's compositions that appear on the label—Morgenstern concedes there is pressure to go along, particularly

if the publishing deal was made after the artist signed his contract. "If the publishing deal preceded the label deal, we're inclined to be more firm." With some writing agreements, adds Morgenstern, no rate deals can be made at all.

One key publisher is taking a harder line on the amount of the reduced rate in view of recent wholesale price increases by some manufacturers. "In the beginning, we were giving 75% or 90% of statutory rate, depending largely on the number of songs we had in the album," says Irwin Robinson, head of Chappell/Intersong. "Now with price increases, the discount will be the smallest percentage."

Sid Herman, vice president of administration at Famous Music, and Dean Kay of the Welk Music Group are among the publishers seeking favored nations clauses on midlines

that assure a publisher he will gain the top rate negotiated on a particular album. "Our depth of catalog is very nice," says Kay, "and it's hard to have an album with older standards that doesn't have one of our songs on it."

Another publishing executive, who declines attribution, says he asks for favored nations, but "doesn't go nuts about it. The idea is to make money for my company. If I get a call for a rate on an album with three of my cuts on it, I'm still making nine cents on the album."

This publisher says he can see both sides of the midline rate issue. "Manufacturers are hurting and they'll be hurting for a long time to come. Unless we help them along, it won't work."

As for volume generated by midlines, publishers report a high of about 50,000.

## VIA ROBBIE PORTER CATALOG

### Welk Group Gets Springfield Tunes

NEW YORK—The Welk Music Group has acquired the Robbie Porter (Australia) catalog containing compositions by Rick Springfield, the platinum album artist on RCA Records.

Dean Kay, executive vice president and general manager of Lawrence Welk's music publishing interests, says its Vogue Music division will absorb the BMI catalog. In addition, the deal sets an exclusive, ongoing writing relationship between Welk's company and Springfield.

Among the hit Springfield copyrights now contained within the Welk firm are "Jesse's Girl," "What Kind Of Fool Am I?" (not the Anthony Newley/Leslie Bricusse standard), and "Love Is Alright Tonight."

Kay also reports that within a month or so, Welk's music print distributor, Cherry Lane, will market a Rick Springfield personality folio, drawing from material in such albums as "Working Class Dog" and "Success Hasn't Spoiled Me Yet."

In recent months, Welk has been making a particularly strong dent in the country field, although its holdings include many top standards of the past. Its big current pop success involved co-publishing of Air Supply's top 10 hit, "Even The Nights Are Better."

AUGUST 21, 1982, BILLBOARD

## Fewer France-U.S. Pacts Seen CSDM Official Cites High Prices, Sluggish Sales

By MICHAEL WAY

PARIS—French music publishers are much less inclined than before to sign deals on major U.S. catalogs, according to Philippe Seiler, recently re-elected president of publishers' group CSDM (Chambre Syndicale de l'Edition Musicale). He's also head of Paul Beuscher, one of the country's oldest publishing houses.

Seiler cites the general recession, continuing high prices and sluggish record industry sales as reasons for this development. In fact, he believes the day of the U.S. publisher handing a large catalog to his lawyer to sell overseas is fast disappearing as far as France is concerned. This is accentuated, he says, by the evolution of the video market and "the growing disrespect for copyright in France," two of the main themes currently being examined by Seiler's organization and its 18-member council.

He adds one rider: "The best collections will surely always get placed."

However, Seiler believes U.S. publishers charge too much for their product and generally leave their French representatives with catalogs which contain a handful of profitable titles and the rest "virtually unusable."

Nevertheless, movement of foreign material overall is still strong in

France, Seiler comments, referring to statistics by the French copyright agency SACEM (Societe des Auteurs, Compositeurs et Editeurs de Musique) which in 1981 recorded a total of just over 60,000 foreign titles registered, down 5% on 1980, as against nearly 15,500 French titles, up 4.75% on the previous year.

Against this, French composers and publishers ceded nearly 8,500 works abroad last year.

On the purchase of foreign catalogs, Seiler comments that in the old days—citing two classics in his repertoire, "La Vie En Rose" and "C'est Si Bon"—a French publisher would go to the U.S. and cede the titles, hoping to make money in the future.

Now, especially where France is

concerned, he declares, the foreign publisher with his large advances expects to make money on the very transfer of the catalog.

He says: "We French publishers are no longer ready to pay for something which is not worth the money." The result is that some U.S. publishers now find it much more difficult to place material in this territory.

In view of the depressed state of the record industry, Seiler wonders about the wisdom of publishers venturing into the "risky realms" of production, especially in the costly search for new talent and the long and patient effort needed to establish

(Continued on page 60)

## BMI, CPB Set New Licensing Pact

NEW YORK—BMI has negotiated a new licensing agreement with the Corporation for Public Broadcasting.

While it's yet to be physically signed, Allen Smith, BMI's vice president of licensing, says he expects CPB to formally agree in several weeks once it gets through the "CPB hierarchy."

Smith claims a confidentiality clause precludes a disclosure of the monetary aspects of the new contract (or its specific length), but he

adds, "It's fair to say we're not unhappy." The new deal is to take effect Jan. 1, 1983.

Smith characterizes the negotiations over a period of several months as being conducted "in a better atmosphere than the last go-around. We felt, however, they didn't understand their responsibilities to us. We understood the economic pressures on them. It's one thing for us to understand this, but it's another thing to understand we can't give things away. With greater cordiality, both parties made things work."



## Panel Says Don't Air Full LPs Station Execs Asked To Help Curb Home Taping

By IS HOROWITZ

LENOX, Mass.—Classical radio station management meeting here last week were urged not to encourage home taping by airing complete recordings on new-release type programs.

A panel of record company marketing and promotion personnel also pressed members of the Concert Music Broadcasters Assn. to avoid giving timings in program booklets, trimming another aid from the planning arsenal of home tapers.

While some among the stations attending the conference already have stopped programming new releases in their entirety and printing timings, others were cautioned by panelist Peter Elliott of RCA Red Seal that his company would be reluctant to service recalcitrant stations in the future.

His view of the serious nature of the home taping problem was supported by other reps of major classical labels on the panel, among them Ellen Stolzman and Laurie MacNeill of CBS Masterworks, Grace Patti of Deutsche Grammophon, Janet Shapiro of London, and Peter Clancy of Philips.



**ALL EARS**—Jessye Norman and conductor Marek Janowski are a study in concentration as they review a take of "Die Walkure," the second entry in the Eurodisc digital traversal of Wagner's "Ring." The deluxe package is due to reach retailers before month's end.

## Vanguard Sets Release Of 45 Budget Cassette Titles

NEW YORK—Vanguard Records has entered the classical budget cassette sweepstakes with an initial release of 45 titles priced to enable dealers to retail them at \$2.99.

The Dolby processed tapes, said to be of "premium" quality, are taken largely from the label's Everyman series, but feature new graphics designed to spur impulse buying.

Artists on the line include Vanguard stalwarts such as Alfred Brendel, the Utah Symphony under Maurice Abravanel, chamber groups led by Felix Galimir and Alexander Schneider, and orchestras conducted by Johannes Somary, Sir Adrian Boult and Leopold Stokowski, among others.

Two special cassettes in the line, not yet represented by disk counterparts, are "Solid Gold Baroque," a package of 14 selections by Pachelbel, Albinoni, Bach, Vivaldi, etc.; and "Addicted To P.D.Q. Bach," a pair of medleys incorporating some 80 recognizable classical tunes.

A companion line at the same price peg is a cassette version of

A dissenting view came from panelist Scott Mampe of Tioch Productions. She said she thought reports of industry losses suffered from home taping, particularly from broadcast material, were highly inflated.

Home taping is not the problem, she maintained. It is being used as an "excuse for lousy a&r and poor promotion."

Richard Kaye of WCRB in Boston was one among several who thought there was an inconsistency in record companies importuning stations to feature their new releases on the air and, at the same time, asking them to limit such play to excerpts.

Ray Nordstrand of WFMT in Chicago, however, saw a direct relationship between home taping and soft record sales. Not only does his station eschew time listings and full play of new disks, but it editorializes both on air and in program booklet on the dubious ethics of the practice.

Other stations which stated they consciously avoid playing new releases in their entirety and publicizing timings included WQXR in New York and WCLV in Cleveland.

When is a new release no longer a new release? The consensus seemed to be somewhere between three and six months.

London's Shapiro wondered if the CMBA could come up with a policy statement on home taping. There was no immediate response.

An apparent attempt to confront the controversial issue of a performance royalty on the broadcast of recordings fell flat when the label reps unaccountably agreed that none of their companies support pay-for-play. This, of course, is a matter of great concern to radio, which has fought every move to establish such a principle.

The record company response at the session was odd in view of traditional label support given legislative steps to establish the principle of a performance right for recordings.

WCRB's Kaye urged record companies to clear grand rights for broadcast whenever they negotiate with publishers on new opera

Vanguard's "Historical Anthology Of Music" series. Packaging here is somewhat more severe, in line with the scholarly presentation developed years ago for the disk counterparts.

Price to "qualified" dealers for both lines is given as \$2. Although the cassettes carry a nominal \$5.98 list tag, they are expected to compete in the marketplace at the \$2.99 price point pioneered by Moss Music Group in its Allegro line.

Dealer aids being offered include special header cards, displays both for counter and floor, as well as plastic "boot" displays holding 20 cassettes each for positioning near cash registers, says David Rothfeld, Vanguard executive vice president.

Thirty additional budget titles will be released in October.

Vanguard is also introducing a line of "twofer" cassettes at a \$9.98 list, paralleling a similar series on disk.

The label's super chrome line at \$8.98, and audiophile cassettes taken from digital productions at \$12.98 list are also being continued.

recordings. Operas still under copyright are not cleared for broadcast under ASCAP or BMI blanket licenses, and stations playing them without specific permission are subject to infringement penalties.

Kaye said research is underway to list the dates when all protected operas enter the public domain with data made available to all CMBA members.

Session attendees were pleased to hear from the panel that radio is being given more attention as an advertising medium by record companies. In the case of PolyGram labels, they were told consumer ad budgets supporting new releases are administered by field reps and that station personnel should make their ad solicitations on the local level.

## WANT 'PER PROGRAM' LICENSE

# Stations Seek New ASCAP Pact

• Continued from page 1

the All Industry Music Licensing Committee to plead its case before the performing rights society, the CMBA is keeping its legal options open. Some in the association are convinced relief will eventually have to be sought in the courts.

A move some years ago to alter the licensing formula was unproductive and allowed to lapse.

Commercial classical broadcasters in general tag as intolerable the ASCAP royalty bite of a fixed percentage of gross advertising revenues. They claim that as much as 60% to 80% of their programming involves material in the public domain, yet they are required by ASCAP to pay the same rate as rock station neighbors on the dial whose music is 100% copyrighted.

Although per-program licenses are technically available, the broadcasters charge that ASCAP has set such onerous conditions on record keeping that the option at present is not a viable alternative. They say that the society demands that every selection broadcast be logged and audited, and that it has set the parameters of program definition in ways that penalize classical music broadcasters.

A "reasonable price" was negotiated with BMI some years ago, and neither that performing rights organization nor SESAC are targets of the current licensing drive.

CMBA members also heard a presentation from representatives of the group of religious broadcasters who are currently pressing an anti-trust class action against ASCAP in federal court. Although it is considered unlikely that classical radio operators will become parties to that action, in a late meeting last week CMBA agreed to cooperate in at least one element of the religious group's strategical plan.

The American Assn. of Radio Broadcasters Licensing Committee, which represents the religious broadcasters, will receive from CMBA a list of copyrighted classical selections for which they will seek the right to negotiate performance fees directly with the pertinent publishers rather than with ASCAP.

The nub of the religious group's antitrust suit is the charge that ASCAP and its publishers are acting in restraint of trade by preventing good-faith negotiation for individual performance licenses.



**THE OTHER BACHS**—Playbacks of trio sonatas by C.P.E. and J.C. Bach are reviewed (from left) by performers Itzhak Perlman, Samuel Sanders, Timothy Eddy and Pinchas Zukerman, and producer Suvi Raj Grubb. The Angel album will ship later this month.

CMBA is understood to be more hopeful that its plea to the All Industry Committee will be productive. The committee, which bargains in behalf of the overwhelming number of commercial radio stations, will be asked not to sign any new agreement with ASCAP that doesn't contain a proper per-program proviso.

Named to appear at an early date before the committee to persuade it to champion the classical stations' cause are C.K. Patrick, of WCLV, Cleveland; Walter Neiman, of WQXR, New York; and Lee Hanson, of WQRS, Detroit. The latter is CMBA's newly elected president.

Religious broadcaster reps who addressed a closed meeting of the conference at the invitation of Patrick were Norman Bie, of WSST in

Largo, Fla., and Ken Carter, who operates station WROL in Boston.

Both Bie and Carter are among the plaintiffs who filed the antitrust suit against ASCAP and are expecting a trial date to be set shortly in Federal District Court in New York. The action is in behalf of more than 500 stations, they say.

Neither at this time has an ASCAP license, a condition they claim is shared with many other religious stations. They insist that their programming has not suffered.

"We don't want it, we don't use it, and we don't need it," says Bie of ASCAP licensed music.

Unlike the CMBA, the religious broadcasters do not seek an accommodation with the licensing society.

## FOR DIGITAL SOUNDTRACK

# PolyGram Plans Pavarotti Push

NEW YORK—PolyGram Classics embarks on its most ambitious promotion yet for the digital soundtrack of the Luciano Pavarotti feature film from MGM, "Yes, Giorgio."

The three-phase campaign, notes John Harper, vice president of marketing, begins following receipt by accounts Aug. 19 of the initial shipment of the London gate-fold album, and cassette, which carry a list price of \$9.98.

In addition to the albums, PolyGram is attempting to reach primarily AC stations with a single version of the John Williams, Alan & Marilyn Bergman song, "If We Were In Love," among the pop, semi-classical and classical numbers performed by Pavarotti in the film.

During the first phase of the campaign, Pavarotti will be available for in-store appearances at Tower Records' Sunset Blvd., Los Angeles outlet (30), a Tower unit in San Francisco (Sept. 7) and Sam Goody's in New York (21). Pavarotti will also appear at a celebrity screening of the film in Los Angeles (31) and New York (23). His exposure then will be further bolstered by an appearance on the Johnny Carson Show (1), and a concert at the Hollywood Bowl (5).

Phase two of the campaign, following its Sept. 24 opening, to be followed by a national rollout through October, will center on the single, which has been edited down to 2:26 from 5 minutes. At this time, PolyGram will make available a myriad of dealer aids, including posters, trim fronts and "now-in-stock" signs.

PolyGram has also acquired from MGM/UA packets containing eight color stills (8 by 10 and 11 by 14), lobby display cards in sizes 14 by 36 and 22 by 28.

In phase three, PolyGram will piggy-back promotion of the film with Pavarotti's best-selling Christmas album "Oh, Holy Night," which will be belly-banded to note the availability of the album. Here, various dealer aids will be supported by 30-second pop radio ads and 60-second spots on classical stations. Also, there's a 30-second tv spot utilizing footage from the film. For sales presentations and in-store use, there's a 30-second video.

While initial shipments of the soundtrack of "Yes, Giorgio" have been pressed in Germany, Harper notes U.S. pressings will follow in order to meet demand speedily. **IRV LIGHTMAN**





# Lisa Asks: What makes A Song Popular?

Mr. Gerry Wood  
Billboard Publications Inc.  
1515 Broadway  
New York, N.Y. 10036

Lisa Blake  
192 Hickory Rd  
Woodmere, N.Y. 11598

Dear Mr. Wood,

My name is Lisa Blake, and I am in the fifth grade at Franklin Elementary in Hewlett, New York. My teacher told my class to do a science project with an investigation and

I have chosen the subject "What makes a song popular?"

I have selected "Pac Man Fever," "Physical," and "Somewhere down the road" for a survey for 35 of my friends and relatives. Would you please tell me what you think makes a song popular.

It would really help if you'd please write back as soon as possible because this report is due in about a month. Thank you for your time.

Sincerely,  
Lisa Blake



Ms. Lisa Blake  
192 Hickory Rd.  
Woodmere, N.Y. 11508

Dear Lisa:

Thanks for your letter about your science project.

In a time when many people in the music industry are worried about the future of their business, it's comforting and reassuring to know that music is alive and well in the fifth grade at Franklin Elementary in Hewlett, New York. I'm impressed with your topic, "What Makes A Song Popular?"

What makes a song popular? Well, Lisa, if you and I knew the perfect answer, we could make enough money to buy a Caribbean isle and retire into a life of music, mirth and meals. But, I think I know enough to hazard a guess.

As Editor-In-Chief of Billboard, I need to know music. Just as I did when I worked for an organization of songwriters and song publishers. Just as I did when I was a radio disc jockey. Songs have always come to me—and, it seems, I've always needed to know which ones will be hits and which ones won't.

What makes a song popular is what makes a song live forever: it speaks a universal language.

It speaks to you, Lisa, and it speaks to me. It speaks to someone in America, and in Antarctica. It speaks to an Arab in the Sahara, and a Jew in Jerusalem. It talks to an agent in the CIA, and one in the KGB. It speaks to a redneck in Georgia and a

blackneck in the Bible Belt of Mississippi. It speaks to a southern Rebel in Alabama, and to a New York Yankee in Woodmere. It speaks to women and men, liberals and conservatives, angels and devils.

The language it speaks, Lisa, is one of basic gut-level communication. Heart to heart, eyes to eyes, soul to soul.

It all begins, and ends, with a song—from the cry of a newborn baby (slightly off-key, but delivered with enough zeal to do an operatic tenor proud) to the ominous tones of a chilling death rattle, a song of the soon-to-be long gone.

You know, Lisa, that the angels create the melodies, while women and men create the words. This mixture of heaven and earth can create heaven on earth for those who love music.

The highlights of a life can be emphasized, and remembered, by a song. As a freckle-faced child running along the hardy surf of Old Orchard Beach, Maine, I was a train engineer, guiding that Atlantic Ocean Limited safely and swiftly to its destination while, back in the lounge car, my passengers were enjoying a great sea view and the piped-in strains of "Somewhere Over The Rainbow."

As a teenager, "Blue Velvet" was imprinted forever in my mind with an early love as we danced the night away in Kentucky. And when I broke up with my first love, Tommy Edwards was singing, "It's All In The Game" as we both cried. I can hear those songs today and still get goose-bumps. Music did it.

As an adult, I'm still moved by the great creative surges of

music that can overwhelm: Dire Straits, the Rolling Stones, Chuck Berry, Paul McCartney, Rodney Crowell, Stevie Wonder, Bob Dylan, Taj Mahal, Michael Nesmith, Electric Light Orchestra, Gordon Lightfoot, Delbert McClinton, Lynyrd Skynyrd, Loretta Lynn, Squeeze, the Charlie Daniels Band, Simon and Garfunkel, B.B. King, Mike Oldfield, Boxcar Willie, Charles Munch and the Boston Symphony Orchestra, Dan Fogelberg, Tommy Dorsey, Joe Dolce, John Lee Hooker, J.J. Cale, Rickie Lee Jones, Jane Olivor, Gene Watson, Arlo Guthrie, Pete Seeger, Alabama, Bertie Higgins, Billy Joel, Rod Stewart, the Oak Ridge Boys, the Commodores, Bob Seger, Pink Floyd, Shalamar, Kim Carnes, Kool & the Gang, Jimmy Buffett, Air Supply, Bob and Doug McKenzie, Emmylou Harris, Willie Nelson, Kraftwerk, George Jones, John Lennon, Yoko Ono, the Beach Boys, and Merle Haggard are just a few of the artists who have given me strength and inspiration during this past year.

I'm not sure what type of music you'll grow up listening to and loving, but for me, it was rhythm and blues, and rock 'n' roll. WLAC Radio in Nashville boomed out the first soul music I ever heard, Muddy Waters. I loved his name; and his music. Jimmy Reed sang "Big Boss Man," while Slim Harpo wailed "Rainin' In My Heart." So good, so good. And this black music somehow inspired a white kid in Kentucky to seek new heights and new dreams.

Then came country music. A friend of mine used to tune in WSM's "Grand Ole Opry" on his radio when I spent the night with him on Saturday nights. I tried to get him to change the station to WLAC and be gone with this whiny, nasal, banal music. It was an ironic awakening, because I was listening to performances by Hank Williams who—now—I feel was one of the most talented writers and singers in the history of music. He wrote poetry. Such lines as "The silence of a falling star lights up a purple sky."

Hank Williams. Remember the name, Lisa. You might end up liking country music best. Or jazz. Or soul. Or the beautiful strains of classical music (try listening to Grieg's Piano Concerto in A Minor). There's a style and a song for everyone.

In fact, Lisa, you might even someday want to write your own songs. Now would be a good time to start. Write down some poems, and sing them. A lady of your sensitivity just might be a great songwriter or singer some day. But, whatever your future, I predict that music will be an important part of it.

Music gives us the news of life—the good along with the bad. It tells us how to live ("Everything Is Beautiful") and how not to ("Eve Of Destruction"). It tells us how to love ("Three Times A Lady") and how not to ("D.I.V.O.R.C.E.").

From the most gentle song ever written ("Away In The Manger") to the roughest ("You Done Stomped On My Heart"), from the most playful ("Fishing Blues") to the most poignant ("Golden Slumbers"), from the countryest ("Wildwood Flower") to the cityest ("New York, New York"), from the narrowest viewpoint ("Okie From Muskogee") to the broadest (try anything from George Harrison's album "All Things Must Pass"), from the ribald ("Margaritaville") to the religious ("Why Me, Lord") . . . the magic of music transcends races, creeds, colors and politics.

Can you imagine a Heaven without music? Can you imagine a Hell with music? Imagine. That word is the title of one of the best songs ever written. By John Lennon.

Imagine, Lisa, what the world would be like without music. Can you watch tv for 10 minutes without hearing music? Can you see a movie without music? Can you go for an hour in your life without listening to music or thinking about a song?

What makes a song popular? I've spent a lot of words here, Lisa, because your letter excited me. But I could also condense your answer to just these words: You and Me.

We might have different reasons why we make a song popular. But, we decide.

Not the songwriter. Not the song publisher. Not those organizations named ASCAP and BMI and SESAC. Not the record companies. Not the retail stores that sell the records and tapes. Not the radio deejays and music directors.

It's you and me, kid.

What makes a song popular is Lisa Blake and Gerry Wood (not Lisa the fifth grade student in Hewlett or Gerry the post-graduate in Manhattan—but Lisa, the lover of music, and Gerry, the lover of music.)

Lisa, I don't know you. But I can tell from your letter that you're a very smart lady (probably, very pretty, too) who has a smile on her face and a song in her heart.

I hope you get a good grade on your project. Few people would choose music as a topic for a science project. But since science is defined as "art or skill," then music certainly snuggles comfortably into this definition.

Please let me know how you do on your project. I'd like to know what your survey of 35 friends and relatives reveals. And, when you're out of high school, or college, please let me know. I just might want to give you a job. In music. At Billboard.

One final observation: As long as there is music, there will be Lisas. And, as long as there are Lisas, there will be music.

Love to Lisa,  
Gerry Wood  
Editor-In-Chief

43	★	3	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	CAP	15	57	★	15	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	88	88	13	WEA	Straight From The Heart Elektra EI-60015
21	★	10	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND	34	54	54	12	<b>RICK JAMES</b> Throwin' Down Gordy 6005 Gt. (Motown)	IND	89	89	41	CBS	<b>NEIL DIAMOND</b> 12 Greatest Hits Vol. II Columbia FC 37938
20	★	11	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS	60	55	★	13	<b>JUICE NEWTON</b> Quiet Lies Capitol ST 12210	CAP	90	92	8	CAP	<b>THE J. GEILS BAND</b> Freeze-Frame EMI-America S00-17062
21	★	17	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	56	56	56	16	<b>ELTON JOHN</b> Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	93	95	13	WEA	<b>KING CRIMSON</b> Beat Warner Bros. 1-23692
22	★	9	<b>ROLLING STONES</b> Still Life Rolling Stones Records COC 39113	WEA	61	57	★	6	<b>TED NUGENT</b> Nugent Atlantic SD 19365	WEA	94	94	16	WEA	<b>NICOLETTE LARSON</b> All Dressed Up And No Place To Go Warner Bros. BSK 3678
25	★	11	<b>FRANK ZAPPA</b> Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS	58	23	58	13	<b>38 SPECIAL</b> Special Forces A&M SP 4888	RCA	95	100	6	IND	<b>JOHN WAITE</b> Ignition Chrysalis CHR 1376
24	★	10	<b>LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA</b> Hooked On Swing RCA AFL-4343	RCA	59	53	59	13	<b>STEVIE WONDER</b> Stevie Wonder's Original Musiquarium I Tamla 6002TL2	IND	96	98	56	CBS	<b>ASHFORD &amp; SIMPSON</b> Street Opera Capitol ST-12207
26	★	10	<b>AIR SUPPLY</b> Now And Forever Arista AL 9587	IND	60	54	60	11	<b>KANSAS</b> Vinyl Confessions Kirstiner FZ 38002 (Epic)	CBS	97	103	3	RCA	<b>RAINBOW</b> Straight Between The Eyes Mercury SRM-1 4041 (Polygram)
27	★	14	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND	65	65	★	6	<b>SOUNDTRACK</b> Star Trek II Atlantic SD-19363	WEA	99	99	71	WEA	<b>BLOODSTONE</b> We Go A Long Way Back T.Neck FZ 38115 (Epic)
28	★	5	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS	62	55	62	57	<b>FOREIGNER</b> 4 Atlantic SD 16999	WEA	100	104	43	CBS	<b>THE GO-GO'S</b> Beauty And The Beat I.R.S. SP 70021 (A&M)
30	★	7	<b>PETE TOWNSHEND</b> All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	75	3	★	3	<b>STEPHANIE MILLS</b> Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	101	101	11	IND	<b>DAVE GRUSIN</b> Out Of The Shadows Arista/GRP 5510
29	★	15	<b>PAUL MCCARTNEY</b> Tug Of War Columbia TC 37462	CBS	80	2	★	2	<b>ZAPP</b> Zapp II Warner Bros. 1-23583	WEA	102	116	9	WEA	<b>AXE</b> Offering Atlantic SD 38 148
30	★	18	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	73	6	★	6	<b>POINTER SISTERS</b> So Excited Planet BXL 1 1055 (RCA)	RCA	103	129	3	CBS	<b>OZZY OSBOURNE</b> Blizzard Of Ozz Jet/JZ 36812 (Epic)
31	★	18	<b>HAIRCUT ONE HUNDRED</b> Pelican West Arista AL 6600	IND	66	72	66	8	<b>RONNIE MILSAP</b> Inside RCA AHLI-4311	RCA	104	104	43	CBS	<b>SHOOTING STAR</b> III Wishes Virgin/Epic FE 38020
32	★	9	<b>GLENN FREY</b> No Fun Allowed Elektra EI-60129	WEA	67	67	67	13	<b>MARSHALL CRENSHAW</b> Marshall Crenshaw Warner Bros. BSK 3673	WEA	105	109	13	WEA	<b>QUARTERFLASH</b> Quarterflash Geffen GHS 2003 (Warner Bros.)
33	★	16	<b>VAN HALEN</b> Diver Down Warner Bros. BSK 3677	WEA	68	70	68	22	<b>SCORPIONS</b> Blackout Mercury SRM-1 4039	POL	106	109	13	RCA	<b>HERB ALPERT</b> Fandango A&M SP 3731
48	★	2	<b>DONNA SUMMER</b> Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	69	69	69	54	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	107	107	53	CBS	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine Epic FE 37193
35	★	13	<b>SOUNDTRACK</b> Annie Columbia JS 38000	CBS	76	7	★	7	<b>DAVID SANBORN</b> As We Speak Warner Bros. 1-23650	WEA	108	104	53	WEA	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576

# ★ LP This Week

# FLEETWOOD MAG



Mirage  
Warner Bros. 1-23607

Give the gift  
of music.



discos

clubs

Venues

halls

arenas

## Ice Rink Is Hot Spot For Rock Shows

PHILADELPHIA — The newly opened University City Center, an ice-skating rink acquired by the Spectrum from the University of Pennsylvania, may become a major new venue for rock concerts. Electric Factory Concerts, headed by Larry Magid and Alan Spivak, in their first promotion at the Center located on the University of Pennsylvania campus, scored an almost immediate sell-out.

The first concert with the Clash, scheduled for Aug. 26, sold out the 5,522 seats within four hours when the tickets were put on sale. The re-

(Continued on page 54)



Billboard photo by Chuck Pulin

**CLOSE ENCOUNTER**—Elton John has a close encounter with flying object during one of his three SRO shows at Madison Square Garden.

## Danceteria Rights Contested Ownership Suit, Countersuit In N.Y. Supreme Court

By ROMAN KOZAK

NEW YORK — Who owns Danceteria? The club that now bears the name, or the person who developed the name and concept, and licensed it to the club, but whose services the club no longer wants?

That is the issue in a suit and multimillion-dollar countersuit in New York State Supreme Court pitting Jim Fouratt, pioneer new music impresario, against Interferon, the owner of the Danceteria discotheque, and its principals, and against Rudolph Pieper, Fouratt's partner in running Danceteria.

Interferon attempted to get a preliminary injunction preventing Fouratt from interfering in any way with the operation or promotion of the club, and from using or licensing the name Danceteria in competition with the club on 21st St. in Manhattan. These motions were denied by Judge Stanley S. Ostrau on July 15.

In its original complaint, Interferon said that Fouratt had no right to the name Danceteria, since Fouratt never applied for a federal registered trademark, trade name or service mark for the name. In a subsequent filing, it also said that Fouratt had no right to the name under New York common law, since the original Danceteria, which Fouratt operated in 1980 before it was closed down by the police for liquor law violations, was unlicensed, and hence an illegal enterprise which

would exempt it from common law protection.

Moreover, Interferon says it spent \$132,361 promoting the Danceteria name before the club opened as Danceteria in the beginning of this year, and another \$56,731 between Jan. 1 and May 26.

John Argento, manager of Danceteria, also says in a subsequent affidavit that Fouratt "repeatedly failed to comply with budget limits," that he may have diverted company funds, and that once he was no longer with the club, he attempted to get acts who were booked to cancel engagements at the venue.

He also denied allegations by Fouratt that Interferon breached its contract with Average Normal, Fouratt and Pieper's company, by reducing the salary of personnel, by improperly firing staffers, by not permitting Fouratt to examine the books, or by not paying money due.

Fouratt is seeking over \$17 million in his countersuit, charging that Interferon and Pieper, his partner in Average Normal, entered into a conspiracy to freeze him out of the club, to deny him his livelihood, and to appropriate the Danceteria name and concept, which he had developed. He is also asking that a temporary receiver be named of all the property and operations of the club and Average Normal until the case is settled.

In his suit, Fouratt says that Inter-

feron ran the club, now known as Danceteria, for nine months in 1981, losing \$1.35 million and closing operations in November, 1981. The next month Interferon entered an agreement with Average Normal for it to run the club as Danceteria. Since it reopened under the new name and direction, the club has made a profit, says Fouratt in his suit, because of Fouratt's reputation, promotional abilities, and booking and managerial expertise.

The suit says that in April, Argento began to take over Fouratt's functions in the club "relating to such matters as personnel, finances and aesthetic considerations, in violation of the agreement which grants Average exclusive control over such matters."

(Continued on page 66)

## Sonoma County Nightspots Become Single Operation

By JACK McDONOUGH

COTATI, Calif.—The Inn of the Beginning and the Cotati Cabaret, two clubs which have served Sonoma County music fans from sites just 200 yards apart, recently merged Sunday (1) into a unified operation known as The Inn of the Beginning at the Cotati Cabaret.

The Inn, at its location 14 years, will shut down, with Mark Braunstein moving over to the larger (300 capacity), more attractive and liquor-licensed Cabaret to book and manage the club with owner Ken Frankel.

Braunstein notes that the Cabaret "has gone through four or five managements and name changes in five years. And Ken has not been having an easy time since buying it in October because many bands are loyal to the Inn and won't play there. So we decided the smart thing to do was cooperate. What we have now is a situation where the most skilled promoter in the area will be working with the nicest club."

Braunstein describes the Cabaret as "a beautiful 80 year-old wooden building with high production values, a fine wood dance floor and a full kitchen and bar. Every chair in the place matches. That may not seem like a big deal, but it's a lot different from the Inn where I just took what I could get."

Present Cabaret manager Bill Steele will now become the manager of the Phoenix Theatre in Petaluma, [www.americanradiohistory.com](http://www.americanradiohistory.com)

## Headliner Demands Alter Vegas Thrust

By IRA DAVID STERNBERG

LAS VEGAS—When Caesar's Palace presents "42nd Street" next May for what is billed as a six-month period, this city will be left with only two resorts featuring headliners.

Only the Riviera and the MGM Grand will offer name performers; the rest of the hotels will feature either large production shows, Broadway musicals, or small revues—and in the case of the El Rancho (formerly the Silverbird), country bands (Billboard, Aug. 7).

The radical transformation of the Strip from headline entertainment to everything but has come about, according to a majority of the entertainment directors surveyed, because of the unrealistic salary demands of the top performers, the national recession, and the desires of corporate casino owners to keep entertainment costs down.

But the direction of the hotels away from the big-name performers may have its limits, according to Sahara entertainment director Alan Baer. The show revue format, says Baer, has one purpose: "The only thing they're doing is letting the hotels save some money on their entertainment budget."

The MGM will continue its headliner policy, and along with the Riviera will continue to present more country headliners. In addition to performers such as Dean Martin and Rich Little, the resort will offer Mac Davis, Crystal Gayle, and Eddie Rabbitt.

The Riviera hopes to sign some of the acts that formerly played at the Las Vegas Hilton (now going to "Bal de Moulon Rouge") and Caesar's, according to Pee Dee Leavitt, entertainment director. And the resort is

"always interested in new acts." While the Riviera has been criticized for helping the stars up the salary ante (signing Dolly Parton, for example for \$350,000 a week), Leavitt notes "the other hotels did not have to follow suit if they did not want to."

The Riviera will also book additional country acts, which now include Larry Gatlin and the Gatlin Brothers, Waylon Jennings, and Jessi Colter.

The Dunes gave up its long-running production show, "Casino De Paris," and inaugurated a new entertainment concept with Robert Goulet; the hotel provides the union help, including the orchestra. Goulet provides the talent, and the hotel

(Continued on page 54)

## Vegas Law Won't Affect Aladdin

LAS VEGAS—The recent ordinance passed by the city commission to regulate rock concerts (Billboard, July 17) will have no effect on strip entertainment or booking of rock concerts at the Aladdin, according to city officials here.

While the ordinance was passed June 28 following an unlicensed rock concert at Sunset Park in late May (sponsored by KOMP), the city, according to commissioner Ron Lurie, who introduced the ordinance, "hasn't had anybody come in and even approach us for a permit to hold a concert in the city of Las Vegas because we don't have a large enough facility." That would change in April or May, 1983 when the Cashman Field Complex is scheduled for completion. The complex will feature a 2,300 seat auditorium and a 6,500 seat outdoor facility.

Lurie says the ordinance passed June 28 is simply a recodification of existing ordinances.

The Aladdin Theatre, located on the Strip, is in county territory, and the county ordinance regulating rock concerts was passed initially in 1974 and amended in 1980. So there is no change for rock producers, including Beaver Productions, primarily responsible for the concerts at the Aladdin.

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<u>Date</u>	<u>Attraction</u>	<u>Gross</u>	<u>Attendance</u>
July 2-3-5-6-8-9, 1981	Bruce Springsteen and the E Street Band <b>SOLD OUT</b>	\$1,500,345	125,922
July 10, 1981	Ted Nugent, Blackfoot, Krokus	\$120,020	12,242
July 30, 1981	Tom Petty and the Heartbreakers, Split Enz <b>SOLD OUT</b>	\$161,457	17,640
August 12-13, 1981	* Kenny Rogers, Susan Anton, Gallagher (2 shows) <b>SOLD OUT</b>	\$598,125	41,330
August 19-20-23, 1981	Styx (3 shows) <b>SOLD OUT</b>	\$613,078	50,865
August 31, 1981	Pat Benatar, David Johansen <b>SOLD OUT</b>	\$223,180	20,152
October 8, 1981	ELO, Ellen Foley	\$163,968	13,830
October 20, 1981	Dan Fogelberg <b>SOLD OUT</b>	\$236,571	20,124
October 27, 1981	** Bob Dylan <b>SOLD OUT</b>	\$238,233	20,384
October 31, 1981	Meatloaf	\$123,806	10,225
November 2, 1981	** Moody Blues <b>SOLD OUT</b>	\$232,690	19,557
November 5-6-7, 1981	The Rolling Stones, Tina Turner (3 shows) <b>SOLD OUT</b>	\$943,783	61,035
December 6, 1981	AC-DC, Midnight Flyer <b>SOLD OUT</b>	\$237,037	20,161
December 7, 1981	Barry Manilow <b>SOLD OUT</b>	\$292,595	20,772
December 10, 1981	Genesis <b>SOLD OUT</b>	\$242,850	20,626
December 21, 1981	Rush, Riot <b>SOLD OUT</b>	\$224,212	19,135
December 22, 1981	Rush, Riot	\$213,531	18,112
January 10 & 25, 1982	The Kinks, Bryan Adams <b>SOLD OUT</b>	\$400,891	34,753
March 15, 1982	The Cars, Nick Lowe <b>SOLD OUT</b>	\$218,082	18,575
March 25, 1982	The Cars, Nick Lowe	\$209,718	17,774
April 18-19-21, 1982	The Police, Black Uhuru (3 shows) <b>SOLD OUT</b>	\$774,553	61,865
May 6-7, 1982	Journey, The Greg Kihn Band (2 shows) <b>SOLD OUT</b>	\$483,646	41,224
July 2, 1982	Southside Johnny, Gary US Bonds, Franke & The Knockouts <b>SOLD OUT</b>	\$206,104	17,100
July 9-10, 1982	Foreigner, Duke Jupiter	\$400,402	33,901

\*\*Produced in association with Jerry Weintraub and Concerts West    \*Produced in association with C.K. Spurlock

**Coming Up:**

August 7, 1982: Doobie Brothers  
August 13, 1982: Crosby Stills & Nash  
August 14, 1982: Blondie/David Johansen/Duran Duran  
\* August 19 & 20, 1982: Kenny Rogers/Larry Gatlin  
& The Gatlin Bros. Band

August 22, 1982: Black Sabbath/ Johnny Van Zandt Band  
September 10, 1982: Willie Nelson/ Delbert McClinton  
September 14, 1982: Fleetwood Mac  
September 30, 1982: Jethro Tull  
October 7, 1982: Heart/ John Cougar  
October 15, 1982: Van Halen

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Survey For Week Ending 7/10/82

# 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).

- **FOREIGNER, LOVERBOY, OZZY OSBOURNE, LEROUX—\$796,732, 45,284 (80,000 capacity), \$18 & \$17.50, Beaver Prods., Cotton Bowl, Dallas, Aug. 8.**
- **FOREIGNER, LOVERBOY, OZZY OSBOURNE, LEROUX—\$535,763, 30,631, \$18 & \$17.50, Beaver Prods., City Park Stadium, New Orleans, sellout, Aug. 8.**
- **GENESIS—\$383,079, 25,500, \$16.50 & \$15, Bill Graham Presents, Greek Theatre, Univ. of Calif., Berkeley, three sellouts, Aug. 6-8.**
- **ARETHA FRANKLIN, MAZE W/FRANKIE BEVERLY, KOOL & THE GANG, SISTER SLEDGE, PATRICE RUSHEN—\$265,255, 19,113, \$15 & \$12.50, Michael A. Rosenberg Presents/Tiger Flower & Co., Capital Centre, Landover, Md., "Budweiser Superfest," sellout, Aug. 7.**
- **GEORGE BENSON—\$238,420, 11,362 (11,748), \$22.50, \$20 & \$17.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two shows, one sellout, July 23.**
- **QUEEN, BILLY SQUIER—\$211,505, 18,024 (19,950), \$12.50, \$11.50 & \$10.50, Brass Ring Prods., Joe Louis Arena, Detroit, Aug. 6.**
- **ELTON JOHN, QUARTERFLASH—\$201,077 (Canadian), \$15,290 (16,000), \$13.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, July 29.**
- **QUEEN, BILLY SQUIER—\$188,898, 15,500, \$12.50 & \$11.50, Don Law Co., Boston SELLOUT, July 23.**
- **ELTON JOHN, QUARTERFLASH—\$185,112, 14,218 (15,500), \$13.50 & \$11.50, Don Law Co., Boston Garden, Aug. 3.**
- **VAN HALEN, AFTER THE FIRE—\$150,602, 17,601, \$9.50 & \$8.50, Sunshine Promotions, Freedom Hall, Louisville, Ky., sellout, July 30.**
- **RICK JAMES, DAZZ BAND, ONE DAY—\$149,863, 13,453 (13,500), \$11 & \$10, Al Haymon Presents/Tiger Flower & Co., Greensboro (N.C.) Coliseum, July 31.**
- **CROSBY, STILLS & NASH—\$145,524, 13,149, \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Aug. 2.**
- **RICK JAMES, RAY PARKER JR., ONE WAY—\$144,721, 12,414 (13,000), \$12.50 & \$11.50, Al Haymon Presents/PH Enterprises, Omni, Atlanta, July 30.**
- **HEART, JOHN COUGAR—\$138,412, 11,412 (13,686), \$12.50 & \$10, Avalon Attractions, Los Angeles Forum, Aug. 6.**
- **ELTON JOHN, QUARTERFLASH—\$131,670 (Can.), 8,778, \$15, Concert Prods. Int'l/Donald K. Donald Prods./Treble Clef, Ottawa (Ont.) Civic Center, sellout July 30.**
- **HEART, JOHN COUGAR—\$127,371, 11,578 (14,217), \$12.50 & \$10.50, Avalon Attractions/Marc Berman Concerts, San Diego (Calif.) Sports Arena, Aug. 4.**
- **CROSBY, STILLS & NASH—\$113,300, 9,174, \$12.50, Frank J. Russo, Cumberland County Civic Center, Portland, Maine, sellout, Aug. 1.**
- **KANSAS, PRISM—\$110,343, 9,761 (16,000), \$11.50, Beaver Prods., Met Center, Minneapolis, July 31.**
- **DOOBIE BROTHERS—\$110,307, 5,874, \$20 & \$17.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, sellout, Aug. 5.**
- **RONNIE MILSAP, RICKY SKAGGS—\$102,753, 10,180, \$10 & \$9, in-house promotion, Cheyenne (Wyo.) Frontier Days Grandstand, sellout, July 28.**
- **TALKING HEADS, BLACK UHURU—\$102,107, 8,500, \$13.25 & \$12, Bill Graham Presents, San Francisco Civic Center, sellout, Aug. 9.**
- **VAN HALEN, AFTER THE FIRE—\$99,275, 8,110, \$12.50, Jam Prods., Metro Centre, Rockford, Ill., sellout, Aug. 3.**
- **AIR SUPPLY, LIVINGSTON TAYLOR—\$98,187 (Can.), 8,538 (9,000), \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, July 27.**
- **AIR SUPPLY, LIVINGSTON TAYLOR—\$94,679, 5,874, \$17.50, \$15.50 & \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, sellout, July 22.**
- **O'JAYS, ATLANTIC STARR—\$93,750, 7,500, \$12.50, Al Haymon Presents/Dimensions Unlimited, Painter's Mill Star Theatre, Baltimore, three sellouts, July 29-30.**
- **RICK JAMES, RAY PARKER JR., ONE WAY—\$89,769, 8,463 (12,000), \$11 & \$10, Al Haymon Presents/Sun Song Prods., Carolina Coliseum, Columbia, S.C., Aug. 1.**
- **AL JARREAU, DAVID SANBORN—\$89,175, 7,143, \$12.75, Di Cesare Engler Prods., Stanley Theater, Pittsburgh, two sellouts, July 30.**
- **LOVERBOY, POINT BLANK—\$88,849, 7,846 (8,500), \$11.50, Beaver Prods., Bicentennial Center, Salina, Kan., Aug. 5.**
- **VAN HALEN, AFTER THE FIRE—\$84,455, 9,000, \$10.50 & \$9.50, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, sellout, July 31.**
- **JAMES TAYLOR, KARLA BONOFF—\$82,593, 6,118, \$13.50, Paradise Island Prods./Rebound Promotions, ATP Tennis Stadium, Cincinnati, sellout Aug. 7.**
- **LOVERBOY, LEROUX—\$81,995, 7,130 (8,992), \$11.50, Beaver Prods., Tulsa (Okla.) Assembly Center, Aug. 6.**
- **GEORGE BENSON, GEORGE WALLACE—\$81,765, 6,323 (8,408), \$17.75, \$12.75 & \$10.75, Avalon Attractions/Marc Berman Concerts, San Diego Amphitheater, two shows, Aug. 5.**
- **AL JARREAU, DAVID SANBORN—\$78,546, 7,892 (9,560), \$13.50, \$12.50 & \$12, New Jersey Highway Authority, Garden State Arts Center, Holmdale, N.J., Aug. 1.**
- **JAMES TAYLOR, KARLA BONOFF—\$76,298, 7,380, \$10.50, Don Law Co., Cumberland County Civic Center, Portland, Maine, sellout, July 23.**
- **ELVIS COSTELLO & THE ATTRACTIONS, TALK TALK—\$73,100, 7,316, \$12.50 & \$9, Brass Ring Prods., Meadowbrook Music Fest, Oakland Univ., Rochester, Mich., sellout, Aug. 9.**
- **RONNIE MILSAP, RICKY SKAGGS—\$66,360, 6,636 (13,075), \$10, KSOP Radio, Salt Palace, Salt Lake City, July 27.**
- **AL JARREAU, DAVID SANBORN—\$64,223, 6,345, \$11.50, Bederlander Organization, Popular Creek Music Theatre, Hoffman Estates, Ill., July 29.**
- **RICK SPRINGFIELD, THE MONROES—\$60,704, 5,792 (6,432), \$10.50 & \$9.50, Stardate Prods./Frank Prods., Brown County Veterans Memorial Arena, Green Bay, Wis., Aug. 4.**

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

# Venues

## Talent In Action

### DOOBIE BROTHERS

Radio City Music Hall, New York  
Tickets: \$20, \$17.50

The Doobie Brothers haven't recorded together for much more than a year, but now they're taking the time for a farewell concert tour. As previously reported, the group is breaking up, and on Aug. 5, New York City fans came to hear its members perform one more time.

They opened with a jazzy "Listen To The Music," then rocked tightly through two vintage numbers, "She Knows How To Rock And Roll" and "Rockin' Down The Highway," before leader and original Doobie Patrick Simmons stepped out to explain the group's breakup to the SRO crowd. Then, clearly enjoying himself, he continued to vamp with the audience and to play off guitarists John McFee and the ever-in-control Willie Weeks.

Mixing it up during the show's second half, the Doobie Brothers played "Can't Let It Get Away," a tune unreleased in the U.S., and the bluesy "Don't Start Me Talking," featuring original Doobie Keith Knudsen on lead vocal and 10-year roadie Mark Brown on harmonica.

The same conflict of musical styles between the group's two major forces, Simmons and singer/keyboardist Michael McDonald, was quite evident when the latter sang an excerpt from his new solo album, "I Keep Forgettin'." This was followed by Simmons introducing a tune from his forthcoming work. McDonald sings beautifully and is a master music craftsman, but his art obviously clashes with the driving intensity of a Simmons rocker, the trademark of the Dobbies through the '70s.

The group kicked the two hours-plus show into overdrive as saxophonist Cornelius Bumpus parlayed a plaintive solo into a crowd-pleasing "Takin' It To The Streets." The goodbye ended with "I Got A Feeling" and a shortened reprise of "Listen To The Music." Edgar Winter joined in on sax for this traditional Doobie closing number.

LOIS LEVIN

### AIR SUPPLY

Radio City Music Hall, New York  
Admission: \$17.50

Australian soft-rockers Air Supply descended upon Radio City Music Hall July 22 amidst searing lights and spooky haze to open with the surprisingly hard-rock tune, "Can't Get Excited."

The high energy level held throughout the 90-minute show as the band ran through a mixed repertoire of their well-known hits, including "Lost In Love" and "Every Woman In The World," and some beautiful cuts from their latest LP, "Now And Forever."

Air Supply's ability to really rock is impressive and surprising, as their albums seldom move from soft, melodic ballads. "Taking The Chance" and "One Step Closer" had the teenage sector of the sold out crowd dancing in the aisles. Never neglecting the older audience, Russell Hitchcock and Graham Russell delivered consistently smooth harmonies on such mellow numbers as "Even The Nights Are Better" and "I'm All Out Of Love."

Seeming as reluctant as the crowd to end the evening, the band returned after five minutes of cheering to tag on an appropriate encore with "Don't Say The Morning's Come." **KIM FREEMAN**

### CAMEO

Roxy, Los Angeles  
Admission: \$12.50

Now that funk is finally crossing over into the pop mainstream, maybe five-piece Cameo will finally get their shot at the big time. The group has scored several r&b hits but, unlike Rick James or Prince, it has yet to earn that aura of hipness which those other artists have. If the Aug. 4 performance (part of a two-day run) here is any indication, Cameo certainly deserves the adulation.

Cameo swells to a 10-piece for their stage show and "show" definitely is the right word for their performance. Lead singers Larry Blackmon, Tomi Jenkins, Charles Singleton and Nathan Leftenant wear outfits that would make Flash Gordon blush, have a sly sense of humor, pull off some deft choreography and sing with strong, impassioned vocals.

Meanwhile, the rest of the band is churning out rhythms that would free the heaviest feet from the floor. While, in the grand tradition of giving people their money's worth, Cameo offers some ballads, it is the funk which makes them special. "Freaky Dancing," "Alligator Woman," "Soul Army," and "Be Yourself"—certainly one of the best singles of 1982—almost had the



Billboard photo by Chuck Pulin

**FINAL TOUR—The Doobie Brothers play Radio City Music Hall in New York, a stop on their last concert tour before breaking up.**

crowd turning over tables in search of that elusive square-inch of free space on which to dance.

The 75-minute, 12-song set by this PolyGram/Chocolate City-signed band was too short (leaving out such gems as "Sparkle" and "We're Goin' Out Tonight") but, in the end, it's the quality—not quantity—which counts.

CARY DARLING

### JOE COCKER

Dr Pepper Music Festival, New York  
Admission: \$7

The singer with the voice of the original Marlboro Man can still interpret a wide range of well-chosen material. Joe Cocker's performance Aug. 4 was dominated by older songs—"Feelin' Alright," "Whiter Shade Of Pale," "Watching The River Flow," "A Little Help From My Friends," "You Are So Beautiful," "I Heard It Through The Grapevine" and "The Letter"—interspersed with the pick of the artist's terrific new Island album, "Sheffield Steel."

Of the older works, a soulful rendering of "A Little Help From My Friends" was the most powerful, bringing the audience to its feet. And "Watching The River Flow" showed the potential of becoming a rock classic.

But this was by no means an oldies night. Jimmy Cliff's "Many Rivers To Cross," Bob Dylan's "Seven Days" and the opening "Look What You've Done," all from "Sheffield Steel," prove Cocker's talents continue to stretch.

Back-up singers Linda Lawrence and Maxene

Green would have been more effective had they been utilized a bit more sparingly; at times their strong voices overshadowed not only Cocker but his entire five-man band as well. That band, incidentally, was excellent.

Opening act Al Kooper failed to add a single bright spot to the evening.

LAURA FOTI

### TOM VERLAINE

Spirit, San Diego  
Tickets: \$7

It's easy to see why Tom Verlaine's July 23 appearance at San Diego's leading new wave showcase club was one of the top-drawing club events in town all month.

The former mastermind behind new wave pioneer Television combines rock-solid musicianship with well-thought-out music that calls to mind such other "art-rock" progenitors as Brian Eno, Robert Fripp and Howard DeVoto.

Tom Verlaine's music is not for everyone. Like the music of Television, it's a unique and eclectic blend of rock, jazz, new wave, and pop influences that simply can't be compared with any other music around, particularly with what's commonly heard on FM rock stations.

But his creativity and constant willingness to experiment are precisely the qualities that made his Spirit concert so intriguing. The audience never knew exactly what to expect.

His intricate song arrangements made even the most basic compositions appear out of the ordinary, and the deliberately choppy, yet force-

(Continued on page 55)

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# Venues

## Touring Acts Go Cost-Conscious Soft Market Leads To Tighter Accounting Controls

By SAM SUTHERLAND

LOS ANGELES—With a soft talent market posing financial risks for an increasing majority of live acts, agents, managers and their clients are turning to tighter accounting controls to manage marketing and production costs.

"The basic premise is that if you're not careful, you'll be spending more than you're taking in," summarizes David Bloom of Ernst & Whinney, the international financial management firm. Adds Bloom, whose Century City branch represents a large roster of film, tv and musical attractions, "Groups used to be able to go out without a lot of financial preplanning. Now you have to look at all phases of budgeting very carefully."

That caution has been borne out by the volatile ticket sales seen for major tour packages as paced by boxoffice figures on Billboard's Boxscore, which has reflected an alarming increase in shortfalls for ticket sales to major arena and auditorium bookings this summer. The trend, as verified by Bloom and other tour accountants, shows even the best-known contemporary musical acts may face nasty surprises once out on the road.

For tour accountants, the clear

message is a need for much tighter accounting on a daily basis. With inflation impacting on virtually every cost item from fuel to food, firms are urging groups to not only keep accurate books, but where possible input each day's income and expenses to permit continual revisions in the overall budget.

Agrees Tom Bradshaw of Padell, Bradshaw & Thomas, "The cost of being out on the road is prohibitive unless you're really, really into cost-saving measures: economy hotels instead of luxury resorts, rented cars instead of limos for travel in the market, buses instead of planes to cover certain legs on an itinerary."

Such ploys aren't routine for larger rock and pop acts, he admits, and the problems of cartage for elaborate stage sets, sound reinforcement gear and lighting rigs can impose a high fixed cost for crew salaries and vehicle rental. More problematic are variable costs that defy precise pretour budgeting: shifting fuel costs, changes in travel plans for crew or musicians, revisions to the itinerary itself and unforeseen repair or replacement costs to equipment are only the more obvious line items that can carry tour costs upward.

Bloom applauds some larger acts among his clients who have carried their budgeting toward what he describes as "almost a firm budget" in terms of thoroughness. But, he admits, most budgets still can't build in overages that will allow for unforeseen expenses.

Thus, constant adjustment of the

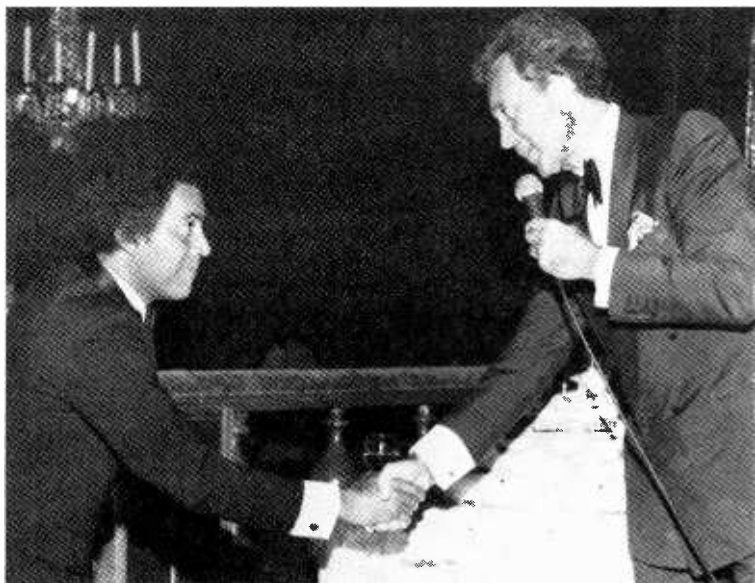
profit and loss statement is now paramount if an act doesn't wish to discover its SRO odyssey sinking in red ink. Hence, full time tour accountants are becoming increasingly common as members of a tour's retinue.

Bradshaw says his firm is hoping to carry that trend a step further: data processing on the road.

To the existing daily accounting format, which sees tour accountants entering new data to central computers via phone, Bradshaw foresees the faster collation and analysis of accounting data as greatly improved by the prospect of portable mini and micro computers.

His firm is now looking at available hardware and software that would enable tour accountants to obtain an act's profit and loss on a day-to-day basis, allowing continual updates on not only the tour's net income or loss, but the act's overall financial picture. "That system would enable the band, through their accountant, to make decisions on tour dates, road staff size and other costs as they go along," says Bradshaw.

Manual tour accounting may take three or four weeks, by contrast, in order to enter tour data into an act's overall accounting base. And while larger accounting firms may be able to share some of the facilities of a central computer, access is again slowed not only by the need for some manual entry but also by necessary downtime incurred by differences in time zones when attempting to reach the central data processing office.



VIC'S BIRTHDAY—Singer Vic Damone is congratulated on his birthday by maitre 'd Oliver Dallet in the Blue Room of the Fairmont Hotel in New Orleans where Damone played for two weeks.

## Mercado's Record Pool Is New Force In Latin Mart

By ENRIQUE FERNANDEZ

NEW YORK—Though record companies have been reluctant to promote Latin dance music through record pools, Eddie Mercado feels he has broken ground with his International Latin Music Spinners, a pool exclusively devoted to Latin dance rhythms like salsa and merengue and composed of DJs from the city's Latin clubs.

IDRC, a New York pool with

more than one-third Latin membership, had made efforts to program Latin music in the past, but according to its president, Eddie Rivera, the companies told him that if he wanted the records, he would have to buy them. "I got the worst treatment from them," complains Rivera,

(Continued on page 58)

## Rogers Cancellations Tied To Slow Sales, Road \$\$

LAS VEGAS—Kenny Rogers cancelled two shows on successive nights in Texas last month. One, in Abilene, on July 17, was cancelled because of poor ticket sales. The second, in Odessa, was sold out, but manager Ken Kragen explains that the concert was postponed because the singer would have lost \$50,000 had he made the trip into the area.

"It's a unique and oddball situation," says Kragen. "Kenny usually sells out very fast, but nothing seemed to work in Abilene." He says the singer sold about 4,000 tickets for the show at the Expocenter, which seats 9,000. The manager adds that had Rogers played the Ector County Coliseum in Odessa the following evening, "We would have lost \$50,000 in road costs." The venue has a capacity of 5,000.

Janelle McGhee, assistant manager of the auditorium, says she recognizes that the economy has slowed down. "But that has nothing to do with Kenny Rogers," she feels. "He pushed the panic button when he didn't sell out in Abilene."

She says she is irked because she found out about the cancellation on the radio. "Our phones started ringing, and since we weren't given any information directly, we explained that it was for 'personal reasons.'"

Kragen, who says that Rogers will perform again in Texas this fall, confirms that the publicity "has hurt us. We could have cancelled out, saying he had to promote a movie, but we've always approached everything very honestly." The singer begins a 13-day tour later this month that Kragen says will gross over \$3.2 million and net over \$1.8 million.

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## Vegas Clubs Alter Thrust

• Continued from page 50

subtracts the net cost of the drinks and food off the gross revenues, splitting the difference with Goulet. Goulet's contract as a headliner with the resort ends in December and the hotel may re-sign him in a "Broadway-type show."

The Sahara is in limbo (with a production show) until new owner Paul Lowden takes over, but Don Rickles is signed from Sept. 2-15.

The Stardust will bring its new edition of the "Lido De Paris" to the

stage in March, 1983 with no plans to feature a headliner. "The 'Lido' is the headliner," says publicity chief Dick Odessky.

The Frontier will continue with Siegfried and Roy in "Beyond Belief" (a magic-oriented production show); the Desert Inn continues with its successful Broadway shows, bringing back "A Chorus Line" in September; and the Sands will soon make a decision whether to continue with medium-priced stars or with a small production show (currently, the resort is featuring "One Mo' Time").

Most of the Las Vegas entertainment directors are unsure of future entertainment policy, but most agree that if the headliners returned in any great numbers, they would do so with lower salaries and less demands than in the past.

## Ice Rink Is Hot Rock Spot

• Continued from page 50

sponse was so immediate that Electric Factory scheduled a second concert for the following night. All the tickets go for \$10 with general reserved seating.

While the Spectrum seats 19,500, University City Center—located a short distance from center city—fills a great need here for a facility to serve attractions for whom the Spectrum's 19,500-seat capacity is over their heads. Until now, the only other venue welcoming rock bands is the 2,000-seat Tower Theatre, owned by Electric Factory Concerts and located just outside the city limits in Upper Darby, Pa.

Anticipating that University City Center will play a major role in the local concert scene, the Spectrum has named Carl Hirsh as director of bookings and promotions. The facility is made available to all promoters.

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# General News

## The Rhythm & The Blues

• Continued from page 10

their benefit and for that of those who wished to see them.

★ ★ ★

One group that recently supported a boycott, but on an entirely different issue, was the O'Jays. In 1981, Walter Williams, Sammy Strain and Eddie Levert appeared before 80,000 fans in South Africa. Subsequently, many were critical of that appearance, feeling it helped bolster the image of that apartheid-practicing government.

As a result, the O'Jays recently held a press conference in Philadelphia to announce that they wouldn't return to South Africa as long as apartheid continued. They also endorsed actions to prevent future American investment there (particularly Philly congressman Bill Gary's current legislative proposal), and publicly urged entertainers to boycott the country.

Most importantly, the O'Jays will put money where their politics are. In September, they'll underwrite a symposium for artists, managers, booking agents, producers, and record company executives on South Africa's exploitative system.

In a prepared statement, the trio said, "We are a people-oriented group who tour a lot and generally like to get among our fans. We know we have lots of fans in South Africa and we want them to know we are not boycotting them. We are merely deferring performing in South Africa until this evil government is removed between us, and we hope that will be soon."

★ ★ ★

Politics has also been a factor in the recent activities of two acts out in Los Angeles. The week before performing two nights at the Roxy, Cameo utilized the appearance to aid a voter registration drive in conjunction with local politicians and radio station KGFJ. Individuals registering to vote at designated locations from July 30 to Aug. 4 were eligible via a daily drawing to receive either Cameo's "Alligator Woman" album or tickets for the Roxy shows.

Meanwhile, the Valentine Brothers' socio-economic funk "Money's Too Tight" is being considered as the theme song for the Democratic Party's voter registration drive as well as for use in some local races.

The Congressional Black Caucus is contemplating making "Money" the theme for their annual conference in September. A tip of the hat should go to the public relations company of both groups, Orchid of Los Angeles, for instigating these marriages of music and politics.

★ ★ ★

Ballots for the Black Music Assn. election of members to that organization's board of directors should be reaching members about now. If they haven't, call the BMA at (215) 545-8600. This is the first time that the general membership has had any voice in the makeup of the BMA's leadership, so it's an opportunity that shouldn't be missed, and it will also help ensure that those elected are sensitive to the membership's views on the body's future direction.

★ ★ ★

Short Stuff: Be on the lookout for Mike Sembello on writing credits. This guitarist-writer has co-written "Mirror, Mirror" for Diana Ross, "Eenie Meenie" for Jeffrey Osborne, and "(If It) Hurts Just A Little" for Donna Summer, the latter being the most soulful tune on her new Geffen album. All three are memorable, well-structured songs

that gave each vocalist room to stretch out. Aside from his writing skills, Sembello is also a topnotch guitar player as anyone who heard his performance on "Contrusion", the instrumental on Stevie Wonder's "Songs In The Key Of Life," can attest. . . . Gil Scott-Heron's new album is "Full Force," and while it contains no song as timely as "'B' Movie," it's another quality collection of politically oriented songs. The album's centerpiece is "Black History/The World," a nearly 10-minute song-poem that casts a critical eye on how Western history has traditionally been written. There is also a smoothly subversive song about Scott-Heron's hometown, "Washington, D.C." . . . Michael Jackson's next Quincy Jones-produced album is due from Epic in September. Included is a duet between Michael Jackson and Paul McCartney. . . . Andre Cymone, formerly Prince's bassist, has a solo album due on Columbia. . . . Randy Muller is putting final touches on Skyy's next Salsoul album at New York's Blank Tape studio for a late September/early October release. Muller also has some changes in mind to revitalize the band he started: Brass Construction.



DIAMOND JUBILEE—Priority artist Ben Moore, center, mingles backstage after the recent Diamond Jubilee in Nashville. Shown with Moore are Jay Griffin, left, marketing director for Priority, and Hoss Allen, host of the event.

## DO THEY DO Parker And Allen Are Breaking New Ground In Video Music

• Continued from page 33

ings. We tried not to get into one concept or another or try to interpret the song in any specific way. We tried not to say that is a love song, a man/woman song, a song about society or a spiritual song because all those things are in the song. Mainly, though, it's a fun, upbeat, happy song that's good to dance to.

"We looked at the different levels within the song—the source of the music, the roots of the music and the enjoyment of the music. We try to blend those three together. Eleven minutes is a long time when you're looking at where to cover it and see where each element will work best, but it all just seemed to flow together."

The shoot for "Do I Do" even included a trip to Chicago to get Gillespie's segment on tape. Cost of the entire effort? No one is saying exactly, except that it's "under \$100,000."

Bill Parker's division is more responsible for the music productions, while New Genesis is still involved

with animation. He and his associates have nothing against conceptual videos. "In 'Ribbon In The Sky' for Stevie Wonder, which we just finished, we're coming from a very definite concept. Each situation is different," offers Selwyn.

Upcoming projects include Klymaxx for Solar Records and two European bands, Marmalade and Mother's Ruin. It doesn't appear that being black is hampering Parker and Allen. "There has been no obvious difficulty and we don't try to make it a problem," says Parker.

"We try to let our work speak for us," adds Allen. "They see the reel and either like it or not. But there are hardly any blacks working in the video music area. We are doing a little trailblazing here."

Jokes Parker: "We just wear these paper bags over our heads that say 'unknown directors' on them."

Animation, which is only used briefly in the "Do I Do" video, may be interspersed with live action in

future videos. "Animation is powerful. You have total control over what's seen. That's something you can't do with live action," notes Parker. "Animation is helpful because when you get down to it, it's one picture at a time. You have to examine everything and you get a broader view of what's going on."

Although Parker says costs in animation can be kept down, he also notes that "it can be expensive—like the Levi's commercials. In a second, you're talking about 24 separate pieces of art, and if those pieces of art are any way involved, it can be expensive and time consuming."

For the future, New Genesis and Bill Parker Productions would like to get more into long-form and feature-length projects, but they are taking it one step at a time. "To have been in a support role to others for so long, you get to see the inner workings of what's going on. Some people get their instant break and they get out and it's sink or swim," says Parker. "For us, it's more of a slow wade into the pool."

Billboard		Survey For Week Ending 8/21/82		Black LPs			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	<b>GAP BAND IV</b> The Gap Band, Total Experience TE 1-3001 (Polygram)	39	37	9	<b>WINDSONG</b> Randy Crawford, Warner Bros. 1-23687 WEA
2	2	12	<b>THROWIN' DOWN</b> Rick James, Gordy 6005GL (Motown) IND	41	41	13	<b>THE REAL DEAL</b> The Isley Brothers, T-Neck FZ 38047 (Epic) CBS
3	3	10	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP 4896 RCA	43	38	7	<b>LITE ME UP</b> Herbie Hancock, Columbia FC 37928 CBS
4	4	14	<b>DREAMGIRLS</b> Original Cast, Geffen GHSP 2007 (Warner Bros.) WEA	44	42	30	<b>THIS ONE'S FOR YOU</b> Teddy Pendergrass, P.I.R. FZ 38118 (Epic) CBS
5	26	3	<b>ZAPP II</b> Zapp, Warner Bros. 23583-1 WEA	44	42	30	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017 MCA
6	5	12	<b>STREET OPERA</b> Ashford & Simpson, Capitol ST-12207 CAP	45	45	5	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S-27 (Elektra) WEA
7	6	22	<b>KEEP IT LIVE</b> Dazz Band, Motown 6004ML IND	46	39	12	<b>FACE TO FACE</b> Gino Soccio, RFC Atlantic SD 19358 WEA
8	9	16	<b>THE OTHER WOMAN</b> Ray Parker, Jr., Arista AL 9590 IND	47	47	15	<b>STEAMIN' HOT</b> The Reddings, Believe In A Dream FZ 37974 (Epic) CBS
9	13	6	<b>INSTANT LOVE</b> Cheryl Lynn, Columbia FC 38057 CBS	48	48	4	<b>TUG OF WAR</b> Paul McCartney, Columbia TC 37462 CBS
10	29	2	<b>JUMP TO IT</b> Aetha Franklin, Arista AL 9602 IND	49	49	4	<b>GREATEST HITS</b> Shalamar, Solar BXL1-4262 (RCA) RCA
11	12	7	<b>WE GO A LONG WAY BACK</b> Bloodstone, T-Neck FZ 38115 (Epic) CBS	50	50	14	<b>HOT FUN</b> Dayton, Liberty LT-51126 CAP
12	13	14	<b>DONNA SUMMER</b> Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA	51	51	3	<b>THE ONE GIVETH THE COUNT TAKETH AWAY</b> William "Bootsy" Collins, Warner Bros. BSK 3667 WEA
13	14	15	<b>MY FAVORITE PERSON</b> The O'Jays, P.I.R. FZ 37999 (Epic) CBS	52	54	17	<b>THE SEQUENCE</b> The Sequence, Sugar Hill SH 267 IND
14	19	4	<b>KEEPIN' LOVE NEW</b> Howard Johnson, A&M SP 4895 RCA	53	53	4	<b>LOVE ME TENDER</b> B.B. King, MCA MCA 5307 MCA
15	15	9	<b>SOONER OR LATER</b> Larry Graham, Warner Bros. BSK 3668 WEA	54	54	17	<b>INNER FEELINGS</b> Billy Ocean, Epic FE 38129 CBS
16	16	10	<b>I'M THE ONE</b> Roberta Flack, Atlantic SD 19354 WEA	55	55	3	<b>FIRST TAKE</b> The Valentine Brothers, Bridge BR-101936 IND
17	7	13	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> Stevie Wonder, Tamia 6002TL2 (Motown) IND	56	60	2	<b>CUPID'S IN FASHION</b> Average White Band, Arista AL 9594 IND
18	8	22	<b>BRILLIANCE</b> Atlantic Starr, A&M SP 4883 RCA	56	50	11	<b>I'LL DO MY BEST</b> Ritchie Family, RCA AFL1-4323 RCA
19	10	18	<b>STRAIGHT FROM THE HEART</b> Patrice Rushen, Elektra E1-60015 WEA	57	57	18	<b>FANDANGO</b> Herb Alpert, A&M SP-3731 RCA
20	22	23	<b>OUTLAW</b> War, RCA AFL1-4208 RCA	58	58	53	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576 WEA
21	21	8	<b>CURRENT</b> Heatwave, Epic FE 38065 CBS	59	59	16	<b>CAMERON ALL THE WAY</b> Rafael Cameron, Salsoul SA-8553 (RCA) RCA
22	24	7	<b>HERE WE GO AGAIN</b> Bobby Bland, MCA MCA 5297 MCA	60	60	16	<b>NOW IS THE TIME</b> Lou Rawls, Epic FE 37488 CBS
23	25	8	<b>HAPPY TOGETHER</b> Odyssey, RCA AFL1-4240 RCA	61	61	16	<b>SHARING YOUR LOVE</b> 19342, RFC/Atlantic SD 19342 WEA
24	27	5	<b>SO EXCITED</b> Pointer Sisters, Planet BXL1-4355 (RCA) RCA	62	62	17	<b>ATTITUDES</b> Brass Construction, Liberty LT-51121 CAP
25	44	2	<b>TANTALIZINGLY HOT</b> Stephanie Mills, Casablanca NBLP 7265 (Polygram) POL	63	63	69	<b>STREET SONGS</b> Rick James, Gordy G8-1002M1 (Motown) IND
26	11	18	<b>ALLIGATOR WOMAN</b> Cameo, Chocolate City CCLP 2021 (Polygram) POL	64	64	10	<b>TRUST ME</b> Jean Carn, Motown 6010ML IND
27	20	17	<b>REUNION</b> The Temptations, Gordy 6008GL (Motown) IND	65	65	73	<b>THE DUDE</b> Quincy Jones, A&M SP 3721 RCA
28	31	6	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1 WEA	66	66	12	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.) WEA
29	40	2	<b>LET ME TICKLE YOUR FANCY</b> Jermaine Jackson, Motown 6017ML IND	67	67	44	<b>SOMETHING SPECIAL</b> Kool & The Gang, De-Lite DSR 8502 (Polygram) POL
30	17	18	<b>D TRAIN</b> D Train, Prelude PRL 14105 IND	68	62	40	<b>SKYYLINE</b> Skyy, Salsoul SA-8548 (RCA) RCA
31	28	7	<b>ON THE FLOOR</b> Fatback Band, Spring SP-1-6736 (Polygram) POL	69	69	16	<b>DROP THE BOMB</b> Trouble Funk, Sugar Hill SH 266 IND
32	32	6	<b>AS WE SPEAK</b> David Sanborn, Warner Bros. 1-23650 WEA	70	70	5	<b>FEELIN' LUCKY</b> High Fashion, Capitol ST-12214 CAP
33	36	5	<b>STILL IN LOVE</b> Carrie Lucas, Solar E1-60008 (Elektra) WEA	71	71	11	<b>NEW DIMENSIONS</b> The Dramatics, Capitol ST-12205 CAP
34	33	19	<b>NIETY</b> Deniece Williams, ARC/Columbia FC 37952 CBS	72	74	49	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451 CBS
35	34	28	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406 IND	73	73	26	<b>MR. LOOK SO GOOD</b> Richard Dimples Fields, Boardwalk NBI-33249 IND
36	35	27	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra) WEA	74	74	27	<b>YES IT'S YOU LADY</b> Smokey Robinson, Tamla 6001T2 (Motown) IND
37	23	22	<b>WHO'S FOOLIN' WHO</b> One Way, MCA MCA 5279 MCA	75	75	8	<b>WISE GUY</b> Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.) WEA
38	18	16	<b>JJ</b> Junior, Mercury SRM-1-4043 (Polygram) POL				

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## IN U.S. AND EUROPE

## Salsa Promoters Expand Scope

By TONY SABOURNIN

NEW YORK—Although New York is commonly acknowledged as the capital of salsa, the development of the music's entrepreneurial business has expanded throughout the continental United States, as well as Europe. This, in spite of the ubiquitously precarious economic conditions.

JoAnne Jimenez, New York representative for Wim Wigt Productions and its Timeless Records company, is one who views Europe as an excellent field for Latin performers. "We set up a 10-week tour for Machito and his Orchestra which commenced at the end of January. The response was so positive that the whole band is being brought back for a similar period." In addition, Machito has released an album recorded while the band was in Europe.

Jimenez adds, "Wim didn't expect this many people to fall in love with the music." Now they are planning to bring other less established names to further expose audiences to different Latin rhythms.

The most accepted theory behind the success of Latin music in such venues is that European audiences

are more open-minded than their North American counterparts and deal with the music in artistic, rather than sociological terms. "Because of their historical understanding of the music," adds Jimenez, "when these people see a Dizzy Gillespie, or a black Latin like Machito or (trumpet player) 'Chocolate' Armenteros, they know they are seeing the genuine innovators."

Harriet Wasser, who handles public relations for Ralph Mercado Management as well as other jazz and salsa artists based in New York, feels that "European audiences do not seem to strictly care if the music is salsa, jazz or a combination of those elements. They seem to buy the name of the leader, and have enough respect to believe he knows what he is doing musically."

Wasser maintains that economic factors are forcing promoters to alter their modus operandi. "Whereas promoters from all over the country used to deluge Ralphie (Mercado) with requests for the big names like Celia Cruz, Ray Barretto, Eddie Palmieri and Tito Puente, now some of them will willingly settle for a lesser known band, who would also charge them less money." This, she notes, is beneficial for young bands

like La Sensual, who have recently played venues in Santa Fé, New Mexico.

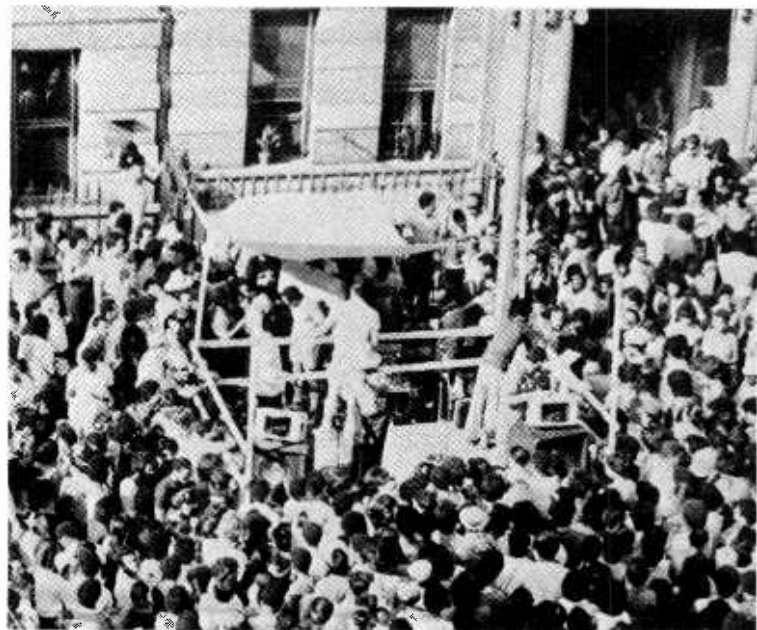
Another reason given for Europe's success as a forum for salsa is that companies understand that market better than the different Latin American markets. Luis Medina, owner of L.M. Productions of Hollywood, who is presently engaged in the Latin American promotion (in collaboration with WEA) of Stevie Nicks' "Stop Dragging My Heart Around," believes that "a record company's apprehension in dealing with these markets is perfectly understandable since they're at the mercy of unscrupulous promoters."

"There is certainly interest for the music in Latin America," argues Wasser, "but a country like Venezuela has so many salsa artists of its own that New York bands don't necessarily make an impact. Yet, a New York salsa festival must have an international star like El Gran Combo, La Sonora Ponceña or Johnny Ventura to guarantee a certain attendance, mainly because the public sees all the other bands every night in the night-club circuit."

The business of importing and exporting Latin musicians is most noticeable in Miami due to the lack of regional big names. Eddie Martinez, partner with Ray Aviles of RAM Productions, admits that "the business of Latin nightclubs has grown to the point of enabling us to make a special presentation with imported bands, while also keeping the bands an additional week or two doing gigs in clubs."

Still, Martinez feels that the public may be entering into a more "laid-back" cycle, with presentations by balladeers becoming the most financially attractive packages. Mario and Miriam Cesma and Cuqui's Productions, on the other hand, feel the city needs more vibrant, less monotonous shows. "We don't mind spending more and earning less, as long as we give people a better show," stated Mario.

As proof, he offered his forthcoming  
(Continued on opposite page)



STREET ACTION—The crowd gathers around the stage at one of the block parties organized by Tejeda Talents Enterprises in New York's Latin neighborhoods throughout the summer.

## K-tel Plans Dual Thrust For 'Romantic' Salsa LP

LOS ANGELES—Aiming at airplay in both ballad and salsa formats throughout the Latin world, K-tel is releasing an LP of romantic ballad hits with a danceable salsa beat, "Noche Caliente." The LP, which will include tunes popularized by Julio Iglesias, Roberto Carlos, José Luis Rodríguez, Camilo Sesto, Emmanuel, Miguel Bosé, Raphael, Diego Verdaguer and Napoleón, will get tv promotion for the Christmas season, traditionally the peak season for dance music in the Latin market.

"We could have done a straight salsa album," explains K-tel's a&r coordinator for Latin America, Joni Figueras, "but we wanted to get maximum airplay in stations that play mostly ballads with an occasional dance tune." Figueras feels that programmers will be motivated to pick tunes they already know, even though the beat is different.

"Estar Enamorado," originally a Raphael hit, was selected from the 10 cuts for a single release on Aug. 15. The other side will be either Julio

Iglesias' "O me quieres o me dejas" or Emmanuel's "Todo se derrumbó de mi." According to Figueras, the choice of the single was based on the new arrangement not on the comparative merit of the original.

According to Figueras, the LP will be distributed in the U.S., Latin America, Spain, Japan and "everywhere they've heard of Julio Iglesias" through K-tel's offices and licensees. Following usual K-tel practice, the record will be marketed through tv, beginning with New York. Though Spanish language tv is the medium for promotion in the U.S., Figueras plans to advertise in New York's urban contemporary stations because in this city "salseros don't watch Spanish tv."

"Noche Caliente" was produced by noted salsa producer Louie Ramirez and by Joni Figueras. Arrangements are by Marty Sheller, Isidro Infante, José Madera and Louie Ramirez. The sessions were done by a group of salsa musicians from New York bands, gathered specially for the album.

## Notas

The crazy-quilt pattern of the Latin music business is sometimes hard to read. In the U.S., Latinos buy Latin product, but what exactly is "Latin"? The sound that dominates Hispanic airwaves is often the "international" ballad, correct terminology since it resembles Europop more than any indigenous Latin music. For many outside the Latin world, Latin music means heavy tropical rhythms, but that genre is only part of the scene. In Latin America and particularly in Spain, an indigenous rock'n'roll movement is producing artists of increasing sophistication, ready to wrest away the youth market in these countries from Anglo American hegemony. Does Latin rock have a future among U.S. Latinos?

Probably not, say record company executives, since Latin radio wouldn't play it. But Latin youth in the U.S., like youth everywhere, craves hip modern sounds, so they turn to urban contemporary and AOR formats on the dial. In the East, where the indigenous Hispanic beat is salsa, already an urban sound, Latin rhythms can compete with other streetwise music, but in the West, where indigenous Latin music means rural music, Mexican country music really, things are quite different. Some chicano youth, complains a Los Angeles retailer, came to his store to make fun of the record covers of traditional Mexican artists, acts these young Latinos identify with old fashioned ways.

What does the future hold? Will the U.S. Latin music industry continue to depend on the influx of immigrants, legal or otherwise, who bring with them their traditional musical tastes? Or will a new music arise from the ferment of the streets, where, as Kid Creole says, "race music is the only way out"? Stay tuned.

The long dry spell may be over. Sales are picking up in the U.S. Latin market and Puerto Rico, claims Oscar J. Llorca, new director of promotion for these markets for

the Venezuelan indie TH, based in Miami. The label claims international success with **Soledad Bravo** and local radio play penetration with **Clouds**, a Miami Latin pop group recently signed to the label.

★ ★ ★

Salsa records may be hard to get in Europe, but **Ray Barretto** says his fans were bringing LPs to autograph during his recent European tour. Ray played jazz concerts and clubs in France, Italy, Denmark, Austria, Switzerland, Finland and Holland. Back home in New York, he played a party for publicist Harriett Wasser, celebrating her eight years of service to the Latin music industry at the Bronx club Nightrax.

★ ★ ★

The Spanish rock scene is influenced directly by Britain, and groups like **Alaska y los Pegamoides** sound and look much like their U.K. counterparts. It will be interesting to watch their fate if current negotiations to release them in England are successfully completed.

★ ★ ★

Smirnoff, not Kool, will sponsor this year's New York Salsa Festival, produced, as usual, by Ralph Mercado. Dates for the festival are Sept. 2 and 6. Top salsa artists from New York and Latin America will perform at Latin venues throughout the city, climaxing in a show at Madison Square Garden.

La Gran Gira, a tropical music outing produced by Jose Tejeda, will bring merengue artist **Wilfrido Vargas** to Sun Tan Lake, New Jersey, on Sept. 12, along with **Johnny Pacheco**, **Ralph Leavitt**, **Conjunto Quisqueya**, **Pete "Conde" Rodríguez**, **Conjunto Clásico** and others. Tejeda is responsible for a series of block parties this summer in New York's Latin neighborhoods.

★ ★ ★

The William Morris agency has contacted **José Luis Rodríguez**, in New York next month, for future

(Continued on opposite page)

## POOL POWER Mercado's Record Group Is Groundbreaker In Latin Mart

• Continued from page 54

"so now, the only time I'll play Latin music is when they send it, which they don't do, so I don't play it."

Mercado, whose operation has 24 members, as opposed to IDRC's 125, admits that running a record pool for the Latin music is rough going, since record company people are "old-timers who don't believe that DJs are a tool." Nonetheless, he has managed to parlay his contacts in the business, having worked as an assistant engineer for Latin Sound recording studio, into a promotion vehicle for 20 Latin dance music labels.

"In the past, Latin labels would give comps to the bandleader, who in turn would give it to his friends and relatives. The promotion was basically lost," explains Mercado. At first, Mercado had to get comps from musicians and friends in the business, but slowly he convinced the labels to use his service. It wasn't easy: "It took me six months to get Fania to give me records."

Mercado says he's running his pool "like an American pool," getting playlists and feedback lists from his DJs and publishing a monthly sheet charting the top 30 cuts. Still,

he feels the record companies are not yet fully aware of the advantages of his service, which tells the labels what people are dancing to in clubs.

IDRC's Rivera, who feels his pool offers the industry a total marketing package, would like to see the day when Latin producers could use a pool like IDRC. "I can take a Latin record and remix it," says Rivera. "Right now, the mix is one person's opinion and that's no way of test marketing a record."

Since New York's urban contemporary stations get a large share of the Latin youth market, Mercado wants to do a salsa master mix for the stations. He is pushing for more Latin airplay on these stations, which currently don't play more than two Latin cuts per show. If a Latin FM station were to open in the New York area, Mercado feels his organization could be a very useful tool.

Mercado and Rivera agree on the need for change in the Latin record business. Mercado points out the lower pay and lack of recognition that both DJs and musicians in the Latin area get. He also wonders why the industry has not embraced the 12-inch single, which has been prof-

itable for non-Latin labels.

Rivera complains that Latin dance music has not changed in 10 years since record companies won't work on new material. He believes that this lack of innovation is costing the industry the loss of the Latin youth market.

According to Rivera, whose pool services only one Latin club—and only for non-Latin music—New York's famous dance club circuit is on the decline, precisely as a result of Latin youth turning to non-Latin dance music. Mercado, on the other hand, feels it's growing, and hopes his service will aid its growth.

Rivera's pool once had the worst reputation in the country "because we were Latinos" and he remembers the day when he couldn't even get one promotion record. Today IDRC gets 99% service from the labels, according to Rivera, and receives awards for its public service program, which include community clean-up programs in the summer and drug rehabilitation programs in the winter, all done in cooperation with local radio stations. In addition, IDRC runs 10-week courses for DJs, open to members of any record pool.

## Notas

Continued from opposite page presentations in the U.S., according to his manager Hector Masseli. The Venezuelan artist opens his U.S. tour at Radio City Music Hall Sept. 18-19. Before his U.S. dates, the balladeer will perform in Guatemala. ... Discos CBS will release a series of LPs from the CBS Mexico catalog of the legendary trio **Los Panchos**. ... **Carli Munoz**, Beach Boys keyboardist during the seventies, has

formed a translation company, Transong, based in Los Angeles, to rework rock and pop tunes and jingles for the Latin market. ... International Music Promoters is a new Miami-based company working the Latin music market in Puerto Rico and the U.S., except California.

K-tel, which last year quit Spain after four years of operation, reopened in that country this past June. ... **Jordi Rueda**, editor of

Spain's music trade publication, ShowPress, has been named agent and representative in that country for Musexpo '82 and Videxpo '82, to be held concurrently in Miami Beach from Sept. 30 to Oct. 4. ... Cristophe Magny's title with WEA Spain is head of product, not product manager, as previously reported in Billboard.

The Concerts for the Americas series at the Altos de Chavon amphitheater in the Dominican Republic, which opens this week with a pay tv **Frank Sinatra** concert, has booked **Santana** and **Heart** for its second concert. Sinatra plays Aug. 20 and the two groups on Aug. 22. ... English-born singer **Jeanette** will record her next LP with director/producer **Manuel Alejandro** for RCA Spain. ... The children's group **Menudo** is beginning a promotional campaign in Guatemala, where they were previously unknown. ... **Yolandita Monje** won the National Song Festival in Colombia. ... **Ranchero** singer **María de Lourdes** complains that Mexican radio and tv have become increasingly difficult for traditional Mexican music.



**TURNING LATIN**—A group of Japanese studio musicians who comprise Orquesta del Sol, a leading salsa band in Japan which records for Discomate, are pictured during a break between recording sessions.

## See Indie Labels, Catalog In Motown Latino Stable

By EUNICE VALLE

LOS ANGELES—Motown Latino may go in the market to acquire small Latin labels with proven regional success that need a powerful channel for international impact, and catalog product from small independent labels lacking Motown's distribution net or promotional experience.

Following extensive research in the Hispanic record-buying markets of New York, Florida and the Southwest, Motown decided to open its own Latin department (Billboard, July 10). Its most immediate objective is to serve the Latin community in Los Angeles, 65% of which is Mexican-descendant.

In charge is Art Brambila, whose experience includes the development of the pop Mexico-American group Tierra and production of the television show "The Mean Salsa Machine." "We are trying to be selective in choosing our artists in order to achieve that cultural exchange so imminent in modern music," explains Brambila.

Motown Latino's first artistic entries are Jose Feliciano with his LP

"Escenas de Amor" ("Scenes Of Love"), balladeer Isela Sotelo and her single "Angelito" ("Angel Baby"), and actor/singer Pedro Montero with his LP "Amor Secreto" ("Secret Love"). According to Brambila, "Our intention is to select talent amenable to both the Hispanic and the Anglo markets."

Motown Latino plans to sell the product through independent Latin distributors as well as through its regular Motown distribution net. Brambila bases the rationale of this twofold market penetration strategy in that "both cultures are so sophisticated and so aware of one another that we feel we should accept this interest, and accept them in the record industry."

Moreover, expands Brambila, Motown plans to put these new products through the same promotional techniques used on their other records, including store displays, an approach Motown has found successful in generating sales. In addition, Motown will promote its Latin line through radio and tv commercials.

### CONTRACT DISPUTE

## Cortez Suit To Civil Court

MADRID—A Spanish labor court has declared the litigation of Argentine artist Alberto Cortez and his recording company Hispavox to be a civil rather than a labor matter, to be settled by an appropriate court. The Spanish label claims that until the case is decided, the artist, who late last year announced his freedom to sign with another record company, is legally bound to Hispavox until the end of 1984.

Expressing dissatisfaction with the label's handling of his promotion, the singer had announced his contract with Hispavox expired at the end of '81 and that he was considering offers from other record companies. The label retorted by claiming Cortez had not fulfilled his minimum recording contract to Hispavox.

According to Hispavox executive Luis Calvo, the very fact that Cortez had initiated legal action to declare

his contract invalid was evidence of the artist's tie to the label until the tribunals declared otherwise. The recent decision of incompetence by the labor court does not alter the situation, according to Hispavox, which has served the artist with a notice claiming he is bound to the record company for three more years. The case is currently pending before one of the courts of Spain's Tribunal Supremo.

## 'Evita' Coming To Argentina?

BUENOS AIRES—Will "Evita" ever play Argentina? A few months ago the answer was a definite no. The musical about the controversial figure in Argentine political history was deemed unsuitable for the Argentine stage. But very quickly, times have changed.

Currently, Valeria Lynch, the Argentine star who represented Evita on the Mexican stage, is presenting a production number of the "Don't Cry For Me, Argentina" song in a Buenos Aires theater. The public's favorable reception has prompted speculation that a full production of "Evita" may be forthcoming.

## Argentine Television Keys On Domestic Rock

BUENOS AIRES—A series conceived as an antidote to foreign rock was aired for five consecutive Saturdays on Argentine tv. The series, titled "Rock R. A." (R. A. stands for Argentine Republic), featured some

of the country's leading rock talent.

Since the Falklands/Malvinas conflict, Argentina, once a serious consumer market for Anglo-American rock, has shifted its interest toward Argentine music.

Survey For Week Ending 8/21/82					
CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	2	<b>JUAN GABRIEL</b> Cosas de enamorados, Pronto 0702	1	1	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301
2	1	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301	2	5	<b>LUPITA D'ALESSIO</b> Ni loca, Orfeon 5298
3	3	<b>LOS YONICS</b> Rosas Blancas, Profono 3074	3	6	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro 4013
4	4	<b>FESTIVAL JUGUEMOS A CANTAR</b> 15 éxitos infantiles, Musart 1823	4	3	<b>ESTELA RAVAL Y LA PEQUENA COMPANIA</b> Tributo amigos, Alhambra 80101
5	10	<b>ALBERTO VAZQUEZ</b> 15 éxitos, Telediscos 1024	5	4	<b>PERICO ORTIZ</b> Sabroso, Perico 320
6	9	<b>LOS BUKIS</b> Profono 3050	6	—	<b>ALBERTO VAZQUEZ</b> Las dos caras, Telediscos 1024
7	—	<b>JOSE JOSE</b> Gracias, Pronto 0701	7	—	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702
8	7	<b>LUPITA D'ALESSIO</b> Borrare tu nombre, Orfeon 5298	8	14	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026
9	—	<b>RICCHIE E POVERI</b> Sera porque te amo, Musart 14525	9	—	<b>LUIGI TEXIDOR</b> Sabroso, Nuestra 112
10	—	<b>RAPHAEL</b> 15 éxitos, CBS 80345	10	—	<b>PERICO ORTIZ</b> Sabroso, Perico 320
11	8	<b>CAMILO SESTO</b> Mas y mas, Pronto 0700	11	—	<b>ROBERTO ROENA</b> 4750, Fania 609
12	—	<b>RIGO TOVAR</b> Rigo en serenata, Profono 3077	12	—	<b>LOLITA</b> Atrevete, CBS 60326
13	—	<b>MARCO ANTONIO MUNIZ</b> 15 éxitos, TV 503	13	2	<b>ROBERTO CARLOS</b> Cama y mesa, CBS 12315
14	13	<b>EMMANUEL</b> Tu y yo, RCA 0400	14	—	<b>ROCIO JURADO</b> Come una ola, RCA 401
15	—	<b>CONJUNTO MICHOCAN</b> La picoteada, Odeon 73195	15	—	<b>ANDY MONTANEZ</b> Solo Boleros, Velvet 3042
NEW YORK			TEXAS		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301	1	—	<b>LOS TIGRES DEL NORTE</b> Carrera contra la muerte, Fama 615
2	4	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	2	1	<b>JUAN GABRIEL</b> Ya no me vuelvo a enamorar, Pronto 0702
3	2	<b>MENUDO</b> Quiero ser, Raff 9085	3	—	<b>LISA LOPEZ</b> Con mariachi Vol. 1, Hacienda 6991
4	15	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro	4	—	<b>MAZZ</b> Command Performance, Cara 031
5	—	<b>CAMILO SESTO</b> Mas y mas, Pronto 0700	5	—	<b>ROBERTO PULIDO</b> Envidias, Profono 3081
6	—	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702	6	6	<b>JOSE LUIS RODRIGUEZ</b> Dueño de nada, CBS 30301
7	13	<b>LUPITA D'ALESSIO</b> Borrare tu nombre, 5298	7	—	<b>LITTLE JOE</b> 15 éxitos rancheros, Freddie 1234
8	—	<b>RAPHAEL</b> 15 éxitos CBS 80345	8	—	<b>MAJIC</b> Hacienda 7960
9	11	<b>VICTOR WAIL</b> Abusadora vuelve conmigo, Alhambra 176	9	2	<b>RIGO TOVAR</b> 15 éxitos, Profono 1504
10	—	<b>SANTIAGO CERON</b> Salsa Int'l 734	10	—	<b>FESTIVAL JUGUEMOS A CANTAR</b> 15 éxitos infantiles, Musart 1823
11	—	<b>PLAYA AZUL</b> Montuno 516	11	—	<b>VARIOS INTERPRETES</b> 15 éxitos regionales, Rio 1024
12	—	<b>JULIO IGLESIAS</b> De niña a mujer, CBS 50317	12	—	<b>LEO DAN</b> Tengan cuidado, CBS 20587
13	—	<b>LUIS ANGEL</b> Yo mismo, Profono 3054	13	—	<b>ALBERTO VAZQUEZ</b> 15 éxitos, Telediscos 1024
14	—	<b>JULIO ANGEL Y LOS CONDES</b> Ternura, JAEU 002	14	7	<b>GRUPO PALOMA</b> Puro oro, Mexico-Argentina 1005
15	—	<b>JORGE CHAR</b> Original, LAD 364	15	—	<b>RUBEN NARANJO</b> Senora de la noche, Freddie 1234



## WEA Australia Signs Local Acts Seen As Drive To Challenge EMI's Market Share

By GLENN A. BAKER

• SYDNEY—WEA Australia has dramatically intensified its involvement with local artists and repertoire. It's seen as a deliberate and concerted drive for market share at the expense of EMI Records, acknowledged leader in the talent stakes here.

Recent developments include WEA's acquisition of leading independent label Regular Records, and the snapping up of hot young chart act InXs after the band's contract with indie Deluxe Records expired.

This augments a roster that includes Cold Chisel, Mondo Rock, Richard Clapton, Billy Field, Swanee, Johnny Chester, Ignatius Jones and New Race.

Marcia Hines, originally from the U.S. but a superstar here, comes to the company via the independent Midnight Records, and the Regular pact has brought Icehouse, Mental As Anything and Riptides into the fold.

This is still a far cry from the EMI roster of AC/DC, Little River Band, Rick Springfield, Air Supply, Moving Pictures, the Church, Australian Crawl, Rose Tattoo and Flash and the Pan, but it's thought to be a strong second.

Says Paul Turner, WEA managing director, "Last year, 13% of our turnover was from local recording. This year I can see it being as high as 25% to 30%. Not only has Australia developed its own national 'sound,' but it has also raised up a generation of kids who prefer this product line to imported music.

"It comes down to the reality that we have to keep up the supply of strong Aussie talent in order to stay in business. Our prosperous future lies in a totally committed nurturing of indigenous acts."

Regular Records switched over from Festival in a surprise move which all parties concerned agree had its base in one thing: money.

Says Turner: "Regular Records

wasn't cheap but I consider it money well spent. Investment in Australian music can never be anything but good."

To cope with the sudden influx of new acts, WEA has expanded its lean operational team here. Steve Hans, formerly Melbourne-based promotions man, has been switched to Sydney to helm national publications, and 1983 will see a number of staff additions in the marketing and promotion fields.

Helping to fund this expansion is the global success of pianist-crooner Billy Field and the consistently massive domestic profile of Cold Chisel.

Turner adds, "We've taken on Vertical Hold from Adelaide, Goanna Band from Melbourne and Boss, the Sydney-centered heavy metal outfit. To my ears, all these have the potential to reach the levels of success of acts like Mondo Rock, Swanee and Cold Chisel.

"In many ways, they're a large part of the future of WEA Australia."



**HISTORIC DUET**—Ella Fitzgerald scat sings with Benny Goodman, left, at the International Jazz Days 1982 festival in Bad Segeberg, West Germany. More than 13,000 paying customers attended the show, which marked the first time the two had performed onstage together since 1938. One of the festival's shows was devoted to pop artists, including Jimmy Cliff, Tom Tom Club and the Talking Heads.

## Fewer France-U.S. Pacts Seen CSDEM Official Cites High Prices, Sluggish Sales

• Continued from page 45

lish such acts, especially in a territory where product is anyway slow to move.

At Beuscher, Seiler has two main acts, Nino Ferrer and Pierre Vassiliu, both experienced entertainers, but he believes that the traditional role of expertly managing a reasonably sized catalog is still the most successful direction for a publisher.

He says: "It's not enough nowadays just to make a good record. It needs more investment than that. So, as a result, the traditional publisher here is prepared to take fewer risks these days and spends more time on some of his older titles which, with the current nostalgia wave in France, do well."

At the CSDEM, an organization resulting from a merger of France's two publisher associations three years ago, the dominant themes are protection of copyright, new techniques and the overall promotion of music.

He reports some progress on the "free radio" front now that the government has legalized the stations, stressing that SACEM couldn't even negotiate with networks that were theoretically illegal.

Seiler believes that once copyright contracts are drawn up with the "free" stations, SACEM might use a system to determine title airplay averages on the same lines as those used in jukeboxes or discos.

But he insists that respect of copyright, especially in the High Street, is waning in France, as new breeds of shopkeepers are just not aware of legislation concerning and covering background music.

"They're harassed already by numerous taxes, so copyright payment is the last thing they think of."

And while SACEM, he says, remains one of the world's most effective collecting agencies, small-scale legal action is hardly the remedy. Nevertheless, SACEM did recently win a case against Regine's nightclub-disco here for non-payment of copyright royalties.

"But," says Seiler, "with music more and more prevalent, it's difficult to explain to the small shopkeeper that he has to pay for its use."

Beuscher is one of France's key sheet music specialists, and Seiler says that recently two printing companies were arraigned for releasing counterfeit scores which did not bear the publisher's name. "We stopped that immediately, but it has to be admitted that photocopying, especially in music schools, remains a problem."

Moving on to home recording, Beuscher says that the main fear among publishers is that when the government finally endorses plans for a levy on blank tape, the music publishing fraternity will end up not getting a reasonable share.

SACEM has its own views on how the income should be shared out among interested parties, says Seiler, who is one of three vice presidents of the organization, but the government has others, including the setting of a fund to promote musical and audio-visual creations, and this, he fears could reduce the share

available for the publishers and composers.

Meanwhile, CSDEM has been actively engaged with SACEM and other organizations over remuneration for music publishers for the use of video images inspired by song content.

The publishers' group is strongly critical of French television's decision late last year not to take part in the Eurovision Song Contest. Seiler argues that, despite the costs of the show, a successful song can bring in a lot of work for the music industry as a whole and prove a "huge publicity vehicle" for the French song and language.

Furthermore, the publishers' association is participating in plans to establish a popular song school in Paris, aiming at a 1983 opening and backed by at least \$40,000 of government money. This, says Seiler, will include courses in both copyright and music publishing.

## German Exports Offset Soft Domestic Sales

• Continued from page 3

EMI Electrola's international best sellers are rock veterans Scorpions and Kraftwerk, both released in every major world market. But Klaus Werner of EMI's export division also notes demand for the Bavarian rock outfit Spider Murphy Gang, MOR acts Peter Kent, Klaus Wunderlich and Hugo Strasser—both within and outside Europe—and even folksinger Heino, whose releases have been picked up in South Africa and Australia.

Polydor's bandleaders James Last and Bert Kaempfert and Hansa International's Boney M have delivered a steady string of international hits, but their sales over the past three months were overshadowed by Eurovision Song Contest winner Nicole on the Teldec-distributed Jupiter label. According to Teldec's Gerhard Schulze, "A Little Peace" topped numerous European sales charts in several languages, and the ensuing album met with a similar reception. Also from Teldec, pianist Richard Clayderman, pop band Se-

cret Service and classical conductor Nikolaus Harnoncourt are reaching many record shops abroad. Intercord's Herbert R. Kollisch confirms brisk business with Japan in the classical field.

Phonogram's Roland Kommerall believes the increased royalty revenues from exports just about cover his enlarged financial commitments due to the dollar's higher exchange rate, but other companies felt the dollar's rise had more than offset the benefits of the current export boom.

Nowhere has the relative weakness of the deutschmark been more evident than in this country's import services. "Stagnation" is the word used by every firm contacted. Phonogram, which imports for all PolyGram companies plus CBS, blames very weak catalog turnover for a 15% drop. Only Teldec with a 4% increase and Ariola with a 20% increase showed noticeable improvement.

EMI Electrola has sought to stimulate dealer interest in imports through "import fairs," held four

times a year in various parts of the country to showcase the imported EMI catalog.

Bellaphon has developed a successful variation to maintain the growth of its import service. In addition to its 34 foreign labels, Bellaphon Import distributes 65 small German rock, pop and jazz labels throughout the country. Among these is the increasingly popular jazz and blues label L&R.

Just as a weak mark hinders imports, it encourages the export of German pressings, which for years have enjoyed a reputation as Europe's best. Here, Teldec in particular has made a name for itself as a supplier for RCA Red Seal and numerous audiophile labels. Teldec's Schulze is confident that the company's DMM mastering process assures Teldec leadership in pressing quality for years to come (Billboard, July 17).

But larger multinational companies are also turning to German plants for much of their needs. Wolfgang Breuer of Ariola's marketing

industry in general. If the industry does not now begin to protect its livelihood, it soon won't have anything to protect."

Joint support for new antipiracy legislation is now an agreed part of IFPI/FIAPF/MPAA plans. Cost sharing in direct enforcement actions is another key element, given the expense involved.

The IFPI video secretariat says, "It is envisaged in the video budget that any additional income over and above that required to meet estimated expenditure in 1982 and 1983 should be used to finance antipiracy activities in territories to be agreed."

An alternative means of financing now under consideration is for companies to subscribe to particular specified actions, thereby directing their contributions to the areas that affect them most directly.

The Secretariat is currently building up a dossier of statistical and other information on the extent and character of piracy in different countries, and action programs were discussed at the recent Lisbon meeting of the IFPI council. But the Secretariat warns: "It should be recognized that no antipiracy enforcement action can be taken by IFPI's regional offices unless IFPI Video funds are available."

services wing reports "an increasing centralization of European pressing requirements at our (Sonopress) plant."

WEA Musik managing director Dr. Gerhard Weber notes a similar development at his record service plant in Alsdorf. "Quality, reliability and security have resulted in 60% of our capacity in recent years being devoted to the needs of sister companies. Today, our capacity is three times larger than when we started in 1976."

German companies are also exporting more and more pressings to non-related firms abroad. In this area, Intercord's business is up 20%, and Ariola is up 30%, while Bellaphon boasts a 140% jump over the past three years. EMI coordinates its continental requirements between its plants in Cologne and Uden in Holland. Most European digital pressings come from the Cologne plant. Even CBS, which has no German manufacturing facility of its own, orders its mastersound pressings from a local plant.

## IN AMSTERDAM

### Pirate Stations 'Silenced'

AMSTERDAM—Following a weekend series of raids, Aug. 7-8, Amsterdam police have effectively silenced 10 pirate radio stations in the Dutch capital.

Assisting police were staffers of a special division of PTT, the organization linked to the Dutch ministry of communication and which handles virtually all telecommunication systems in the Netherlands.

Stations raided, with subsequent confiscation of all broadcasting equipment, were named: Unique, Nova, Delta, MVA, Atlanta, Disco Action, Sister Paradise, Hindou, XFM and Amstelstad.

Police noted the names and addresses of all station owners and key executives.

Following the Aug. 8 raids, a demonstration was staged in front of Amsterdam's main police station where the confiscated equipment has been stored. Around 50 members of the public protested the station closures.

But the size and fervor of public demonstrations will probably develop fast in coming weeks, since a recently published report (Billboard, July 24) made it clear that more than 40% of the Dutch public is sympathetic towards pirate radio activity.

That report came from WRR, an independent research organization, which is apparently set to be used by the government to help work out its mass media policy-making for the rest of this decade.

Main reason for the pirates' popularity is that they lean heavily on Dutch-language popular music, a genre generally neglected by the "official" Dutch radio stations.

"It's believed there are up to 6,000 pirate radio stations operational in Holland, though many are insignificant. Most do not have the resources to get back on the air once the transmitting equipment has been seized. Only 250 of the stations carry advertising, with a total "take" in the region of \$2 million.

### Olivia A Big Draw In South Africa

JOHANNESBURG—A unanimous panning from the critics has not prevented Olivia Newton-John pulling the biggest crowds yet to Bophuthatswana's Sun City Bowl.

Even Sinatra and Bassegy attracted only in the region of 45,000 to the venue; so far Newton-John has brought in 60,000 and booking agents say she could fill the 7,000-seat hall for another week. Sun City entertainment spokesperson Hazel Feldman says average ticket sales are for two people. "But Olivia is attracting families. The average booking is for at least four people."

All critics agree, though, that the show is lacking in excitement and

originality, despite considerable effort from the all-American band fronted by Tom Scott. In view of the roughness of the presentation, some critics have wondered whether the season may not be a rehearsal for Newton-John's upcoming 50-date North American tour. And in view of her alleged \$2 million fee, they query whether the sponsors have not been short-changed.

Only Sinatra has been paid more, and it is debatable whether box office can cover costs. Previous acts have produced spin-off revenue on the gambling tables, but this is unlikely to be the case with Newton-John's family audience.

## SEE BIG MART FOR VIDEO GAMES

### Atari Making Inroads In Germany

• Continued from page 10

1982, with an 8% projection by the end of 1985. Against that, there's an estimated 15% market penetration already in the U.S.

Atari research in Germany shows the typical game buyer is male, aged between 12 and 18, whose father bought the product in a large city outlet at retail price of around \$110. Prices for more than 50 available Atari cartridges here run between \$22 and \$55.

Ollmann says he receives many approaches from video rental clubs who want to do business with Atari. "But I don't see this as a likely business development. Atari games aren't returned. In contrast to video films, these games become more and more fascinating with use, so fans

don't want to rent, they want to buy."

More than 70% of the games/cartridges are sold direct to dealers and stores, with wholesale operations accounting for 16% of the gross. Atari committed itself early on here to hefty investments in television and news media advertising—\$6 million for this year, compared with just \$2 million in 1981.

Now Ollmann is heading up plans to foster activities within a chain of Atari fan-clubs. "We encourage members to exchange ideas and experiences. We've already compiled an address file of more than 20,000 games players who regularly compete in various competitions."

There's been a national Pac-Man campaign in Germany this summer and the retail trade responds fast with orders for every new cartridge line. The dealer mark-up on Atari product is around 30%. And there are spin-off boosts for sales, not least a single from Repertoire Records on which the praises of Pac-Man are sung.

Ollmann is putting finishing touches to a complete and efficient repair service, though already there is a seven-day return service in most centers.

And on top of the video games explosion, Atari is putting promotional muscle behind a campaign for pri-

## TARGETS 25-40 DEMOGRAPHIC

### Dutch Record Event Shifts Thrust

By WILLEM HOOS

AMSTERDAM—Second half of the all-industry sales push known as the Dutch Record Event takes place in this territory October 13-23 with \$700,000 backing and a campaign aimed squarely at the neglected 25-40 age group.

Says Jan Gaasterland, manager of the Event Foundation: "We feel the industry has concentrated too much on young record buyers in recent years, so we are focusing mainly on the older market, which is particularly important in a time of recession because those are the people who still have the money to buy records."

Advertising budget for the 10 day blitz is \$300,000, much of it to be spent on a series of radio and tv commercials. Only \$40,000 was allotted for advertising in the first stage of the Event, held April 28-May 8, and results were so poor the expenditures have had to be massively increased. "We have pumped so much money into the event," says Gaasterland, "because it's very important to us that it becomes a success. We will do anything we can to seduce people into the record stores."

A main ploy will be the production of two album compilations, one titled "Highly Recommended" and containing pop material by leading Dutch acts, the other named "Romantic Plus" and showcasing light classical works.

A quarter million copies of the first and 50,000 of the second will be given free to customers who spend over \$10 on disks or tapes during the course of the Event.

Other events planned include a two-hour gala to be held October 15 in the Rotterdam Ahoy Hall and broadcast live on AVRO TV. A further 40-minute tv special featuring the group Doe Maar and soloists Wietke Van Dort, Anita Meyer, Andre Hazes and Andre Van Duin

will be pre-taped this month.

A preliminary meeting of record companies and upwards of 750 dealers takes place September 12 in the De Flint Cultural Center in Amersfoort. "All the participating companies will have stands displaying their repertoire for the Event," says Gaasterland, "and our aim is to create the maximum motivation possible."

Later in the year 2.8 million copies of the annual "Record Guide" will be distributed house-to-house and through record stores, with prominent space for 60-70 selected albums released by companies involved in the Event.

Overall, the Dutch Record Event marks a unique degree of cooperation between different industry sectors for the purpose of generic promotion. The Foundation's backer's include NVPI, the local IFPI branch, retailers' organization NVGD and rights society BUMA/STEMRA.

Apparently it will be the end of the year before the success of the market push can be assessed, but Gaasterland says a repeat in 1983 is already almost certain, though he adds: "We won't do it in two parts next time. We will hold the Event in October and just do some minor, incidental things the rest of the year."

## NEW LAWS SOUGHT

### Finns Fighting Record Rental

HELSINKI—The Finnish record industry hopes to counter the fast-growing problem of disk rental in this territory by helping push through changes in law, hopefully to be operative from the start of 1983.

Precise details are being kept under wraps, but TEOSTO, the Finnish copyright collection bureau, is joining with eight other music business organizations to lobby the government.

Record rental arrived in Finland as a new trading sector in the spring this year and now has gained a foothold in at least 10 cities. Combined with the menace of home taping and general piracy, it's greatly affecting local record and prerecorded tape sales.

Says Tarja Koskinen, TEOSTO executive: "The results of record rental are showing through in all kinds of concrete ways. Local record companies are reorganizing, cutting back on workforces and generally making economies."

Latest industry estimate is that only 20% of new records released reach a point of profitability. That, in turn, means the record companies are being more selective about the product they put out, leading to fewer job opportunities for Finnish musicians and producers.

It is believed there are legal ways of curbing record rental but the industry plans first have to be approved at government level.

### Diversity Aids Montreux Jazz

MONTREUX—The Montreux International Jazz Festival continued to grow in size and status, with this year's event, held July 9-25, featuring a diverse selection of musical styles and drawing a record crowd of some 75,000 fans.

The festival forms a major tourist attraction for the area and also enjoys the support and sponsorship of record companies, instrument manufacturers, radio and television stations and a wide variety of other international concerns. Coca-Cola, Nestle foods, Marlboro, Swissair and even the Union de Banques Suisses were among this year's backers.

Virtually every shade of the contemporary musical spectrum was represented at this, the 16th event in

the series. Brazilian music, reggae, rock, fusion, blues and, of course, jazz in the widest possible sense were all featured.

Tickets for the estimated 45,000 paying attendees cost between \$50-\$100 per day, and the event is believed to have cost around \$2.7 million—half of which was used to pay the artists appearing.

Highlights included Wynton Marsalis playing contemporary bebop with his trumpet quintet, Jay McShann and His Kansas City Stompers acting as Lionel Hampton's backing group, Billy Cobham's Glass Menagerie playing an intelligent but melodious jazz fusion, and saxist Charles Lloyd accompanied by pianist Michel Petrucciani.

## For The Record

Following a recent article detailing the Rolling Stones' financial network (Billboard, Aug. 7), it should be noted that EG International BV is not, and never has been, associated with the Rolling Stones or any of their companies. EG International BV, with a registered office on the Herengracht in Amsterdam, is owned by EG Group Ltd., a privately owned, British-registered limited company.



ROYAL FAN—Prince Charles, left, meets members of the group Madness at a recent concert at London's Dominion Theatre. Also appearing at the show, which was staged to raise money for charities patronized by the Prince, were Peter Townshend, Phil Collins, Ian Anderson and Robert Plant.



Billboard®

# Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 8/14/82

SINGLES		
This Week	Last Week	
1	1	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
2	2	FAME, Irene Cara, Polydor
3	3	DON'T GO, Yazoo, Mute
4	4	DRIVING IN MY CAR, Madness, Stiff
5	5	IT STARTED WITH A KISS, Hot Chocolate, Rak
6	29	EYE OF THE TIGER, Survivor, Scotti Bros.
7	8	STOOL PIGEON, Kid Creole & Coconuts, Ze/Island
8	11	STRANGE LITTLE GIRL, Stranglers, Liberty
9	21	MY GIRL LOLLIPOP, Bad Manners, Magnet
10	7	SHY BOY, Bananarama, London
11	9	I SECOND THAT EMOTION, Japan, Hansa
12	19	THE CLAPPING SONG, Belle Stars, Stiff
13	6	DA DA DA, Trio, Mobile Suit Corporation
14	10	THE ONLY WAY OUT, Cliff Richard, EMI
15	15	TAKE IT AWAY, Paul McCartney, Parlophone
16	17	ARTHUR DAILEY, Firm, Bark/Stiff
17	13	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
18	22	LOVE IS IN CONTROL, Donna Summer, Geffen
19	20	CHALK DUST—THE UMPIRE STRIKES BACK, Brat, Hansa
20	25	TOO LATE, Junior, Mercury
21	39	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC
22	26	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
23	NEW	BIG FUN, Kool & The Gang, De-Lite
24	16	NIGHT TRAIN, Visage, Polydor
25	34	18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates
26	31	SUMMERTIME, Fun Boy Three, Chrysalis
27	27	HURRY HOME, Wavelength, Artoia
28	12	ABRACADABRA, Steve Miller Band, Mercury
29	18	VIDEOTHEQUE, Dollar, WEA
30	40	BAMBOO HOUSES/BAMBOO MUSIC, Sylvian Sakamoto, Virgin
31	14	A NIGHT TO REMEMBER, Shalamar, Solar
32	30	ROCK THE CASBAH, Clash, CBS
33	28	HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
34	NEW	I EAT CANNIBALS Part 1, Toto Ceolo, Radialchoice
35	24	NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
36	35	TODAY, Talk Talk, EMI
37	23	INSIDE OUT, Odyssey, RCA
38	38	MACHINERY, Sheena Easton, EMI
39	NEW	WHEN THE TIGERS BROKE FREE, Pink Floyd, Harvest
40	NEW	UNDER THE BOARDWALK, Tom Tom Club, Island

## ALBUMS

1	1	THE KIDS FROM FAME, Various, BBC
2	2	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
3	3	FAME, Soundtrack, Polydor
4	4	LOVE AND DANCING, League Unlimited Orchestra, Virgin
5	5	THE LEXICON OF LOVE, ABC, Neutron
6	6	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
7	8	COMPLETE MADNESS, Madness, Stiff
8	NEW	TALKING BACK TO THE NIGHT, Steve Winwood, Island
9	7	AVALON, Roxy Music, EG
10	11	MIRAGE, Fleetwood Mac, Warner Brothers
11	9	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
12	12	ABRACADABRA, Steve Miller Band, Mercury
13	10	STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones
14	15	DONNA SUMMER, Donna Summer, Warner Brothers
15	19	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
16	13	CAN'T STOP THE CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
17	16	TUG OF WAR, Paul McCartney, Parlophone
18	14	PICTURES AT ELEVEN, Robert Plant, SwanSong
19	18	FRIENDS, Shalamar, Solar
20	17	ASIA, Asia, Geffen
21	20	RIO, Duran Duran, EMI

22	NEW	LOVE SONGS, Commodores, K-tel
23	29	FABRIQUE, Fashion, Artista
24	33	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int.
25	24	LOVE SONGS, Barbra Streisand, CBS
26	26	I WANT CANDY, Bow Wow Wow, EMI
27	28	COMBAT ROCK, Clash, CBS
28	21	IMPERIAL BEDROOM, Elvis Costello & The Attractions, F. Beat
29	22	NIGHT BIRDS, Shakatak, Polydor
30	NEW	WORLD RADIO, Leo Sayer, Chrysalis
31	NEW	THE NUMBER OF THE BEAST, Iron Maiden, EMI
32	25	DARE, Human League, Virgin
33	23	SCREAMING FOR VENGEANCE, Judas Priest, CBS
34	38	PEARLS, Eikle Brooks, A&M
35	35	CHARIOTS OF FIRE, Vangelis, Polydor
36	NEW	RUMOURS, Fleetwood Mac, Warner Bros.
37	NEW	THE SINGLES, Roy Wood, Speed
37	30	ARE YOU READY, Bucks Fizz, RCA
39	27	ASSEMBLAGE, Japan, Hansa
40	31	STAGE-STRUCK, David Essex, Mercury

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 8/4/82

SINGLES		
This Week	Last Week	
1	1	EYE OF THE TIGER, Survivor, Scotti Bros.
2	2	ABRACADABRA, Steve Miller Band, Capitol
3	4	EYES OF A STRANGER, Payolas, A&M
4	3	HURTS SO GOOD, John Cougar, Riva
5	5	KEEP THE FIRE BURNIN', REO Speedwagon, Epic
6	8	HOLD ME, Fleetwood Mac, Warner Bros.
7	11	YOUR DADDY DON'T KNOW, Toronto, A&M
8	12	ENOUGH IS ENOUGH, April Wine, Capitol
9	7	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time
10	6	ONLY THE LONELY, Motels, Capitol
11	13	HARD TO SAY I'M SORRY, Chicago, CBS
12	10	WHO CAN IT BE NOW, Men At Work, CBS
13	14	EYE IN THE SKY, Alan Parsons Project, Artista
14	17	PAPERPLATE, Genesis, Atlantic
15	9	CAUGHT UP IN YOU, .38 Special, A&M
16	15	LOVE PLUS ONE, Haircut One Hundred, Jive
17	19	TAKE IT AWAY, Paul McCartney, CBS
18	16	ROSANNA, Toto, CBS
19	NEW	VACATION, Go-Go's, IRS
20	NEW	JACK & DIANE, John Cougar, Riva

## ALBUMS

1	7	ABRACADABRA, Steve Miller Band, Capitol
2	4	AMERICAN FOOL, John Cougar, Riva
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	2	EYE IN THE SKY, Alan Parsons Project, Artista
5	5	PICTURES AT ELEVEN, Robert Plant, Swan Song
6	1	ASIA, Geffen
7	6	TUG OF WAR, Paul McCartney, CBS
8	9	AVALON, Roxy Music, Warner Bros.
9	8	STILL LIFE, Rolling Stones, Rolling Stones
10	NEW	MIRAGE, Fleetwood Mac, Warner Bros.

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/12/82

SINGLES		
This Week	Last Week	
1	2	ICH WILL SPASS, Markus, CBS
2	1	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dinsisc
3	8	ADIOS AMOR, Andy Borg, EMI
4	13	WO BIST DU, Spider Murphy Gang, EMI
5	3	DA DA DA ICH WEISS BESSSHEID, Grank Zander, Hansas
6	6	ABRACADABRA, Steve Miller Band, Mercury
7	5	GOODY TWO SHOES, Adam & The Ants, CBS

8	4	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
9	11	MADE IN ITALY, Ricchi & Poveri, EMI
10	7	HEAT OF THE MOMENT, Asia, CBS
11	9	DA DA DA ICH LIEV DICH NICHT, Trio, Phonogram
12	14	MACHINE BRENNT, Falco, Teldec
13	16	JUST AN ILLUSION, Imagination, Artoia
14	21	GIRL CRAZY, Hot Chocolate, Rak
15	12	CARBONARA, Spliff, CBS
16	22	ZAUBERSTAB, Zaza, Intercord
17	10	HOHE BERGE, Fri. Menke, Polydor
18	17	DOWN UNDER, Men At Work, CBS
19	18	FACE TO FACE, Frank Duval, Teldec
20	19	DAS MAEDCHEN AUF DER T. REPPE, Tangerine Dream, Artoia
21	24	NON SUCCEDERA PIU, Claudi Mori, Artoia
22	27	FUER USSZESCHNIGGE, BAP, EMI
23	20	ROSEMARIE, Hubert Kah, Polydor
24	15	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
25	23	TAXI, Jawoll, Phonogram
26	26	SOMMERSPROSSEN, UKW, Teldec
27	NEW	NUN SAG SCHON ADIEU, Hannes Schoener, Artoia
28	30	WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Metronome
29	28	ROSANNA, Toto, CBS
30	NEW	WEENN DU MICH BRAUSCHST, Rex Gildo, Artoia

## ALBUMS

1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	3	FUER USSZESCHNIGGE, Bap, EMI
3	2	85555, Spliff, CBS
4	4	EYE IN THE SKY, Alan Parson Project, Artista
5	16	ABRACADABRA, Steve Miller Band, Mercury
6	5	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
7	10	FIVE MILES OUT, Mike Oldfield, Virgin
8	6	TUG OF WAR, Paul McCartney, EMI
9	8	ASIA, Asia, Geffen
10	11	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc
11	7	DOLCE VITA, Spider Murphy Gang, EMI
12	13	IV, Toto, CBS
13	12	AVALON, Roxy Music, Polydor
14	14	4, Foreigner, Atlantic
15	9	STILL LIFE, Rolling Stones, Rolling Stones
16	15	MIRAGE, Fleetwood Mac, Warner Bros.
17	17	BEST MOVES, Chris De Bourgh, A&M
18	20	TRIO, Trio, Phonogram
19	18	FREEZE FRAME, J. Gells Band, EMI
20	NEW	HOT SPACE, Queen, EMI

## DENMARK

(Courtesy BT/IFPI)  
As of 8/3/82

SINGLES		
This Week	Last Week	
1	3	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
2	2	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
3	4	DER KOMMISSAR, Falco, Glg/Pol
4	5	DA DA DA, Trio, Vertigo
5	10	SUNSHINE REGGAE, Laid Back, Medley
6	8	LIKE A ROLLER COASTER, Sugar, CNR
7	NEW	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
8	6	HVOR SKA' VI SOVE I NAT, Laban, EMI
9	9	SHIRLEY, Shakin' Stevens, Epic
10	7	EN PIG SKA GYVT SO, Vos, Sonet

## ALBUMS

1	2	FOR FULD MUSIK VOL. 9, Various, EMI
2	3	POWER POP 1982/2, Various, Philips
3	NEW	EN SMULE FRED, Jupiter
4	4	TUG OF WAR, Paul McCartney, EMI
5	6	MIRAGE, Fleetwood Mac, Warner Bros.
6	5	SELECT, Kim Wilde, Rak
7	NEW	SAFARI, Gnags, Genlyd
8	NEW	III, Toesedrengene, Mercury
9	9	SAADANSK, Various, EMI
10	NEW	FIVE MILES OUT, Mike Oldfield, Virgin

# Canada

## Shipments Nosedive In Five-Month Period

By DAVID FARRELL

TORONTO—Conditions in the prerecorded music sector continued to deteriorate in the first five months of 1982 as production was cut back and net shipment sales to distributors continued to decline, according to latest figures reported by Statistics Canada.

The findings, based on a survey of manufacturers, suppliers and racks across the country, are among the bleakest reported for a first quarter-plus period in quite a long time. Vinyl shipments actually declined by 40% in the first five months, representing a 29.1% decline in billings.

In unit terms, the combined figure of singles and albums shipped for

the five months of 1981 was reported as 29.6 million units, whereas the combined figure for 1982 is reported at 17.8 million, a unit decline of 11.7 million units.

Shrinking inventories and consumer resistance to the just over \$2 retail price on 45s has had a direct impact on production as stated in the survey, which indicates a close to 40% decline from 7.2 million units shipped in the survey period a year ago as compared to the 4.7 million in '82.

Album shipments were similarly depressed. Year-to-date figures in '81 are reported at 22.4 million units compared with the '82 figure of 13.1 million.

Prerecorded tapes showed a modest increase in sales. Cassette shipments for 1982 are reported at 6.2 million units, compared with 4.6 million a year ago. Eight-tracks, now almost extinct, dropped from 842,115 units a year ago to 714,550 units in 1982.

In money terms, tape sales increased by \$4.5 million from \$20.9 million to \$25.4 million. On a month-to-month comparison prerecorded tape sales were up \$815,000 over May '81.

Record sales, singles and LPs, dropped by \$24.1 million, from \$82.9 million in '81 to \$58.8 million and on a month-to-month comparison vinyl was down \$1.7 million from \$12.8 million in May '81, to \$11 million.

## CARAS Gets 'Home Grown' LP Royalties

TORONTO—FM rock station Q-107 (licensed as CILQ-FM) has donated royalties from the sale of its "Home Grown" talent concert album to the Canadian Academy of Recording Arts and Sciences, the umbrella organization responsible for organizing and producing the annual Juno Awards program.

This is the first time a private broadcast station has donated funds to the Academy, which is at present strapped for cash and running its operating budget in the red.

## Angel Bows Midprice Tape Line

TORONTO—Capitol-EMI's classical product division has initiated a midprice tape program aimed at increasing Angel's market share in the budget classical field.

According to product manager Dennis Kashayap, a total of 57 titles are included in the series, mostly reissues, but highlighted by four brand new recordings of Beethoven's symphonies, recorded by the London Philharmonia under the baton of Kurt Fanderling. The digital entries into the midprice catalogue, Kashayap reports, offer classical buyers an inducement to buy in on the Red Line offering, as well as promoting a conductor who is not that well known in this part of the world.

Angel product regularly carries a

suggested list price of \$11.98, \$12.98 for digital recordings, whereas midprice on the Red Line is \$7.98 for albums and cassettes.

All cassettes are manufactured in Canada, a new policy for the company. EMI here had been reluctant in the past to manufacture its own classical tapes because of quality limitations. Recently it completely upgraded its tape duplication facilities, in doing so launching its new Super Dynamic Range cassette line which is touted as the new standard for domestic cassette releases here now. All new prerecorded cassette titles manufactured by Capitol-EMI now carry the SDR logo on the casing.

## MUSICAL SALUTE

### Nat'l Exhibition Plans 'Kids' Day'

TORONTO—Children's records have enjoyed a steady rise in popularity in Canada in the past couple of years, despite a general downturn in consumer demand for prerecorded music. Now the Canadian National Exhibition here is going out on a limb and booking a "Kids' Day," headlined by popular local trio Sharon, Lois and Bram at the Grandstand as part of the fairground's annual musical salute. Other bookings include Stevie Wonder, Genesis and Steve Miller.

Kids' Day at the Grandstand has a ticket price of \$8 for adults and \$4 for children 13 and under. The headlining trio has reportedly sold in the region of 380,000 units over four albums and this without the aid of a major distributor. Recently, the group signed a pact with PolyGram to promote and distribute their own

Elephant Records line.

The success of Sharon, Lois and Bram is underscored by the even greater success of kids troubadour Raffi, who has his own Troubadour Records. His catalog of five albums has sold in excess of 500,000 units, a quantity that has apparently somehow passed by the notice of U.S. record executives who have chosen to pass on signing or distributing the Troubadour catalog there.

The latest to jump in to the seemingly insatiable market for prepubescent records is folksinger Valdy, who has recorded an extensive catalog of adult oriented albums for A&M in the past decade. He's now released "Valdy's Kids' Album" on Sloth Records, distributed by A&M. Initial orders are as great as those for his standard adult releases, management reports.



**NEW PACT**—French singer Gerard Lenorman, right, maps out his releases with Arabella France president Michel Poulain. Lenorman is the first major signing to the company since it started handling its own distribution in May (Billboard, Aug. 14). Lenorman brings his publishing firm Justine Melody to the longterm contract.

## Closer Links With Radio Are CBS Greece Priority

ATHENS—Contrary to popular policy here, CBS Greece has decided to work towards cooperation between the industry and national radio in music programming.

A leader in the distribution of international repertoire here, CBS feels that much can be accomplished by urging radio staffers, especially in the state-run ERT network, to compile playlists that are more representative of what the major labels are releasing.

At present, radio programs are shunning "commercialism" and promoting "culture," a practice that has resulted in drastically declining listenership, and much less public awareness of the record companies' releases.

Other companies would like a return to the old system whereby each company played its own repertoire in its own paid radio slots. This arrangement was abolished last year when the present socialist government came to power.

In a letter to ERT's director, Iakovos Kambanellis, CBS claims it is radio's responsibility to staff its positions with people who know what the listeners want, who can draw up truly representative playlists without the companies stepping in to fill the gap.

Adds the letter: "Radio and the record companies are closely linked to each other, and there is room for even greater cooperation."

The CBS initiative here may signal a thaw in the cold war that has existed between ERT and the record industry since the network radically revised its programming policy last year.

It is also felt that a new era of cooperation will help bolster the marketplace which has been in an almost constant state of sag.

Says CBS marketing manager Milos Karadsas: "Cooperation with radio, not confrontation, is the answer." **JOHN CARR**

## Irish Artist Tops Euro Country Fest

AMSTERDAM—Irish singer Susan McCann won the Gold Star Award, top prize at the first European Country Music Festival held, August 8, at the Circus Theatre in Scheveninger, a seaside resort near the Hague.

Norwegian singer Bjoro Haarland came second and took the Silver Star Award, with Swedish group Rankarna in third position with the Bronze Star Award.

A total of 16 European acts from Ireland, Norway, West Germany, Sweden, Holland and the U.K. performed at the festival's finale. Special guest was American country act Tompall and the Glaser Brothers.

U.K. production company Pennyfarthing Productions was behind the event, which was organized in collaboration with the Scheveninger Bath Foundation and sponsored by U.S. tobacco giant Marlboro.

Highlights of the festival have been featured in a joint radio and television special transmitted by Dutch broadcasting organization TROS, August 22. The program will also be broadcast in Ireland, Norway and Sweden in the near future.

The success of this year's festival is an auspicious sign, and it's now thought that more than six European countries will participate next year.

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# Hits Of The World™

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JAPAN		AUSTRALIA	
(Courtesy Music Labo)		(Courtesy Ken Music Report)	
As of 8/16/82		As of 8/11/82	
SINGLES		SINGLES	
This Week	Last Week	This Week	Last Week
1	1	1	2
2	2	2	1
3	4	3	15
4	NEW	4	3
5	3	5	NEW
6	10	6	6
7	5	7	4
8	7	8	NEW
9	6	9	9
10	12	10	7
11	11	11	12
12	8	12	8
13	13	13	5
14	14	14	13
15	9	15	NEW
16	NEW	16	NEW
17	19	17	NEW
18	16	18	20
19	18	19	16
20	15	20	19
ALBUMS			
1	1	1	1
2	2	2	3
3	5	3	2
4	4	4	4
5	3	5	12
6	8	6	11
7	6	7	9
8	NEW	8	18
9	11	9	13
10	7	10	5
11	10	11	6
12	9	12	7
13	14	13	16
14	16	14	10
15	12	15	NEW
16	13	16	8
17	15	17	14
18	18	18	15
19	NEW	19	17
20	19	20	20

ITALY	
(Courtesy Germano Ruscitto)	
As of 8/3/82	
SINGLES	
This Week	Last Week
1	2
2	1
3	3
4	6
5	4
6	5
7	8
8	9

NETHERLANDS	
(Courtesy Stichting Nederlandse Top 40)	
As of 8/14/82	
SINGLES	
This Week	Last Week
1	1
2	3
3	6
4	NEW
5	2
6	7
7	NEW
8	8
9	NEW
10	NEW

BELGIUM	
(Courtesy Humo Magazine)	
As of 8/5/82	
SINGLES	
This Week	Last Week
1	2
2	4
3	8
4	3
5	1
6	NEW
7	7
8	10
9	6
10	NEW

NETHERLANDS	
(Courtesy Stichting Nederlandse Top 40)	
As of 8/14/82	
SINGLES	
This Week	Last Week
1	1
2	4
3	2
4	6
5	3
6	5
7	NEW
8	8
9	NEW
10	7



Thanks to you  
it works for all of us.

United Way

### Attention Employees

Your Rights Under the Fair Labor Standards Act (Federal Wage and Hour Law)

The Act Requires  
**Minimum Wage\***  
of at least:

Reg. 1 - 29 - 40.00  
Reg. 1 - 40 - 42.00  
Reg. 21 - 42.00

**Overtime Pay**  
at least 1 1/2 times your regular rate of pay for all hours worked over 40 in one workweek.

**Equal Pay for Equal Work**  
regardless of sex.

**Child Labor**  
You may not be under 18 years old to work in hazardous occupations or in the industry of agriculture, stock raising, fishing, and other occupations.

### notice to workers about unemployment insurance

**Substance Abuse Prevention**



For More Programs  
Many Club Stores Introduce New Lines October 28

# This ad is for all those who ever wonder why your company runs a United Way campaign.

When it comes right down to it, you're probably the best reason your company has for getting involved with the United Way.

You see, they know almost all of the money given to the United Way goes right back out into the community to help people.

So if you, or the people you work with, should ever need any of our services, like day care, family counseling or health care, we'll be right there to help. In fact, there

are tens of thousands of United Way-supported programs and services in cities and towns across the country. That means help is nearby wherever you are.

And your company knows that could mean the difference between keeping or losing a valuable employee.

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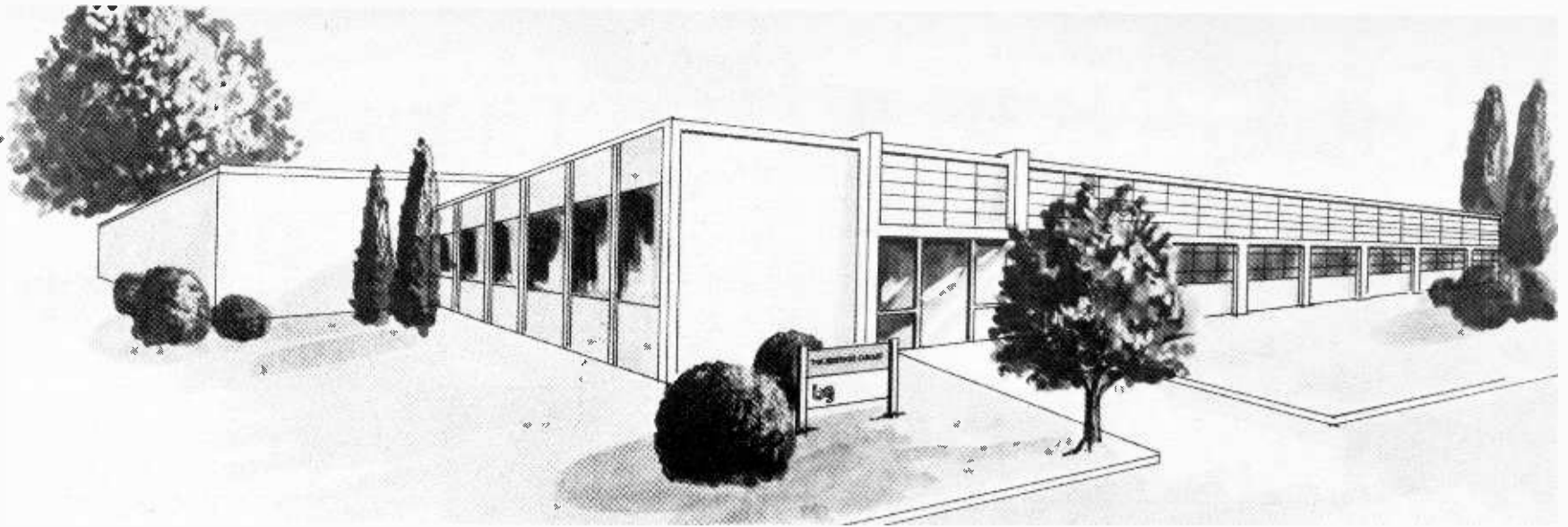
BUILDING A BETTER WAY

THE BESTWAY GROUP



A BILLBOARD ADVERTISING SUPPLEMENT





Artist's rendition of new Bestway corporation headquarters at 1125 Globe Avenue, Mountainside, New Jersey.

*Founded by Al Massler in 1946*

# BESTWAY AS METAPHOR

**T**he story of the Bestway Group is a metaphor for the major independents of our industry, the successes and the failures, the hopes and the disappointments. It is a story of growth and prosperity in the '60s and early '70s, stagnation in the late '70s and survival in the '80s. It is the story of an industry coming to grips with recession, inflation and new technology demands. It is a story of the men and women who founded our industry in the late '40s and early '50s, the entrepreneurs of the '60s, and their successors in the '80s.

The Bestway Group was founded in 1946 by Al Massler, an immigrant from the Polish-Austrian border. Massler came to this country at six years of age. Brought up on the lower East Side, he was self-educated.

One job led to another. Years later he found himself as a foreman in a plastics factory in Connecticut. It was there that he first came in contact with a record, then a varnished disk which took a lot of time to manufacture and had by today's standards inferior playback qualities.

In 1946, he founded Bestway Products, Inc. Bestway Products was based upon a patent which he had taken out for an injection molded record. His patent was a machine that could make only seven inch records but it proved to be the first technological breakthrough in the record industry for mass automation. Based on the success of his patent, his com-

The Bestway Group



pany quickly grew, and over the years he added a small injection molding division which made plastic reels and lipstick caps; Wonderland Records, which he purchased in the mid-sixties; Bell Records and a tape duplication plant. He also started warehousing operations for London Records, which later became known as Servor.

He received professional recognition of his technological entrepreneurialship by going to Africa on behalf of the Rockefeller Foundation and the Department of State to investigate the feasibility of setting up record companies in Africa. His real success came during the heyday years of the '60s when the record industry was growing by geometric progression, the independents flourished, and the entrepreneur was king. Although the majors were still the most significant force within the industry, the independents carved out a significant portion and would create new successful companies to be acquired by the majors fueling their own expansion program. Those

were the days of cheap money, when independent producers on any given week could account for a majority of the hits on the "Hot 100," and when growth and prosperity were the rule and not the exception. Those were the days when the immigrant made his mark in the record industry.

The '70s saw selling off by Massler of many of his ventures. These ventures included the sale of Amy-Mala-Bell Records to Columbia Pictures and the sale of the tape duplication plant to his original partners.

The stagnation of the '70s slowly but surely saw a decline in productivity and falling economic prosperity. The answer for Massler was the most unlikely of all sources, his son Howard. Although Howard was trained in the record industry, he became a lawyer, adding a B.A., J.D. and LL.M. to his credentials. He spent several years working as counsel to a House of Representatives subcommittee chairman in Washington and spent two years with a New York Bar Register firm. Howard joined the company at the same time that he was scheduled to leave for a position in San Diego.

Howard's background in the record industry included stints working for Decca House Limited in London, England in 1968 where he was taught all facets of the industry from production to advertising, warehousing and management skills. He also had a brief but unsuccessful stint as a producer in the early '70s while still in law school. "I realized then," Massler notes, "that I better be a damn good lawyer,

*(Continued on page B-11)*

## COMPANY PHILOSOPHY

**H**oward Massler feels that with the appropriate guidance the Bestway Group can continue to realize significant gains in a tight economy. "With aggressive leadership, small conglomerates are in an excellent position to expand during these difficult times," Massler notes. "More so even than during good times, and I think there are three major reasons for this.

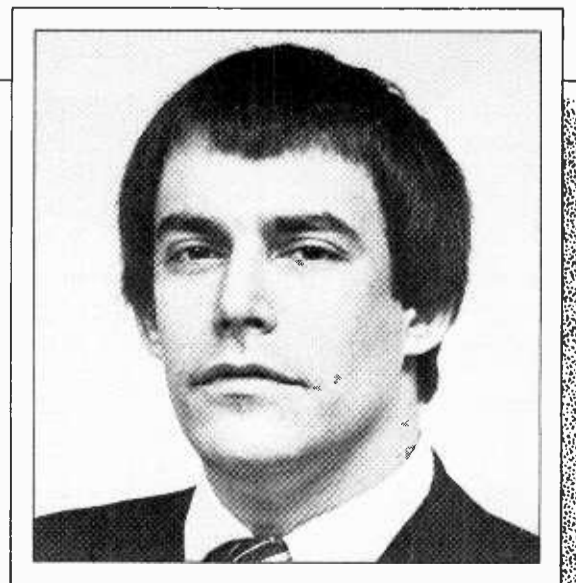
"First of all, we have been able to make acquisitions this year that one or two years ago would not have been available. A number of well run small companies have found themselves in a cash crunch which has mandated either their sale or acquisition by another company. Second, with the demise of the major independent within our industry, we are the only viable choice for the remaining independents and majors. Our customers remain more important than our product lines. Third, in bad economic times,

the company with the quickest reaction time is going to be the company that comes out ahead. We

have an ability to make adjustments and react to market pressures a lot more quickly than the major because we do not require a pyramid of approval or formalized board meetings before major changes are made."

Massler has also instituted an equity participation program for management personnel, who are given stock within their own member company of the Bestway Group. "My favorite phrase to my management personnel," Massler states, "is that 'every time you get up in the morning and look in the mirror you are looking at the person who is most critical to your future. Don't look to me for your salary increase next year; rather, look at the guy or woman staring back in the mirror.'

"One of the reasons our industries have so many problems is because there are too many accountants, M.B.A.'s and lawyers running them and not enough manufacturing or sales oriented people," Massler says. "What I have done is keep the lawyer in



Howard A. Massler, Bestway Group President.

the courtroom, lock the accountant in his office, and throw the M.B.A. out of my organization. This is my formula for success in the '80s.'

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# CONTRACT RECORD DIVISION

**T**he Contract Record Division, headed up by Ben Williams, vice president/manufacturing, is characterized by a staff less than two years old and the addition of two new manufacturing facilities within the past 12 months. Williams, who has been in the record industry for over 30 years, came up through the ranks and was promoted by Massler to his current position.

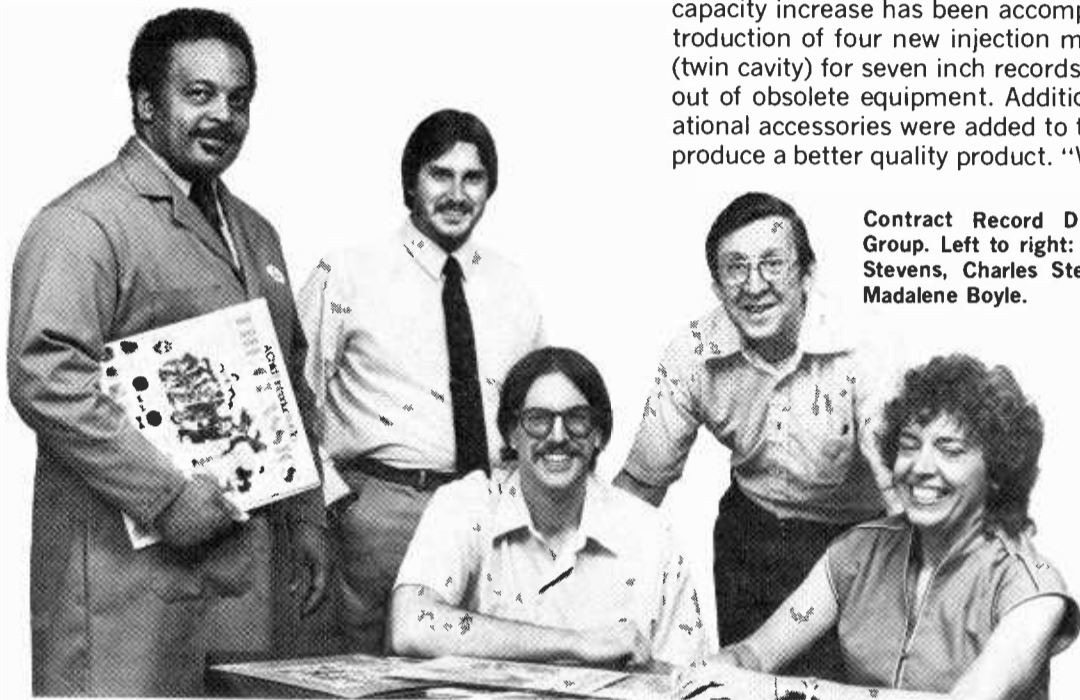
Williams' production staff includes Paul Stevens, who served stints with several other major record companies; George Ford, who came over as a production manager from TRW Corp.; Chuck Stelzer, who served a stint with a well known local rock promoter; and Madeline Boyle. "Except for Madeline,"

Massler says, "all these personnel are new, having joined the company within the past two years. Part of our operating philosophy is that service to the customers is as important as a well manufactured record, and this production staff typifies and represents our commitment to the service side of our industry."

The division has been characterized by the rebuilding its manufacturing equipment and the introduction of state of the art secondary operations. "We currently have in use," Massler notes, "the newest packaging equipment which we developed in association with one of the best known names within our industry, Lened Associates."

Additional equipment acquisitions include an expansion of the seven inch manufacturing department up to a capacity of 70,000 records per day. This capacity increase has been accomplished by the introduction of four new injection molding machines (twin cavity) for seven inch records and the phasing out of obsolete equipment. Additionally, new operational accessories were added to the equipment to produce a better quality product. "We now have this

Contract Record Division Production Group. Left to right: Ben Williams, Paul Stevens, Charles Stelzer, George Ford, Madalene Boyle.



division entirely automated," Williams says, "and are able to turn out almost twice as many records as we did three years ago with one third of the work force. This has resulted in better quality, better uniformity in production cycle, and a lot less headaches for me."

Recent equipment purchases for the Compression Molding Department include a total rebuilding of the compression equipment (20 automatics), the introduction of speed dies, an improved feed system, and new equipment accessories which the company maintains are trade secrets. Current capacity is 45,000 12 inch disks per day.

"We are adding from the Injection Molding Division certain technology which is not yet commonplace in the record manufacturing industry," Massler says. "This rebuilding program has resulted in a smaller work force with a much greater productivity output. In addition, our Mountainside facility, as a result of these changes, is sparkling clean. We also do a lot of research and development with the presses and are making additions and changes almost on a monthly basis, many of which have resulted in a reduced defect rate of less than one third what it previously was. We are constantly innovating and experimenting to make a better quality record, and to improve our cycle times and productivity per machine hour."

The company is also expanding its services ancillary to its contract record manufacturing facilities and has recently added a senior master printer to its staff with new equipment. "The company with the quickest turnaround time is going to be the company that gets the purchase orders," Williams says. "To achieve this," he adds, "I have realigned our manufacturing flow so that we can turn around within 24

(Continued on page B-6)

The Bestway Group



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# A.A./WONDERLAND RECORDS

**T**he predecessor of what is today known as Wonderland Records had been one of the most profitable, well known and highly regarded children's record labels in the industry. Shortly after Howard Massler took over management of all the member companies of The Bestway Group, Massler found himself with a company that hadn't been profitable for five years and was declining in sales. His competitors had taken over a major portion of the children's record market.

As part of his program of management upgrading, Massler brought in Al Berger. Berger came from the toy industry, having started in the toy business in 1946. He had been involved in sales in every aspect of selling, as a manufacturer, as a manufacturer's representative, regional sales manager, national sales manager and vice president in charge of sales. Al originally joined Wonderland Records as a salesman having territorial responsibility for the East Coast. After six months, he was appointed national sales manager and nine months later Massler tapped him for the position of vice president in charge of sales.

"The first thing I did with Al Berger," Massler says, "was to sit down and figure out where the hell we had been going, where we should go, and what should be done for both a short-term and mid-range planning program. I was astounded by the total lack of trade information which we possessed and our lack of understanding of the demographics of our sales. Thank heavens for Al Berger."

Berger's first job was to beef up a sales force which had declined over the years. Carefully selecting representatives to market the Wonderland line of products, Berger added one representative after another, until after only two years the sales force today is one of the largest in the country, totaling over 90 salesmen. Berger also expanded the company into markets not previously sold, including but not limited to

the toy industry. New marketing concepts were introduced, which resulted in a return rate for Wonderland Records of less than a half of the industry norm. Although a closely guarded company trade secret, Berger opted that the success of the low return rate was knowledgeable salesmanship rather than "throwing the product out into the marketplace and hoping it sells through."

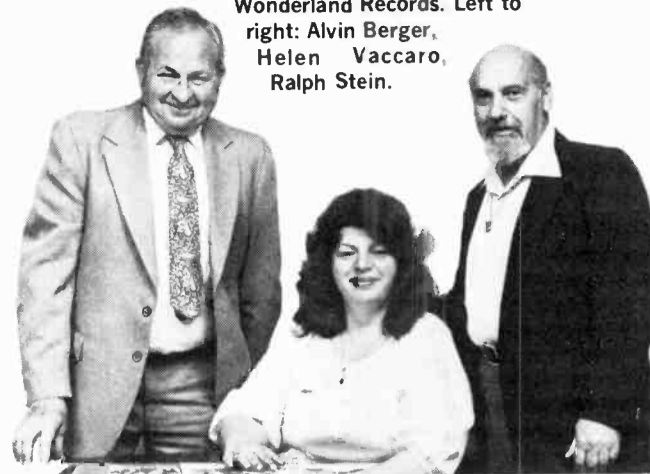
Massler also brought back to the Wonderland fold Ralph Stein as director of a&r. Stein, one of the better known names in the children's record industry, started his career by playing with some of the most famous bands in the United States. He also did the arranging for many of the major musical organizations for whom he worked, including Benny Goodman and Louis Prima. Stein supervised the creation and production of Wonderland product.

"It's hard to summarize all the different developments that have been attendant to the growth of Wonderland Records as a major force once again in the children's record and toy industries," Massler says. "However, I feel that the major accomplishment of Al Berger has been the building up of our sales force which has given us significant market penetration which we never had."

Massler adds that "Ralph Stein has introduced new programs of product development to keep our line current and exciting. Although we have lacked significantly in this area in the past, we are now actively seeking new products to keep our representatives in the forefront of the industry. This has been coupled," Massler continues, "with new competitive buy programs for our accounts which Berger introduced."

The Bestway Group  
**bg**

Wonderland Records. Left to right: Alvin Berger, Helen Vaccaro, Ralph Stein.



Although not yet made public, it is known that Wonderland Records is currently working with a major pen manufacturer with a planned introduction of new product lines for the toy industry.

Wonderland's current expansion program has included book and records for the Spanish market, the signing of a three-year national marketing and distribution agreement for Smurf records and tapes, and the signing of an agreement with Polygram Records of Canada for the distribution of its product line throughout Canada.

"The company," Massler notes, "is now very profitable." "This is crucial for the continuous introduction of new product development which can be very expensive and often proves to be a hit or miss proposition. The catalog is undergoing continuous revision as we try to key our products to what the marketplace has told us they really want."

Another current program instituted for Wonderland Records has been the institution of a P & D arrangement with various independent children's labels. "This new development," Massler notes, "will give us increased market penetration and give us a larger share of the children's market. We hope to do for children's records what some of the majors have done for the pop market, namely increased profits and sales through long-term contractual commitments from innovators in our industry."

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## Contract Record

• Continued from page B-4

hours if required to do so."

The new manufacturing facilities include Peerless Audiophile Manufacturing Corp., currently located in North Plainfield, N.J. and PW Record Manufacturing Corp. in Los Angeles. Each has its own production staff. "The addition of Peerless gave us the ability to manufacture audiophile records for the first time," Massler notes. Peerless, which specializes in half-speed mastered records and other technological innovations, makes a 140-gram record with special PVC compounds and features quality control procedures every 50 records. The company's customer list reads like a Who's Who in the audiophile market and the company has won several awards for many of its customers.

"The acquisition of Peerless represented part of the current expansion program to give us penetration into markets not serviceable by the Contract Record Division of Bestway Products, Inc.," Massler says. "Many of our customers needed an audiophile quality record so Peerless was acquired to provide a different product line, much in the same way that one major has added an audiophile division to its manufacturing facilities."

In a real sense, the acquisition of P.W. Record Manufacturing in Hawthorne, Calif. provides Bestway with further high quality production capacity and moreover allows for servicing the vast West Coast market, according to Jim Doyle, general manager.

P.W. is a 24-press compression facility with its own matrix plant and has been involved in picture and shaped disks, which represents still more advanced pressing technology. The plant has a capacity of 30,000 LPs and 6,000-7,000 singles in a 24-hour shift.

Doyle, with 33 years experience, was formerly with Monarch Manufacturing 18 years and then Rainbow Records for another three and a half years where at both places he worked in various capacities, quality control, plant manager of custom accounts, general manager and custom account sales.

The P.W. facility itself has a long history of high quality emphasis.

Doyle characterizes some of the advantages Bestway enjoys as P.W.'s ability to service custom accounts in the West and then under the same manufacturing standards and processes ship the masters east for production in Bestway's Eastern plant. Similarly, customers in the East can now count on quality service and speedy deliveries in the West from P.W.

An additional part of the ongoing expansion program for the Contract Record Division includes the expansion of the facilities situated at 1105 Globe Ave. to provide under one roof manufacturing and shipping facilities. "One of our biggest problems in the past," Massler says, "was that we had shipping facilities separate and apart from our manufacturing facilities. Even though these facilities were within a half mile of each other, we needed duplicate crews and lost up to a day in turnaround time. This new ability to ship out of our manufacturing facility has resulted from our moving Injection Molding to its own manufacturing facility in Union, N.J."

The Contract Record facility is currently being restructured to provide a new staging area and a white room for packaging operations for quality control. This room will be the first to be environmentally controlled, with future plans to environmentally isolate the record manufacturing facility to ensure contamination-free operations.

The company currently has additional expansion plans in the pipeline which will be announced within the near future.

The Bestway Group



# INJECTION MOLDING DIVISION

**T**he Injection Molding Division of The Bestway Group molds for some of the best known names in the cosmetics industry, with products including but not limited to compacts, powder boxes, cologne containers, lipstick cases and closures; various government departments which purchase molded products either for research and development projects or for common everyday use; electronic industry components; pharmaceutical and medical products; household and commercial items; video and audio components. The division also has initiated a program of secondary operations prior to shipment. Here, multicolor treatment either in distinct designs or area coverage in all colors including gold and silver are made. In some applications, assembly of multiple components is performed at the molding station using a new assembly technique called ultrasonic assembly where, through high frequency vibration, heat is generated permitting welding of components into a final complete unit. The division uses a great variety of raw materials from polyethylene to polypropylene, polystyrene, PVC, acrylic (better known as plexiglass), nylon, teflon and many other so-called "engineering" plastics designed to perform within difficult surroundings and at high temperatures, electronic electrical environment packaging applications, etc. Many of these materials are not easy to process and some are even harder to pronounce, like polyethylenetherphalate.

The chief principals of the division include Richard Niclaus, vice president, and Alex Makowski, chief engineer. The division has just added a third engineer

to its staff.

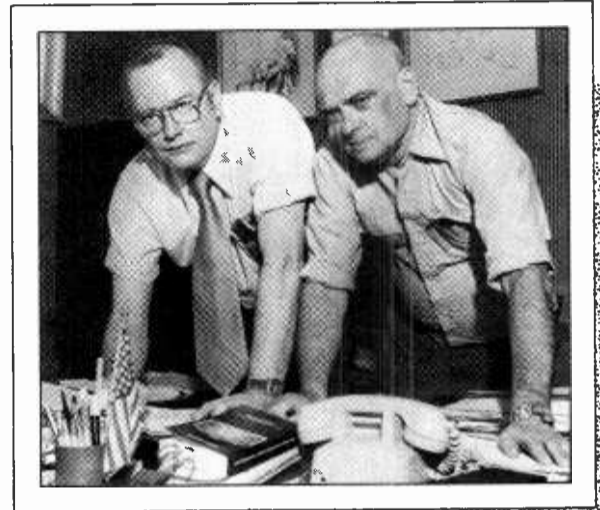
The management group is less than two years old and represents a significant breakthrough from the prior management personnel. "Makowski," Massler says, "is one of the 10 best known names in injection molding in the country, having earned his Bachelors and Masters degrees before I was born and having added an impressive 14 patents and numerous trade publications to his credit." "Niclaus," Massler adds, "also has an engineering background and comes from a strong tradition of injection molding in which his family was one of the best known custom injection molders in the Northeast." The third engineer recently added is a West German, Hans Kuhnau, having secured his degree from the Technical Institute in Berlin, Germany with stints at Celanese Research Co. and Daimler Benz Company.

This combination of European and American youth, experience and talent is, according to Massler, why injection molding is the quickest growing company within The Bestway Group having tripled within the past 12 months. New acquisitions include a new plant in Union, N.J., a repair and mold-making operation named C & L Tool Corp., and a major proprietary line soon to be announced already well known within the housewares industry. The underlying philosophy of the division is a total dedication to a fully automated operation, including raw material handling, molding and finished product handling. The reasons for this dedication are simple: quality and economics. Somewhat unique to custom injection molders, Bestway has fashioned a division to be a total responsibility program from product design through mold design and construction, auxiliary equipment design, procurement and installation, molding, secondary operations and finally packaging, all under one roof and under one responsibility umbrella. All operations are conducted under rigid and exact quality assurance procedures based upon industry-wide MIL-105D system. A new research and development corporation yet to be named has been formed which will design, construct

and market secondary application equipment for the industry. Part of the responsibility of C & L Tool Corp., Massler notes, will be to augment and assist the Contract Record Division in new product development, particularly automating the packaging and secondary areas. "To the extent that plastic is plastic and knowledge is knowledge," Massler continues, "we are trying to apply certain proven technology from one area to the other, sometimes with great success." This interplay of design technology within the different facts of The Bestway Group's plastic technology base is what Massler terms "my wholistic approach" to the current product lines which we service. "When we injection mold," Massler notes, "may it be records or custom products, we utilize vast resources and accumulated history of the many facets of the industry. Equipment available today exemplifies the advances made in understanding the process conditions and it is typically fully automatic with either preprogrammed or programmable control systems providing uniformity of cycles and control over quality product."

The Injection Molding Division of The Bestway

(Continued on page B-11)



Injection Molding Division Honchos. From left: Richard Niclaus and Alex Makowski.

The Bestway Group  
**bg**

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## B-8 FINANCIAL DEPARTMENT

**T**he Financial Department is also headed up by a new staff of people. The group has added a unique blend of theory and practicality to its operations. Barry Herskowitz was recently named as vice president/finance. "Herskowitz is a professor-C.P.A. who had a stint with a major conglomerate several years ago and had eight years accounting experience with a Big Eight accounting firm. He adds to our organization new approaches in accounting and tax law." Herskowitz' credentials include a B.S. and M.B.A. and stints as a professor of accounting with a local college. The controller, Anthony Ciufu, has had stints with Sea Train Corp. and Mobil Oil. Like many management staffers in The Bestway Group, Ciufu has also worked in many other occupations, including that of a real estate broker and wine grower. "Tony adds a sense of reality," Massler says, "which we always need." Ciufu, like Herskowitz, has a degree in accounting and hopes to be certified within the next year.

"The Financial Department," Massler says, "does not run the companies. Rather, the manufacturing and sales personnel make all the key decisions with



**Financial Group and Front Office.** Left to right: Trish Breittfeller, Francine De Stefano, Carla Kocaj, Ann Campo, Nancy Collins, Patricia Fraser. Front: Tony Ciufu.

the financial people supporting their efforts." The company has recently enlarged its staff to better deal with its paper work flow and has current plans to add a modernized computer system to increase productivity.

The Financial Department has moved to new corporate headquarters adjoining the Contract Record Division manufacturing facility.

## SERVOR CORPORATION

**W**hile warehousing and shipping have been traditional and vital functions of pressing plants, Bestway Group is positioning its warehouse operation in what president Howard Massler describes as characterizing the innovative warehousing philosophy now found in Europe.

Servor Corporation, the group's warehouse operation, now leases space to its clients and furnishes manpower that is billed back. This in effect offers

(Continued on page B-10)



**Servor Warehouse Management Group.** From left: Joseph Gustella, Teresa Hernandez, Gino Bevilacqua.

## BESTWAY FUTURE

**W**e have several new acquisitions on the drawing table," Massler says. "These new acquisitions," Massler continues, "will constitute a vertical integration of our current capabilities."

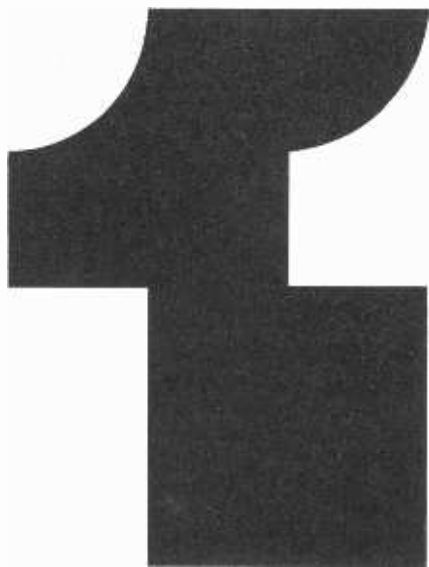
The Bestway Group is somewhat unique in that it is involved in various industries not directly related to the other. In many respects, The Bestway Group represents on a smaller scale the conglomerate building era of the '60s which added member companies unrelated to the purpose and function of the core group. "I do not feel that this is a problem," Massler notes, "in that we are remaining within the plastics industries and have been able to borrow from each member company certain technologies for application in the others. We are expanding our real estate activities, but these facilities represent a massive operation commitment from management.

"I foresee the next several years as the turning point for our member companies and may be pushing expansion into wholly nonrelated areas if I can secure the management personnel to operate independent of our existing management group. I am, I suppose," Massler continues, "much like my father who as a young man took whatever work came his way. In a similar sense," Massler adds, "we are looking into new acquisitions and expansion in areas that oftentimes come our way by fortuitous circumstance. I suppose that a lot of the immigrant approach continues to be our operating philosophy. When I have a chance, I'll sit down and reread the management books on long-term strategic planning."

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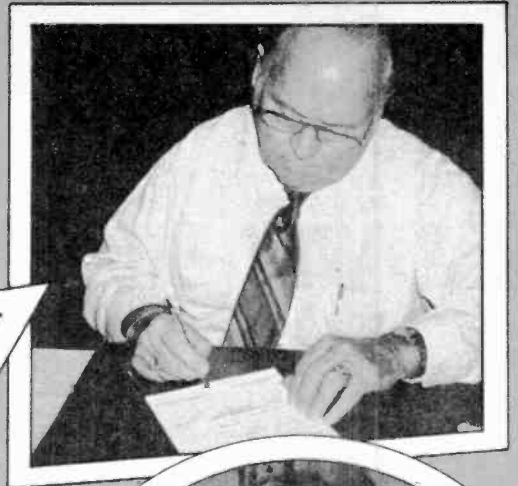
P.W. Record Manufacturing Corp. in Los Angeles

# CONTRACT RECORDS AT WORK

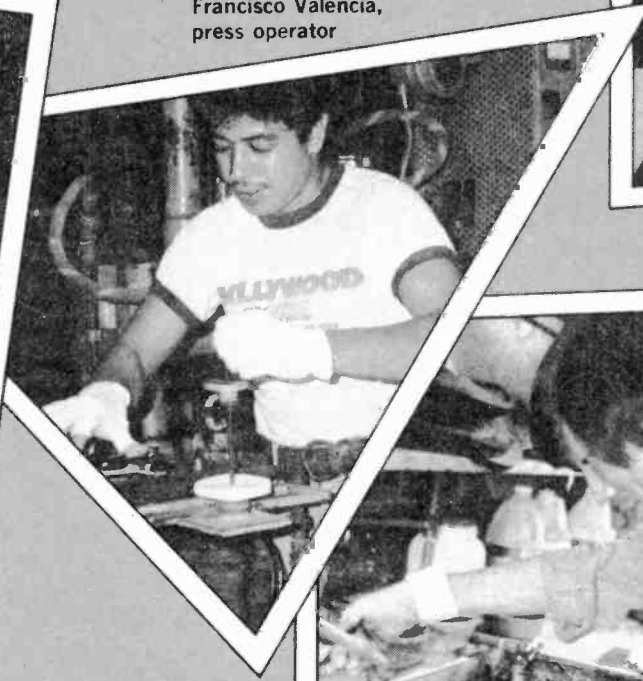
Rosemary Harrison,  
office manager



Jim Doyle,  
general manager



Francisco Valencia,  
press operator



LaVonne McCormick,  
tester

Bu Young Choi,  
matrix department plater



Vic Miencke,  
plant manager



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The Bestway Group



Alvin Berger making presentation to newly hired representative, Larry Morse.

## Servor Corporation

• Continued from page B-8

smaller labels the advantages of full scale warehouse operation.

Also, bids are now being generated to offer warehouse functions for labels Bestway does not press for.

Of course, Servor provides full warehouse functions for Bestway's larger custom clients in which a whole panoply of warehouse services are furnished. The Servor building, originally 100,000 square feet in size, is now streamlined so that 50,000 square feet is allotted for the third party leasing portion.

The facility, 20 years old, has been renovated from roof to foundation. Additional loading docks and doors have been built. Although not truly innovative, but something that requires enormous lead time, the facility has been equipped for shipping in shrink wrap instead of the former steel coil methods.

Servor has also updated the security and environmental features of the facility. Temperature is maintained at not over 80 degrees summers and no lower than 65 in winter. As for security, Howard himself cannot pick up a couple of records unless he signs a release.

Actually, Gino Bevilacqua, who along with Joseph Gustella operate the facility, has a background in security. He was with the Italian state police force and served two years in Sicily before coming to America. Gustella and Bevilacqua are both industry veterans who emphasize security in a number of ways.

In terms of overall philosophy, Massler believes that today's business realities amount to many record manufacturers watching inventories much more than a few years ago. "The profit margins are off all over the business for large and small companies," he notes.

Thus many labels no longer can afford to warehouse huge quantities of goods and look for the type of flexible warehouse functions Servor can provide.

**Credits:** Editor, Earl Paige; Assistant Editor, Ed Ochs; Design, Kim Bucknam.

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## Injection Molding

• Continued from page B-7

Group is right now in the middle of an expansion program. "We are expanding in spite of current economic conditions or maybe because of them," Massler notes. This expansion has included the addition of new, modern machines representing the latest technology and at the same time requiring a substantive capital investment. "The best in current knowhow puts us in an advantageous competitive position in the marketplace," Makowski notes. "Combined with the addition of modern equipment, great effort is being expended to expand automatic operation, both in primary and secondary manufacturing areas. We stress the use of most sophisticated programmable control systems and equipment for a totally automated manufacturing setup. Our immediate plans include relocation to a modernized plant with all new plant facilities, including plant air conditioning for control of product quality."

Makowski notes that injection molding technology has progressed farther and faster in the last five years than in the preceding 50 years. Injection molding is "not black magic nor is it an art. Rather it is a well defined and understood science."

"We currently have several new proprietary lines in the drawing," Niclaus adds. "These lines should augment our manufacturing base and help do for us in injection molding what The Bestway Group's proprietary lines and records have done for the Contract Record Division."



Peerless Audiophile Record Corp. Production Group. From left to right: Ben Williams, Louvinia O'Bryant, Doris Williams.

## Bestway As Metaphor

• Continued from page B-2

because as a record producer I'd be on a starvation diet for the rest of my life."

Howard joined the company in June of 1979, and as he tells it, had to make the transition very fast from being a lawyer to being a businessman. "Within the first two weeks of my arrival, the record division greeted me with the sabotage of all our compression molding equipment. I remember walking out onto the plant floor and seeing every machine down, damaged almost beyond repair." The younger Massler, much to the disbelief of the management personnel then in place, set about to rebuild the companies with a vigor that characterized his father. "I was damn certain that I was not going to be one of those cases where talent skipped a generation." Massler turned over the entire management of the companies two or three times in his first year, searching for what he terms "the successful formula of people." This formula resulted in the continuing success story which is etched out in this supplement.

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Billboard's®

Survey For Week Ending 8/21/82

# Top Album Picks™

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## Pop

**SANTANA**—Shango, Columbia FC 38122. Produced by Bill Szymczyk, John Ryan, Carlos Santana & Gregg Rolie. Carlos Santana's sultry guitar work and signature affection for Third World rhythms have sometimes been restrained on recent outings in order to court broader pop acceptance. Here, though, the bandleader and his production allies opt for a more faithful ensemble emphasis, playing up the band's original instincts in fusing soul, salsa and rock. If that means there's no standout crossover single like "Willing" from the top 10 "Zebop," these new tracks should fare well with AOR.

## Black

**RUFUS WITH CHAKA KHAN**—The Very Best Of, MCA-5339. Produced by Rufus, Bob Monaco, Quincy Jones, Roy Halee. Chaka and Rufus shook the '70s with their spine-tingling brand of soul-gone-funk, and while Chaka and Rufus have gone their separate ways, their retrospective re-unites those explosive elements under one cover. Featured are "Do You Love What You Feel," "Tell Me Something Good," "Dance With Me," "Hollywood," "Stay" and five others. Chaka sings from the heels, and her voice is strong enough to revisit the charts through the hits of yesteryear.

## Latin

**JUAN GABRIEL**—Cosas de Enamorados; Pronto PALO702. Directed by Juan Gabriel. Already one of the most sought after composers in the Latin world, Juan Gabriel displays in his own album a fine disregard for musical classifications. Though his vocal timbre is most appropriate for guitar trios, he successfully incorporates strings, doo-wop backgrounds, and even jazz allusions. But more importantly, he never allows any given musical stereotype to set in for long; once he's got you hooked on a melody that you have somehow hummed in the past, he throws in the unexpected J.G. touch.

## Jazz

**TOM SCOTT**—Desire, Elektra/Musician 60162 (Elektra). Produced by Jeffrey Weber. The journeyman sax ace teams with a large and consistently credentialed L.A. studio crew for this live, two-track digital project, Scott's first for Musician. The results are predictably broad-based fusion, with nods to contemporary black, pop and rock instrumental styles and two vocals (by Stephanie Spruill and Richard Page, respectively) that should further underline crossover options. Still, Scott may be at his most effective in more traditional soul jazz settings like his version of "Maybe I'm Amazed."

**CHICO FREEMAN**—Tradition In Transition, Elektra/Musician 60163 (Elektra). Produced by Chico Freeman & John Koenig. Freeman's previous sides for co-producer Koenig's Contemporary label already explain this new set's title and the young reed stylist's far-ranging instincts, which allow him to breathe fresh life into acoustic jazz settings. Here, that translates to gentler balladic pieces, angular post-bop and mercurial avant-garde elements, abetted by a strong band including Cecil McBee, Jack DeJohnette, Billy Hart, Wallace Roney and Clyde Criner.

## First Time Around

**THE DUKES**—Bugatti and Musker, Atlantic 80010. Produced by Arif Mardin. The soft-rock duo benefits from producer Mardin's deft touch and seamless backgrounds by Jeff Porcaro, Robbie Buchanan, Steve Lukather and others to evoke a danceable, listenable vocal-driven "Mystery Girl," "Survivor," "Excitement Of The New" and "Love Dance." Echoes of Hall & Oates ring through the pop/soul parade, but comparisons won't hurt Bugatti & Musker, as they only need to single out the hit waiting in the grooves of this strong outing.

**HEADPINS**—Turn It Loud, Atco SD38151. Produced by Brian MacLeod and Bill Henderson. Headpins is aiming some heavy metal artillery straight at AOR stations and should hit their mark with this aptly-titled album filled with lengthy cuts well-suited for rock radio. The songs pack a strong percussive beat aided by lead singer Darby Mills' high-pitched, defiant vocals. All the cuts are originals, but the most imaginative number instrumentally is the closing tune, "Breakin' Down."

## Spotlight



**BAD COMPANY**—Rough Diamonds, Swan Song 900011 (Atlantic). Produced by Bad Company. It's been three years since Bad Company's last LP, but the band's legion of fans may find the wait worthwhile with this release which spotlights Bad Co's strengths. The band has an effortless way with heavy blues and blue-eyed soul as sung by Paul Rodgers, undeniably one of the best singers in rock. Behind him is the same lineup Bad Company has had since 1974: Mick Ralph on guitar, Boz Burrell on bass, and Simon Kirke on drums. Mel Collins helps out on horns. Sharp clean playing, tight arrangements, and virtually no frills or excesses, plus generally superior songs should guarantee sustained AOR and even AC play.

**MICHAEL McDONALD**—If That's What It Takes, Warner Bros. 23703. Produced by Lenny Waronker and Ted Templeman. McDonald's long-awaited post-Doobies solo set proves gentler and more introspective than that band's mix of rock, pop and soul, but there's still an ample supply of the traits that made his arrival in the band's ranks the strat of a platinum era: sophisticated melodies lacing r&b elements throughout his romantic pop designs, heartfelt lyrics probing matters of the heart and, above all, that deceptively deep, big tenor. The first single, "I Keep Forgettin'," is a fitting introduction to the album's seductive sense of restraint, its charm more insinuating than overwhelming. The lack of a flatout rocker may cost him a few AOR adds, but McDonald's sense of pop classicism should compensate with wide mainstream and A/C acceptance.



**THE LORDS OF THE NEW CHURCH**—IRS SP70029. Produced by Lords. Former Dead Boy Stiv Bator and former Danned Brian James have come up with a new band that is somewhat more sophisticated than the punk prototypes they began their careers with. Now they sound like a hypoed combination of Paul Revere and the Raiders and the Electric Prunes, with pretensions equaling Alice Cooper. Seriously—and this band deserves to be treated seriously—this is a very entertaining combination, especially since every song can stand on its own. It is acts like this that will ultimately prove the strength of KROQ type formats.

## EPs

**PACIFIC ORCHESTRA**—Electricity, Cargo Records 668. Produced by Kahn and Jeremy Wall. Pacific Orchestra, a seven-man band from Key West, Fla., combine reggae, rock and jazz beats in a unique and thoughtful way. On this, their debut disk, they exhibit the ability to execute intricately orchestrated, original tunes such as "Black Star Line," "Silver & Gold" and the title cut.

## Billboard's Recommended LPs

### pop

**ROBBIE PATTON**—Orders From Headquarters, Atlantic 80006. Produced by Peter Coleman with Robbie Patton. Patton belies his British origins with a sunny, melodic pop/rock style that sounds born and bred in California. Synthesizers and spiky guitar give his music AOR allure, but Patton's strong suit involves romantic musings inviting broader play, in keeping with his ties to West Coast titans like the Eagles and Fleetwood Mac, for whom Patton co-wrote "Hold Me."

**JOHNNY VAN ZANT BAND**—The Last Of The Wild Ones, Polydor PD16355. Produced by the Johnny Van Zant Band, Gregory M. Quesnel and Al Kooper. In many parts of the world there are still "good girls" and "bad girls" and there are still rock'n'roll bands that profess to know the difference between the two, like the Johnny Van Zant Band. But you can like Van Zant and his brand of dirty and funky rock'n'roll, because he makes no judgements.

**STEVE CROPPER**—Night After Night, MCA-5340. Produced by Steve Cropper and Bruce Robb. Legendary r&b guitar hero Cropper matches stronger vocals with strong songs, and whipped together by Cropper's Memphis-style musical cookin', this could be the breakthrough LP for the Blues Brother band leader/producer/songwriter. Cropper has attracted some of the top musicians and singers to back him, and superb music accents each tune, which include remakes of "There Goes My Baby" and "634-5789."

**SHOES**—Boomerang, Elektra 60146. Produced by Shoes. The

Illinois quartet's third album adds subtle synthesizer effects as well as new production twists, but their songs and singing still point straight to the Merseyside for inspiration. The band's devotion to power pop with a darkly haunting late-'60s edge sounds well positioned for radio's slow but significant acceptance for new rock.

**WILLIE ALEXANDER**—Solo Loco, Bomp Records 4020. Produced by Willie Alexander. Mixing such old classics as "Be-bop-alula" and "Tennessee Waltz" with newer originals, Boston's Willie Alexander keeps on rocking with this LP, available previously only on import before being released here on Bomp. Alexander covers the farther edges of rock here: from a cappella to primal and electronic shrieks. Yet it all works together because there is a unity of vision here, unusual as that vision may be.

**VARIOUS ARTISTS**—Summer Means Fun, Columbia C238069. Produced by Terry Melcher and Bruce Johnston. Summer's almost over, but this nostalgic double package filled with surf and hot rod hits from 20 years ago is well-suited for anytime. Among the favorites covered here are "Surfin' Safari," "Help Me Rhonda," "Pipeline" and "Miserlou," but not all of the tunes are sung by the original groups. Performers include Bruce & Terry, the Rip Chords, Johnny Rivers, Jan & Dean, the Hot Doggers and Flash Cadillac & the Continental Kids.

### black

**SHARON REDD**—Redd Hot, Prelude PRL14106. Produced by Eric Matthew. Redd is one of dance music's most soulful vocalists, but can broaden her appeal anytime she chooses. Meanwhile, she meets the needs of her current audience with this seven-song package. Most of the material is stripped-down, synthesizer-based r&b, perfect for disco airplay and urban radio formats. Highlights include "Never Give You Up," "Send Your Love" and "Beat The Street."

**THE PERSUASIONS**—Good News, Rounder 3053. Produced by Jerry Lawson. This group has long been identified with acappella, and shows no sign of departing from the genre, despite its limited sales potential. The approach works well on the first side of this album, which mostly comprises Sam Cooke material; on side two, a couple of covers of David Ruffin tunes and the r&b evergreen, "Let The Good Times Roll," are not so effective. Throughout, however, lead and harmony vocals are mellifluous and letter-perfect.

**HIGH FASHION**—Feelin' Lucky, Capitol ST-12214. Produced by Jacques Fred Petrus & Mauro Malavasi. The High Fashion trio of Erick McClintock, Alyson Williams and Melisa Morgan tastefully deliver the musical plan of producers Petrus & Malavasi, with the creative aid of Kashif, Fonzi Thornton and Dennis Coffey. The result is a vocal vitality with the music to back it up. "Feelin' Lucky Lately" saw chart action, and "You're The Winner," "Hold On" and "Next To You" only confirm a High Fashion future you can dance to.

### latin

**CONJUNTO LA REALIDAD**—Asi es mi tierra; Salsa Internacional LP732. Produced by Louie Ramirez. An impressive lineup of salsa musicians back Nick Hernandez and Ivan Rivera in this album which is already making waves in the Latin dance club circuit. Ramirez, who also contributes some of his mirror-clean arrangements, has produced a danceable treat.

**VICTOR WAILL**—Abusadora vuelve conmigo; Alhambra

**ALS176**. Produced by Wilfredo Parra. The title cut is the last word in the battle-of-the-sexes "abusadora" theme that has been sweeping Dominican music. Hot among merengue aficionados in the island and in Dominican circles in the U.S. Once around the dance floor will tell why.

**OSCAR JANOT**—Musical Direction Alfredo Domenech; Peerless Records MS2270. Produced by Oscar Janot. Not only does Janot have a pleasant Latin pop sound, but his lyrics are emotional without being melodramatic, his phrasing tender without being mushy. His tribute to comedian Cantiflas, "El Idolo," and "Quieres salir conmigo" stand out.

### jazz

**JIMMY SMITH**—Off The Top, Elektra/Musician 60175 (Elektra). Produced by Lola Smith. The seminal jazz organist debuts on Musician with a blue chip session that could in itself garner wide airplay. The presence of George Benson's guitar and Stanley Turrentine's tenor prove fitting, allowing both fusion stars to return convincingly to their blues roots, while the mix of recent standards ("Endless Love," "From M.A.S.H."), chestnuts ("Ain't Misbehavin'") and new originals adheres to a gentle, swinging ambience.

**THE MONTY ALEXANDER TRIO**—With Love, Pausa 7129. Produced by Don Sschlitten. Alexander's skills as a pianist were just beginning to attract attention in 1971, when he, Eugene Wright and Bobby Durham taped these seven songs live at the Rowntowner Motor Inn in Rochester. The titles include "It Could Happen To You," "We've Only Just Begun" and "Love Story Theme," all performed well and all displaying Alexander's gifts admirably.

**BUDDY RICH**—Buddy & Soul, Pausa 9004. Produced by Dick Bock. From the World Pacific catalog, Pausa offers this 10-track concert by drummer Rich's big band of 1969, taped live at the Whisky a Go-Go in West Hollywood. It's a hard-swinging outfit, paced by the leader's percussion and Richie Cole's boppish alto saxophone.

**THE BEST OF THE JAZZ CRUSADERS**—Pausa 9005. Produced by Dick Bock. Originally taped for the World Pacific label, these 12 tracks display the Crusaders when its personnel comprised Wayne Henderson, Stix Hooper, Joe Sample, Wilton Felder and, on some tracks, Buster Williams, Vic Gaskin, Bobby Hanes, Herbie Lewis and Leroy Vinger. Titles include "Young Rabbits," "Uptight" and two Beatles evergreens. An LP that in 1982 is historically significant, although annotation is missing.

**ELLA FITZGERALD**—Love You Madly, Pausa 7130. Produced by Norman Granz. A generous offering of a dozen titles by La Belle Fitz. On side one she is accompanied by Tommy Flanagan's orchestra. On the flip it is Flanagan's trio with Ed Thigpen and Frank de la Rosa. Recorded a decade ago, the album is eminently listenable with tunes including "Hey Jude," "Sunshine Of Your Love," "Watch What Happens" and "Old Devil Moon." The bright yellow and red front cover is likely to attract attention in the bins.

**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.

## WB, Atlantic In Island Push

NEW YORK—Island Records is getting both Warner Bros. Records and Atlantic Records involved in a four-week "Come Join Our Island" merchandising campaign.

The radio and in-store promotion is mounted on behalf of five recent Island releases: "Talking Back To The Night" by Steve Winwood, which is distributed by Warner Bros., and four releases distributed by Atlantic: "Sheffield Steel" by Joe Cocker, "Lone Rhino" by Adrian Belew, "Chill Out" by Black Uhuru, and "Gwen Guthrie" by Gwen Guthrie.

The campaign, coordinated through WEA Distributing, centers on radio advertising, individual account promotions, store displays, specially prepared merchandising materials, and a "Come Join Our Island" banner.



## Heartland Beat

• Continued from page 12

Sky, and ChicagoFest, says Pecor. The Charlie Daniels Band was available and anxious to play, he adds. In 1980, Daniels broke all Fest records with 80,000 gate sales and a day's total of 125,000.

In other Fest news, heavy metal fans have been causing problems over at the Rock Stage, which is sponsored by WLUP-FM and the Chicago Tribune. Rowdy crowds awaiting Iron Maiden Aug. 5 booed and pelted preceding local new wave band Bohemia off the stage. Practically the same situation occurred four nights later, when Minneapolis new wavers the Suburbs were forced to cut short their intriguing set due to hostile reactions from hordes of fans of headliners Krokus.

Pecor expresses "disappointment" in the heavy metal crowds' behavior, noting that a similar situation occurred in 1979 when local new wave bands preceded German metal-mongers the Scorpions. With Rock Stage seating capacity increased from 4,000 to 10,000 this year, Pecor says, it was hoped the added room would alleviate the tension. Now, says Pecor, "It's beginning to look like there's no place for heavy metal at ChicagoFest."

"Financially," says Pecor, "it's been a very good Fest. Apart from gate sale/turnstile figures, food, beer, and other sales have surpassed other years."

Pecor admits that it's "gonna be tough" to meet the estimated attendance mark of one million people this year, but expresses confidence that 1981's 834,000 total will be surpassed.

Pecor also wishes to make it known that ChicagoFest is not through with Stevie Wonder. "We are still strongly considering suing Wonder, because his reason for cancelling was not sufficient in our minds," says Pecor. "We feel we suffered a loss as a result, and we are looking into the possibility of suing."

Legal action against the other dropouts is less certain. Jim Pass of F&P Talent Services, manager of Odyssey, says it received no word of lawsuits from ChicagoFest officials. "We pulled out because we were afraid of possible turmoil and violence," says Pass. "Since we did, no one from ChicagoFest has contacted us."

*Heartland Beat welcomes news releases, announcements, and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.*

## Coconuts Seeks Southeastern \$\$ Pricing, Presentation Vital To Nine-Year-Old Venture

• Continued from page 16

certain product pricewise."

Most of the shelf stock in Coconuts is stocked in an open plastic envelope. That plastic envelope carries an Avery ticket on which is the album label number, title, artist and the register person writes on the date every time the album is sold. The empty sleeve is then put into a special area by vendor so that when the salesperson comes, it is facile to reorder the item if necessary. When the item is received, it is repacked into its numbered sleeve and put into stock.

Sturgess stressed records and tapes, because more than 25% of the store's space is devoted to alternative merchandise. Sturgess emphasizes the unusual. He buys from 200 different vendors. He drops 50 to 100 items monthly and adds 75 each 30 days. "We display everything. But we want items under \$10. We carry puppets, stuffed animals, yoyos made with laser carving, kites, sunglasses, shower curtains, wind chimes, greeting cards, bird calls, homemade fudge, haircombs, feathers, illustrated toilet paper. You must buy to run out of it," Sturgess states.

Coconuts carries regular audio ac-

cessories and blank tape. But the accessory is usually stocked near its product counterpart, with tape cleaning aids and cases near prerecorded tape. General accessories are carried near the two exit registers.

Singles at \$1.69 include a selection of approximately 2,000 oldies and

from 150 to 200 current hits.

Coconuts rents videocassettes and video games. There is no club. Customers pay \$2.50 per day, with a \$70 deposit per videotape. Atari cartridges can be rented for \$1 per day. An Atari game and three cartridges goes for \$15 for three days.

Sturgess has leased through a local jukebox operator three professional arcade games right at the exit after the patron passes through the checkout area. "We figured customers were getting lots of quarters in their change, so we decided we should keep a couple more," Sturgess says.

"Our liberal exchange policy on albums has worked. We had business cards printed for our floor personnel. When a customer queries them about an album, they are to tell the customer that it is against our regular policy to do this, but they give the person a card, telling them that if they don't like the album after three or four plays, they personally will exchange it," Sturgess points out. He says very few albums are exchanged by satisfied patrons.

By Thanksgiving, 1982, Coconuts hopes to have two stores open in Atlanta. In addition to Peachtree, another somewhat smaller location is being prepared, Sturgess says.

## Danceteria

• Continued from page 50

In his suit, Fouratt says that Interferon unsuccessfully tried to buy him out and then instituted a lawsuit against Fouratt, getting a temporary restraining order (which was terminated after a week), preventing Fouratt from interfering with the operation of the club or with using the name Danceteria. According to the suit, Interferon also sent Fouratt a letter saying that the club would be working with Average Normal only through Pieper, while Fouratt was to stay away. Press releases were sent out that Pieper was now "sole authorized booking agent and press agent" and the club's "artistic director."

Further hearings on the case will be set when State Supreme Court Judge Thomas J. Hughes returns from his vacation.

## Chicago Getting Back On Track

• Continued from page 12

The confusion and time off came after record buyers, radio and the band itself grew weary of the typical Chicago sound. "When we did the 14th album (the last studio project for CBS) we wanted to make an aggressive rock'n'roll record," Seraphine says. "We were trying too hard not to sound like Chicago, going against the grain. But no matter how that record sounded, so many radio stations wouldn't play it just because we were Chicago."

The band regained the itch to perform only after it learned to like itself again. "I think we realized it's not so bad to be Chicago," says singer/songwriter/keyboards player Robert Lamm. "With all the success, you wind up being a big target and people shoot you down for what you do. But there are an awful lot of groups still trying to sound like Chicago—if not our rhythm section, the way horns are voiced. On the new album, we're just being ourselves."

For the current LP, the band recruited producer/songwriter David Foster (Hall & Oates, Earth, Wind & Fire) to revive the old Chicago

sound. Also added to the lineup was veteran session man/composer Bill Champlin, formerly leader of the Sons of Champlin, and outside writers and players (including some members of Toto), were brought in to contribute. Champlin, who co-wrote "After The Love Has Gone" with Foster and Jay Graydon, says Foster was a natural to produce the band. "He's one of the all-time Chicago fans. But you're also dealing with completely different radio now, and if you don't change with it, you

won't get played. That's one thing Foster's definitely got his finger on."

The band also attributes much of the renewed success to its label relationship with Warner Bros., arranged through Azoff's Full Moon. "It's good to get on the road and meet promotion people who feel enthusiastic about the record. We felt that CBS had lost belief in the last couple of albums, and we wanted to be out of there as badly as they wanted us to leave," Seraphine says.

During its career upheaval of recent years, Chicago changed from a mainstream rock band to a mainstream pop band, from one show at Madison Square Garden to four shows at Westbury Music Fair, but still with a wide age range in its audience. A recent performance at the New Westchester Theatre revealed teenagers, beer-slugging college students, and young and middle-aged nine-to-fivers, blue and white collar.

"Adult contemporary airplay brings in our old audience and top 40 brings in the new people," Seraphine says. "People who grew up with us still like rock'n'roll, maybe not super hard-edged, but they still like to party."

## Pop Workshop

NEW YORK—With Rupert Holmes at the helm, ASCAP's first East Coast pop workshop begins here Sept. 14. Sponsored by the ASCAP Foundation, it will feature guest panelists from all phases of the music business.

Writers interested in applying for participation are requested to submit a cassette tape containing two original compositions and resume to: ASCAP Pop Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for tape entries is Aug. 27.

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## Industry Events

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

Aug. 29-31, **Video Software Dealers Assn. Conference**, Fairmont Hotel, Dallas.

Aug. 19-22, **Jack The Rapper** sixth annual Family Affair '82, Dunfey Hotel, Atlanta.

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

Sept. 8-11, **Billboard Talent Forum**, Newport Beach, Calif.

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

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

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

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

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

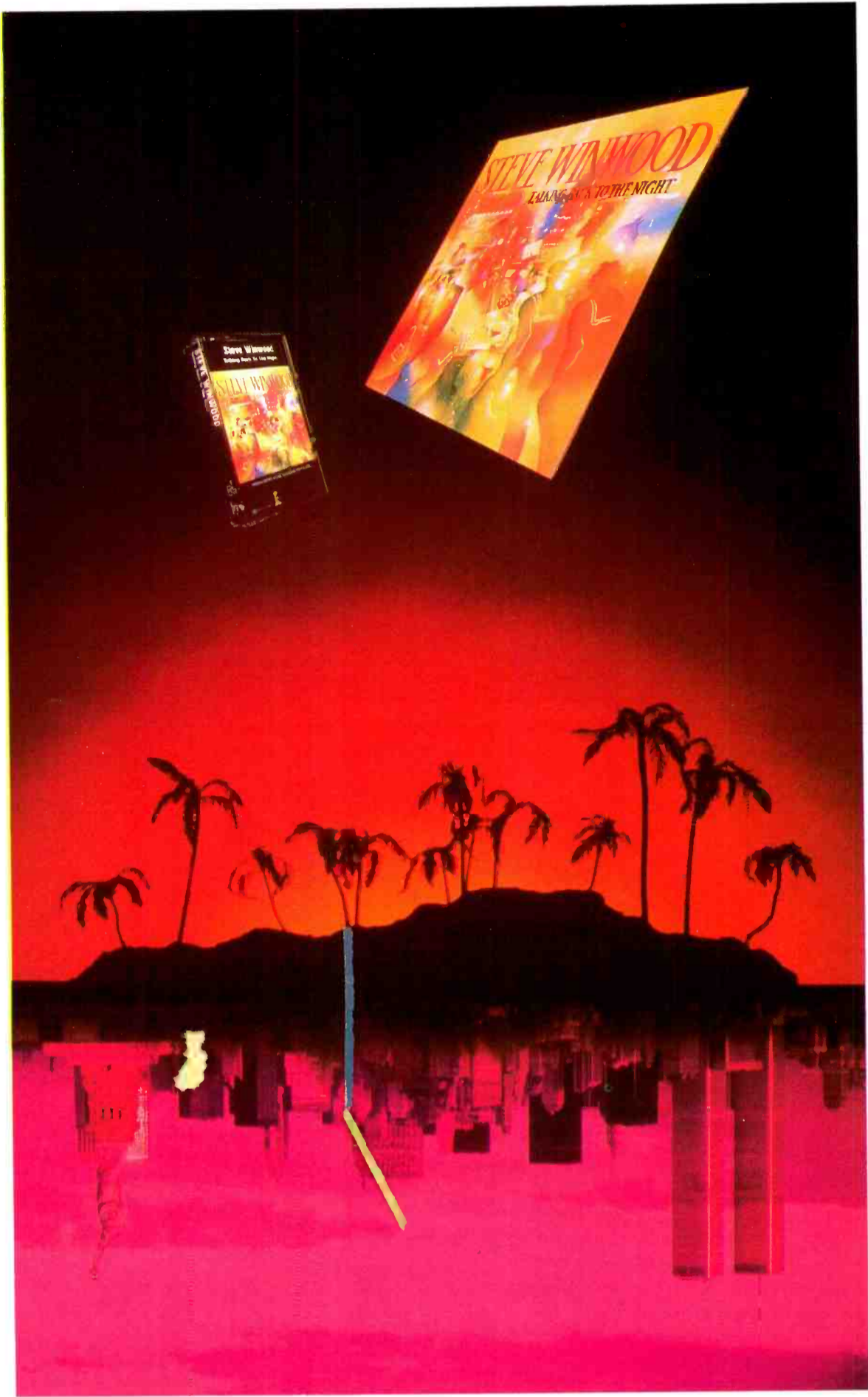
Oct. 28-31, **Neevollah International Festival**, Independence, Kan.

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

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.



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<i>Hard</i>	<i>#1 Most Added</i>	<i>Issue 7/16</i>
<i>Album Network</i>	<i>#1 Most Added</i>	<i>Issue 7/19</i>
<i>Cash Box</i>	<i>#1 Most Added</i>	<i>Issue 7/24</i>

**"No other debut  
lp this year has  
met with such  
immediate positive  
audience response,  
with the exception  
of Asia"  
Mike Wolf of WQFM**

**Features the hit single - "Don't Run My Life" B-6124**

**Produced by Neil Kinnon  
Management: Barry Taylor for the  
Olympic Entertainment Group, Limited.**



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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart		
1	6	1	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA	●	8.98		36	36	18	<b>RAY PARKER JR.</b> The Other Woman Arista AL 9590	IND	●	8.98	BLP 8	72	72	6	<b>STEVE WINWOOD</b> Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA	●	8.98			
2	9	2	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲			37	37	7	<b>APRIL WINE</b> Power Play Capitol ST 12218	CAP	●	8.98		73	74	21	<b>KARLA BONOFF</b> Wild Heart Of The Young Columbia FC 37444	CBS	●				
3	21	3	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA	●	8.98		41	7	7	<b>EDDIE MONEY</b> No Control Columbia FC 37960	CBS	●			131	3	3	<b>SOUNDTRACK</b> The Best Little Whorehouse In Texas MCA MCA 5343	MCA	●	8.98			
4	16	4	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL-7501 (Polygram)	POL	●	8.98		39	5	5	<b>KENNY ROGERS</b> Love Will Turn You Around Liberty LO 51124	CAP	●	8.98		120	2	2	<b>ARETHA FRANKLIN</b> Jump To It Arista AL 9602	IND	●	8.98			
5	6	5	<b>ROBERT PLANT</b> Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		40	8	8	<b>SOUNDTRACK</b> E.T. MCA MCA 6109	MCA	●	8.98		87	6	6	<b>X</b> Under The Big Black Sun Elektra EI-60150	WEA	●	8.98			
6	9	6	<b>THE STEVE MILLER BAND</b> Abracadabra Capitol ST 12216	CAP	●	8.98		41	13	13	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	●			77	77	26	<b>HUEY LEWIS AND THE NEWS</b> Picture This Chrysalis CHR-1340	IND	●	8.98			
7	7	7	<b>REO SPEEDWAGON</b> Good Trouble Epic FE 38100	CBS	●			46	13	13	<b>CHEAP TRICK</b> One On One Epic 38021	CBS	●			78	68	12	<b>RICHARD SIMMONS</b> Reach Elektra EI-60122	WEA	▲	10.98			
8	6	8	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA	●	8.98		45	6	6	<b>JOE JACKSON</b> Night And Day A&M SP-4906	RCA	●	8.98		79	78	13	<b>SQUEEZE</b> Sweets From A Stranger A&M SP-4899	RCA	●	8.98			
42	2	42	<b>THE GO-GO'S</b> Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98		44	21	21	<b>THE DAZZ BAND</b> Keep It Alive Motown 6004ML	IND	●	8.98	BLP 7	80	81	13	<b>QUEEN</b> Hot Space Elektra EI-60128	WEA	●	8.98			
11	9	11	<b>GENESIS</b> Three Sides Live Atlantic SD 2-2000	WEA	●	10.98		51	5	5	<b>ELVIS COSTELLO</b> Imperial Bedroom Columbia FC 38157	CBS	●			81	71	10	<b>SOUNDTRACK</b> Grease 2 RSO RS-1-3803 (Polygram)	POL	●	8.98			
13	14	13	<b>ORIGINAL CAST</b> Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	●	9.98	BLP 4	50	15	15	<b>MELISSA MANCHESTER</b> Hey Ricky Arista AL 9574	IND	●	8.98		82	82	5	<b>ADRIAN BELEW</b> Lone Rhino Island IL 9751 (Atco)	WEA	●	8.98			
12	10	23	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲		CLP 1	47	24	24	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2	83	83	6	<b>CHUCK MANGIONE</b> Love Notes Columbia FC 38067	CBS	●		BLP 70		
14	9	14	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	●	8.98		48	15	26	<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP-6-4892	RCA	●	6.98		84	84	22	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98			
14	12	41	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			49	10	10	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP-4896	RCA	●	8.98	BLP 3	85	85	45	<b>GENESIS</b> Abacab Atlantic SD 19313	WEA	▲	8.98			
19	7	19	<b>SOUNDTRACK</b> Rocky III Liberty LO 51130	CAP	●	8.98		58	8	8	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	●			96	4	4	<b>BILLY IDOL</b> Billy Idol Chrysalis CHR 1377	IND	●	8.98			
16	16	18	<b>THE MOTELS</b> All Four One Capitol ST-12177	CAP	●	8.98		62	8	8	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070	CAP	●	8.98		97	17	17	<b>PATRICE RUSHEN</b> Straight From The Heart Elektra EI-60015	WEA	●	8.98	BLP 19		
18	11	18	<b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	●	8.98	BLP 1	52	9	9	<b>GARY U.S. BONDS</b> On The Line EMI-America SO 17068	CAP	●	8.98		88	88	13	<b>NEIL DIAMOND</b> 12 Greatest Hits Vol. II Columbia FC 37938	CBS	▲				
43	3	43	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	CAP	●	8.98		57	15	15	<b>MISSING PERSONS</b> Missing Persons Capitol OLP 15001	CAP	●	4.98		89	89	41	<b>THE J. GEILS BAND</b> Freeze-Frame EMI-America SO-17062	CAP	▲	8.98			
21	10	21	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND	●	8.98		54	12	12	<b>RICK JAMES</b> Throwin' Down Gordy 6005 GL (Motown)	IND	●	8.98	BLP 2	90	92	8	<b>KING CRIMSON</b> Beat Warner Bros. 1-23692	WEA	●	8.98			
20	11	20	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS	▲			60	13	13	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 14	174	2	2	<b>NICOLETTE LARSON</b> All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA	●	8.98			
21	17	55	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			56	16	16	<b>ELTON JOHN</b> Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	●	8.98		92	100	6	<b>JOHN WAITE</b> Ignition Chrysalis CHR 1376	IND	●	8.98			
22	22	9	<b>ROLLING STONES</b> Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA	●	8.98		61	6	6	<b>TED NUGENT</b> Nugent Atlantic SD 19365	WEA	●	8.98		93	95	13	<b>ASHFORD &amp; SIMPSON</b> Street Opera Capitol ST-12207	CAP	●	8.98	BLP 6		
23	11	23	<b>FRANK ZAPPA</b> Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS	●			58	23	13	<b>.38 SPECIAL</b> Special Forces A&M SP-4888	RCA	●	8.98		94	94	16	<b>RAINBOW</b> Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL	●	8.98			
24	10	24	<b>LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA</b> Hooked On Swing RCA AFL1-4343	RCA	●	8.98		59	13	13	<b>STEVIE WONDER</b> Stevie Wonder's Original Musiquarium I Tamla 60021L2	IND	●	13.98	BLP 17	95	102	6	<b>BLOODSTONE</b> We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS	●		BLP 11		
26	10	26	<b>AIR SUPPLY</b> Now And Forever Arista AL 9587	IND	●	8.98		60	11	11	<b>KANSAS</b> Vinyl Confessions Kinsner FZ 38002 (Epic)	CBS	●			96	98	56	<b>THE GO-GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98			
27	14	27	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		65	6	6	<b>SOUNDTRACK</b> Star Trek II Atlantic SD 19363	WEA	●	8.98		103	3	3	<b>DAVE GRUSIN</b> Out Of The Shadows Arista/GRP 5510	IND	●	8.98			
28	5	28	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS	●			62	55	57	<b>FOREIGNER</b> 4 Atlantic SD 16999	WEA	▲	8.98		116	9	9	<b>AXE</b> Offering Atlantic SD 38-148	WEA	●	8.98			
30	7	30	<b>PETE TOWNSHEND</b> All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	●	8.98		75	3	3	<b>STEPHANIE MILLS</b> Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	●	8.98		99	99	71	<b>OZZY OSBOURNE</b> Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲	8.98			
29	15	29	<b>PAUL McCARTNEY</b> Tug Of War Columbia TC 37462	CBS	▲			80	2	2	<b>ZAPP</b> Zapp II Warner Bros. 1-23583	WEA	●	8.98		100	129	3	<b>SHOOTING STAR</b> III Wishes Virgin/Epic FE 38020	CBS	●				
30	9	18	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	●			73	6	6	<b>POINTER SISTERS</b> So Excited Planet BXL1 1055 (RCA)	RCA	●	8.98	BLP 24	101	104	43	<b>QUARTERFLASH</b> Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98			
31	18	31	<b>HAIRCUT ONE HUNDRED</b> Pelican West Arista AL 6600	IND	●	6.98		66	8	8	<b>RONNIE MILSAP</b> Inside RCA AHL1-4311	RCA	●	8.98		103	109	13	<b>HERB ALPERT</b> Fandango A&M SP-3731	RCA	●	8.98	BLP 57		
32	9	32	<b>GLENN FREY</b> No Fun Aloud Elektra EI-60129	WEA	●	8.98		67	13	13	<b>MARSHALL CRENSHAW</b> Marshall Crenshaw Warner Bros. BSK 3673	WEA	●	8.98		103	101	11	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine Epic FE 37193	CBS	●				
33	16	33	<b>VAN HALEN</b> Diver Down Warner Bros. BSK 3677	WEA	▲	8.98		68	22	22	<b>SCORPIONS</b> Blackout Mercury SRM-1-4039	POL	●	8.98		104	107	53	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 58		
48	2	48	<b>DONNA SUMMER</b> Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	▲	8.98		69	54	54	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98											
35	13	35	<b>SOUNDTRACK</b> Annie Columbia IS 38000	CBS	▲			76	7	7	<b>DAVID SANBORN</b> As We Speak Warner Bros. 1-23650	WEA	●	8.98	BLP 32										

\* Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

AUGUST 21, 1982, BILLBOARD



# Chartbeat

• Continued from page 6

16. "You Better, You Bet," The Who, Warner, # 18 pop.
17. "Think I'm In Love," Eddie Money, Columbia, # 19 pop.
18. "The Waiting," Tom Petty & the Heartbreakers, Backstreet/MCA, # 19 pop.
19. "A Life Of Illusion," Joe Walsh, Asylum, # 34 pop.
20. "Don't Let Him Know," Prism, Capitol, # 39 pop.
21. "Burning For You," Blue Oyster Cult, Columbia, # 40 pop.
22. "Stone Cold," Rainbow, Mercury, # 40 pop.
23. "No One Like You," Scorpions, Mercury, # 65 pop.

★ ★ ★

Jolly Roger: Zapp's "Dance Floor" (Warner) jumps to No. 1 on this week's black chart, nine months after group member Roger Troutman hit No. 1 r&b with a remake of "I Heard It Through The Grapevine." Brothers Roger and Larry Troutman co-wrote and co-produced the current Zapp smash; Roger also wrote Zapp's first hit, 1980's "More Bounce To The Ounce," which hit number two r&b.

It's not the first time a Warner Bros. artist has hit No. 1 r&b both solo and as part of a group. Larry Graham topped the chart in 1980 with "One In A Million You," five years after Graham Central Station hit No. 1 with "Your Love" (which was Warner's first No. 1 black single). And Chaka Khan has topped the r&b chart with "I'm Every Woman" and "What Cha' Gonna Do For Me," following a series of No. 1 hits with Rufus (though the group's were on another label—ABC, later MCA).

Roger, Larry Graham and Chaka Khan belong to a select group of artists who have hit No. 1 on Billboard's black chart both on their own and in a group. The others naturally include a raft of Motown acts: Diana Ross (Supremes), Lionel Richie (Commodores), Smokey Robinson (Miracles), Michael and Jermaine Jackson (Jackson 5) and Eddie Kendricks and David Ruffin (Temptations).

Still others: Teddy Pendergrass, both solo and as part of Harold Melvin & the Blue Notes, Ben E. King and Clyde McPhatter, both on their own and with the Drifters.

Alas, the news is not all good in Zapland. Despite its No. 1 ranking on the black chart, "Dance Floor" has yet to crack Billboard's Hot 100. The slow pop pickup shouldn't come as much of a surprise: Zapp's "More Bounce To The Ounce" peaked at 86 pop and Roger's "I Heard It Through The Grapevine" topped out at 79.

★ ★ ★

Fast Facts: The Go-Go's' second album "Vacation" (IRS/A&M), vaults to number nine in its second chart week, becoming the fastest-rising second album since Boston's "Don't Look Back" debuted in the top 10 in September, 1978.

• Paul McCartney's single "Take It Away" (Columbia) jumps to number 10 this week, becoming McCartney's 51st top 10 hit—his 18th apart from the Beatles. "Take It Away" is the followup to the No. 1 "Ebony & Ivory," marking the first time McCartney has scored back-to-back top 10 singles since his run with "Silly Love Songs"/"Let 'Em In"/"Maybe I'm Amazed" six years ago.

• America's single "You Can Do Magic" (Capitol), leaps 16 notches

to 27, in what may be the most surprising move of the week. Or of the year, for that matter. The group had only reached the Hot 100 once in the past six years, with a 1979 remake of "California Dreamin'" on American International. America had a string of six top 10 hits from '72 to '75 on Warner Bros., which is now engineering a similarly remarkable comeback for Chicago, formerly on Columbia.

• Kenny Rogers' single "Love Will Turn You Around" (Liberty) continues its steady climb to the top 10, jumping four points this week to number 14. But it's having curiously little effect on Rogers' album, which holds at number 39 for the second week. Since the album is still starred this may be just a temporary lull, but at this point anyway the LP is lagging far behind the single which is surprising given Rogers' past album action.

## M.S.I., Quality Set Distrib Pact

NEW YORK—M.S.I. Records has signed a deal with Quality Records of Canada where Quality will press and distribute product on the M.S.I. label in both Canada and the U.S. The current M.S.I. roster includes Hurricane Jones, Neeva, SVT, Monyaka, the Mutants, James Montgomery, and the Uptown Horns.

## AT HOUSE HEARING

# Vid Dealer Groups Urge: Keep 'First Sale' Doctrine

• Continued from page 3

a monopoly would "literally imperil the independent videocassette industry and its workers," and that such legislation would be "totally inconsistent with the purpose of the copyright laws. . . ."

Frank Barnako, president of the Video Software Dealers Assn. (VSDA), which represents more than 800 leading retailers throughout the country, urged the Congressmen to "analyze in detail the vital importance of the first sale doctrine to consumers and the thousands of small businesses which rent prerecorded videocassettes."

Barnako said it would be unnecessary to legislate such a change in the law, because in the free marketplace, if the movie companies wished to move into the retailer market, they are now free to do so. He added that the growth in the videocassette retailer business has been lucrative for the companies, but if they had the mandated right to control rentals or sales after the first sale, it would be as if "General Motors would want to control the rentals of their cars after they are sold to companies like Hertz or Avis," and also called repeal giving "the motion picture companies total monopolistic control over the videocassette industry," an industry that last year had sales approaching \$250 million.

If first sale was repealed as part of

the "Betamax Bill"—the retailers support the copyright infringement exemption for home consumers that is the core of the bill—then "90% (of the video software dealers) would go out of business or have to change their businesses radically," Barnako told the subcommittee.

The appearance of both spokesmen at the hearing was the first time that Congress has publicly heard first-hand from video dealers, who are adamant in their feeling that the first sale doctrine repeal section of the law would put them out of business. Since last March, when a similar proposal was introduced in the Senate by Sen. Charles Mathias (R-Md), thousands of video dealers across the country have formed ad hoc groups to protest the legislation, which was first suggested by the movie industry officials (Billboard, March 20).

"The studios," Barnako testified, "already have control over the distribution of their products; no rational justification can be offered for giving the motion picture companies the additional right to dictate how and when independent retailers will be allowed to rent the consumers the videocassettes they own."

The retailers also said they were opposed to the royalty provisions of the bill which would place a fee on cassette recorders and blank tape to compensate copyright owners.

# Rock'n'Rolling

• Continued from page 12

songs to hit the top of the LP charts, the Go-Go's are undoubtedly a pioneering act, whose music has a unique charm and ambivalence. Spawned from the angry Los Angeles punk milieu, and writing songs with a less than optimistic world view, the Go-Go's on record and in concert are as bubbly enthusiastic and happy a band as you are likely to find.

And how many acts could appear in their underwear, as the Go-Go's recently did on the cover of Rolling Stone, and still look so decidedly unexploited and wholesome?

"There is a dichotomy that goes on, that's been going on for a long time, using minor or sad music and then putting a light theme to it, or the opposite, using a happy kind of music and putting a dark theme lyrically into it," says Caffey.

"I suppose we look wholesome in

comparison to groups like Van Halen, with their partying and sex," says Valentine. "But we are not that way."

"We clean up our dressing rooms," jokes Caffey.

Do the Go-Go's feel that they are an inspiration to younger female musicians?

"We are a rock'n'roll band that happens to be female, but it starts making you see the other side of it when you realize the phenomenon," says Valentine. "There are girls trying to emulate us, and I think that's good, because it's an option of where to take their life they never considered before."

★ ★ ★

Though Robbie Krieger is about to release a solo album, he says being a founding member of the Doors "takes up a lot of my time."

## Bubbling Under The HOT 100

## Bubbling Under The Top LPs

- 201—LOW RAWLS, *Now Is The Time*, Epic FE 37488
- 202—STACY LATTISAW, *Sneakin' Out*, Cotillion 90002-1 (Atlantic)
- 203—VARIOUS ARTISTS, *Reggae Sunsplash '81*, Elektra EI-60035
- 204—PRODUCERS, *You Make The Heat*, Portrait ARR 38060 (Epic)
- 205—DAVE VALENTIN, *In Loves Time*, Arista/GRP 5511
- 206—OZONE, *L'I Suzy*, Motown 6017 ML
- 207—TORONTO, *Get It On Credit*, Network 60153 (Elektra)
- 208—BOBBY BLAND, *Here We Go Again*, MCA 5297
- 209—805, *Stand In Line*, RCA NFL1-8013
- 210—PIECES OF A DREAM, *We Are One*, Elektra 60142

101—DON'T THROW IT ALL AWAY, Stacy Lattisaw, Cotillion 47011 (Atlantic)

102—JUST AN ILLUSION, *Imagination*, MCA 52067

103—LAST NIGHT, *Stephanie Mills*, Casablanca 2352 (Polygram)

104—THE MESSAGE, *Grand Master Flash*, Sugar Hill 584

105—INSIDE OUT, *Odyssey*, RCA 13217

106—WAITING BY THE HOTLINE, *Deniece Williams*, Columbia 18-03015

107—FACES DANCES II, *Pete Townshend*, Atco 7-99989 (Atlantic)

108—AIN'T NOTHING LIKE THE REAL THING/ YOU'RE ALL I NEED TO GET BY, *Chris Christian*, Boardwalk 7-11-149

109—STRAY CAT STRUT, *Stray Cats*, EMI-America 8112

110—WHICH MAN ARE YOU, *Tommy Tutone*, Columbia 18-03015

# Lifelines

## Births

Girl, Sarah Anne, to Nancy and Jim Beaumont, July 25 in Cleveland. Father is special projects coordinator for the WEA Cleveland branch.

★ ★ ★

Boy, Max, to Susan and Michael Day, July 4 in Urbana, Ill. Father is member of Columbia group Champaign.

★ ★ ★

Girl, Lane Marie, to Marla and Leon Reeder, July 14 in Urbana, Ill. Father is member of Columbia group Champaign.

★ ★ ★

Twin girls, to Joshua and Cher Feigenbaum, Aug. 10 in New York. Father is president of MJI Broadcasting, producers of Rock Quiz Radio Syndication.

★ ★ ★

Girl, Samantha Ann, to David and Laurie Wolfert, July 18 in New York. Father is writer/producer for the Entertainment Co.

★ ★ ★

Girl, Devon Leigh, to Fara and Jerry Love, July 24 in New York. Father is president of Hello Love, a production, management, publishing firm; mother is former production assistant for Joel Diamond and Buddha Records.

★ ★ ★

Boy, Patrick Sean, to Mary and Kevin Lavelle, July 30 in El Monte, Calif. Mother is in management at the El Monte Music Plus outlet; father is a cable tv production coordinator.

★ ★ ★

Girl, Catherine Angeline, to Mary and Joe McElhone, July 21 in Philadelphia. Father is singer/songwriter for Skypiece Records.

## Marriages

Joel A. Cherry to Melissa K. Smith, Aug. 6 in Atlanta. He is partner in the law firm of Katz, Weissman & Cherry and is the manager for the Dregs, Bertie Higgins and Cameo.

★ ★ ★

Irma Caldera to John Hall, July 24 in Claremont, Calif. She is in management at the Chino, Calif. Music Plus outlet.

## Deaths

John W. Coltrane Jr., 17, of injuries in an automobile accident, Aug. 7 in Canoga Park, Calif. The bass-playing son of the late saxophonist John Coltrane, he had been working with his mother, Alice, and his brothers, Ravi and Oran, in a family jazz quartet which made its debut July 31 at UCLA's Royce Hall.

★ ★ ★

Carl Smith, 69, of cerebral hemorrhage, July 29 in Honolulu. He was an MCA distributor and former CBS rep.

★ ★ ★

Gene Roland, 60, Aug. 11 at home in Manhattan of cancer. The trumpeter, trombonist, composer-arranger was best known for his work for Stan Kenton band in the 1940s and '50s. He also did freelance arranging work for Lionel Hampton, Charlie Barnet, Claude Thornhill, Artie Shaw and Harry James.

# TOP LPs & TAPE

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POSITION 106-200

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
130		3	URIAH HEEP Abominog Mercury SRM 1-4057 (Polygram)	POL		8.98	
106	91	41	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98	
102	NEW ENTRY		THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	CBS			
108	108	44	POLICE Ghost In The Machine A&M SP 3730	RCA	▲	8.98	
109	112	10	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA	▲	8.98	
110	110	40	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲		
111	115	49	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 21
112	59	10	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA	▲	8.98	BLP 16
122	69		BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
114	93	7	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS			
115	114	14	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 66
116	63	36	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98	
176	2		EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
118	64	30	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	
119	119	30	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98	
120	121	6	STEEL PULSE True Democracy Elektra EI-60113	WEA		8.98	
121	111	10	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 62
122	124	7	NAZARETH 2 X S A&M SP 4901	RCA		8.98	
123	NEW ENTRY		TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	CBS			
124	79	27	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS	●		
125	86	12	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
126	126	7	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
127	90	20	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
128	117	11	HEART Private Audition Epic FE 38049	CBS			
129	118	45	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98	
130	125	74	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 17
131	134	23	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 20
132	105	10	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98	
148	2		WARREN ZEVON The Envoy Elektra EI-60159	WEA		8.98	
134	136	10	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA	▲	8.98	
135	135	4	SOUNDTRACK Tron Columbia SM 37782	CBS			

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	139	6	CHERYL LYNN Instant Love Columbia FC 38057	CBS			BLP 61
137	138	4	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP		8.98	CLP 33
138	132	89	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲		
139	140	22	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	BLP 18
140	142	69	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	IND	▲	8.98	BLP 63
141	141	73	QUINCY JONES The Dude A&M SP 3721	RCA	▲	8.98	BLP 65
142	113	29	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS			
143	133	48	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	
144	146	50	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98	
145	2		SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA		5.98	
146	147	5	BLACK UHURU Chill Out Island IL 9752 (Atco)	WEA		8.98	
154	429		PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
148	150	8	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS			
149	149	50	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲		
150	145	24	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA	●	14.98	
151	151	45	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 67
152	155	23	THIRD WORLD You've Got The Power Columbia FC 37744	CBS			
153	123	12	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98	
161	8		KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
155	158	23	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 66
156	143	16	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
157	137	10	BLONDIE The Hunter Chrysalis 1384	IND		8.98	
158	169	96	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
159	159	5	STEVE FORBERT Steve Forbert Nemperor ARZ 37434 (Epic)	CBS			
160	162	12	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
161	166	3	MERLE HAGGARD Big City Epic FE 37593	CBS			
162	NEW ENTRY		RANDY MEISNER Randy Meisner Epic FE 38121	CBS			
175	3		JOSIE COTTON Convertible Music Elektra EI-60140	WEA		8.98	
164	153	15	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS			
165	168	3	SYLVIA Just Sylvia RCA AHL1-4312	RCA		8.98	
166	NEW ENTRY		THE BUS BOYS American Worker Arista AL 9569	IND		8.98	
167	167	39	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98	
168	170	6	SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	BLP 72

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	106	19	DENIECE WILLIAMS Nicy ARC/Columbia 37952	CBS			BLP 34
170	160	20	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL	●	8.98	BLP 26
183	2		SPYS Spys EMI-America ST 17073	CAP		8.98	
172	177	15	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
173	163	6	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
174	156	6	THE CRUSADERS WITH B. B. KING AND THE ROYAL PHILHARMONIC ORCHESTRA Royal Jam MCA MCA 2-8017	MCA		12.98	BLP 43
175	173	16	HANK WILLIAMS, JR. High Notes Elektra EI-60100	WEA		8.98	CLP 6
176	128	8	STEELY DAN Gold MCA MCA 5324	MCA		8.98	
177	178	9	PETE SHELLY Homosapien Arista AL 6602	IND		8.98	
178	164	9	D TRAIN D Train Prelude PRL 14105	IND		8.98	BLP 30
179	179	21	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	BLP 37
180	165	8	707 Mega Force Boardwalk NB 1-33253	IND		8.98	
181	152	16	JUNIOR J Mercury SRM-1-4043 (Polygram)	POL		8.98	BLP 38
182	181	14	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSO RX 1-3099 (Polygram)	POL		8.98	
183	171	43	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	
184	185	38	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
185	NEW ENTRY		JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	
186	186	2	JIMMY CLIFF Special Columbia FC 38099	CBS			
187	187	49	TRIUMPH Allied Forces RCA AFL1-3902	RCA	●	8.98	
188	189	39	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
189	190	2	FRANK MARINO Juggernaut Columbia FC 38023	CBS			
190	NEW ENTRY		STANLEY CLARKE Let Me Know You Epic FE 38086	CBS			
191	184	49	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98	
192	172	17	THE TEMPTATIONS Reunion Gordy 6098GL (Motown)	IND		8.98	BLP 27
193	182	16	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS			
194	180	9	LARRY GRAHAM Sooner Or Later Warner Bros. BSK 3668	WEA		8.98	BLP 15
195	188	9	RANDY CRAWFORD Windsong Warner Bros. 1-23687	WEA		8.98	BLP 39
196	193	9	FRANKIE MILLER Standing On The Edge MMS/Capitol ST 12206	CAP		8.98	
197	197	20	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	
198	198	17	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98	
199	192	91	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98	
200	127	20	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	25
Alabama	47, 130
Alan Parsons Project	19
Aldo Nova	124
Herb Alpert	102
April Wine	37
Ashford & Simpson	93
Asia	3
Atlantic Starr	139
Axe	98
Adrian Belew	82
Black Uhuru	146
Blondie	157
Bloodstone	95
Blue Oyster Cult	164
Karla Bonoff	73
Bow Wow Wow	172
Bus Boys	166
Cameo	170
Cars	167
Rosanne Cash	114
Charlene	200
Cheap Trick	42

Chicago	13
Eric Clapton	182
Stanley Clarke	190
Clash	20
Jimmy Cliff	186
Joe Cocker	126
Elvis Costello	45
Josie Cotton	163
John Cougar	4
Randy Crawford	195
Marshall Crenshaw	67
Crosby, Stills & Nash	8
Crusaders	174
D Train	178
Dazz Band	44
John Denver	155
Neil Diamond	88, 199
Duran Duran	160
Sheena Easton	188
Larry Egart	24
Eye To Eye	132
Roberta Flack	112
Fleetwood Mac	1
A Flock Of Seagulls	26
Dan Fogelberg	149
Jane Fonda	41
Steve Forbert	159
Foreigner	62
Frank Barber Orchestra	153
Aretha Franklin	35
Glenn Frey	72
Gap Band	17

Gary U.S. Bonds	52
Genesis	10, 85
Go-Go's	9, 96
Larry Graham	194
Dave Grusin	97
Sammy Hagar	119
Merle Haggard	161
Haircut One Hundred	189
Daryl Hall & John Oates	143
Heart	127
Huey Lewis And The News	177
Human League	48
Billy Idol	86
Iron Maiden	127
Isley Brothers	107
Jermaine Jackson	185
Joe Jackson	43
Bob James	72
Rick James	54, 140
Al Jarreau	104
Joan Jett	31
David Johansen	89
Elton John	56
Quincy Jones	141, 173
Journey	21
Judas Priest	27
Junior	181
Kansas	60
Kid Creole And The Coconuts	154
King Crimson	90
Kool And The Gang	151

Krokus	197
Nicolette Larson	91
Little River Band	191
Loverboy	14, 184
Cheryl Lynn	136
Melissa Manchester	46
Chuck Mangione	83
Frank Marino	116
Paul McCartney	29
Randy Meisner	162
Men At Work	50
Frankie Miller	196
Stephanie Mills	63
Ronnie Milsap	66
Missing Persons	53
Eddie Money	38
Motels	16
Eddie Murphy	117
Nazareth	122
Willie Nelson	12, 111
Annie	55, 121
Olivia Newton-John	183
Stevie Nicks	69
Ted Nugent	57
One Way	178
Jeffrey Osborne	49
Ozzy Osbourne	99, 110, 193
Ray Parker, Jr.	36
Pat Metheny Group	115
Teddy Pendergrass	123
Pink Floyd	147
Robert Plant	5

Pointer Sisters	65
Police	108, 158
Quartertash	101
Queen	80
Rainbow	94
REO Speedwagon	7, 138
Kenny Rogers	39, 137
Rolling Stones	22, 144
Roxy Music	109
Royal Philharmonic Orchestra	106
Patrice Rushen	87
David Sanborn	70
Scorpions	68
Pete Shelly	177
Shooting Star	100
Richard Simmons	78
Simon And Gartunkel	150
Ricky Skaggs	103
Soft Cell	118, 145
SOUNDTRACKS:	
Best Little Whorehouse In Texas	74
Dreamgirls	11
E.T.	40
Grease 2	81
Rocky III	15
Soup For One	168
Star Trek II	61
Tron	135
Split Enz	156
Rick Springfield	84
Spys	171

Squeeze	79
Billy Squier	18, 113
Steel Pulse	120
Steely Dan	176
Steve Miller Band	6
Stray Cats	31
Donna Summer	34
Survivor	2
Sylvia	165
Temptations	192
Third World	152
Toto	30
Pete Townshend	28
Triumph	187
Jethro Tull	198
Tommy Tutone	142
Uriah Heep	105
Vangels	129
Van Halen	33
John Waite	92
War	131
Kim Wilde	125
Deniece Williams	169
Hank Williams Jr.	175
Steve Winwood	71
Stevie Wonder	59
Zapp	64
Frank Zappa	



## REGISTER OF COPYRIGHT

Ladd Urges Tough Stance  
In Home Taping Battle

By JOHN SIPPEL

LOS ANGELES—Attendees at one of the largest dinner meetings of the California Copyright Conference left the Wednesday (11) event buzzing about what a staunch, well-informed proponent of the music copyright force has in Register of Copyright David Ladd.

Ladd was most candid. He warned that the industry must better outfit itself to win out against the pro-home taping forces. Ladd was encouraging to the extent that he stated several important sources on Capitol Hill had informed him that the April House hearings here showed copyright holders doing a much improved job of supporting their position.

Ladd stated that 48 hours after the appeals court decision was handed down, the pro-home tapers had mounted an enormous legislative public relations campaign. "It will take a minor miracle to slow it down," Ladd commented.

Creative foes of home taping have a difficult task ahead because they must document economic harm, a most difficult task, Ladd explained. "Economic harm is bizarre," Ladd added. He cited such problem areas as proving potential market and the value of a work today and tomorrow.

"Tell me, what is the harm in home audio taping?" is a question often asked by the Washington sons, Ladd said.

"What is harm really? That is not clear. Any copy is harm. What are expected revenues? You must show people going out of business. Are the number of home copies exceeding the manufactured copies?" Ladd queried. "This has become a consultants' bonanza. How does home video taping really affect videocassette sales and rental?"

Ladd pointed up the precedential global impact of changes in U.S. audio and video taping on the remainder of the world. Because this country still provides such a monstrous chunk of world royalties, the legislative and judicial developments here are being watched closely worldwide.

Cable tv show entrepreneurs are attacking copyright and creative elements on their screens, accusing them of depriving the public of their works. Ladd singled out the cable firms, stating they were really getting a free ride, while others were paying heavy royalty dues.

Ladd said he felt that home taping advocates would even use the Copyright Royalty Tribunal to slow up legislative action.

## NAB Elects Edward Fritts President

WASHINGTON—Edward Fritts has been elected president of the National Assn. of Broadcasters, to succeed retiring Vince Wasilewski. He was elected by the joint board of directors in a 24-20 vote that spurned a search committee recommendation for Don Thurston.

Fritts, who was on leave from his second term as NAB board chairman, is the 19th president of the association that represents 5,200 radio and tv stations. He took an indefinite leave of absence to run for the presidency July 23 and had also resigned from the search committee, which

later recommended Thurston.

The special meeting vote by the joint board in Chicago is a vindication of Fritts' controversial moves to gain the presidency and also confirms that the search committee's role—Fritts was chairman before he stepped down—was not seen as a final determinant by the organization's Joint Board members.

The NAB president-elect, 41, like the defeated Thurston, is a broadcaster, and operates eight small market radio stations in Arkansas, Kentucky, Louisiana and Mississippi, but unlike Thurston, is looked upon by insiders as a man who can work with the big networks as well as the smaller broadcasters. Conversely, opponents of Fritts felt that his election would mean more of a pro-network stance by the powerful trade group.

## 'Post-Walkman' Study Planned

• Continued from page 3

"We think it (the new study) will show the same tradeoff that has been going on for the last 20 years," Wayman told the subcommittee.

The ARRC spokesman reiterated his opinion that decline in record sales is due to the recession, the growing competition from video products, a decline in the growth rate of the teenage population, the smaller number of newer hit acts, low quality control of records and piracy and counterfeiting.

He also challenged some of the figures in the WCI study—quoting his industry's statistics—that the Warner estimated purchases of blank cassettes were "overstated." He said that the estimates were 20% larger than reported sales to all users, including those bought by business for non-music use, which were not part of the survey.

BILL HOLLAND



POP PROS—A dapper looking Billy Joel gives his phone number to Gary U.S. Bonds following Bonds' recent show at the Bottom Line in New York.

## Sony Getting Into Software

• Continued from page 3

any titles the company would introduce. "We've licensed some product, but we're not trying to be a major supplier."

And Sony does not plan to become a studio itself. "We're looking for material already done that's not being marketed. There are no plans to finance our own productions."

## Inside Track

CBS Records' massive lay-offs (story, page 1) included the following executives: at Epic, Portrait & Associated Labels, **Bill Freston**, vice president of merchandising; **Paris Eley**, vice president of black music and jazz promotion; **Al Gurewitz**, vice president of national promotion; **Win Wilford**, vice president of black publicity; **Charles Kaplan**, associate director of a&r; **Gordon Anderson**, director of national promotion. At Columbia Records: **Chip Denigris**, vice president of sales; **Arnold Levine**, vice president of advertising and creative services; **Ken Sassano**, director of West Coast marketing; **Hope Antman**, vice president of press and information; **Tom Van Gessel**, vice president Columbia Record Productions. Also, producers **Jack Gold** and **Bert DeCouteaux** now operate on an independent basis. In a shift of responsibilities, **Don Van Gorp** is named vice president of national accounts out of Chicago, from vice president of regional marketing. Meanwhile, word is that onetime CBS Minneapolis/Cleveland/New York branch manager **Bob Jameson**, now on Dick Asher's staff as a veep, moves to Australia Sept. 1 in a key executive post.

Watch for **Mel Ilberman** to ankle his CBS Songs post as veep/general manager for **PolyGram** in a key post reporting to **prexy Guenter Hensler**. . . . **Track** found **Dick Etlinger**, onetime RCA, Motown and Casablanca Records' business affairs exec, in Stockton, Calif., girding for the fall semester at the **Univ. of the Pacific**, where he starts as associate professor of music management/business. Dean of the Conservatory of Music there is **Carl Nosse**.

**Camelot Coup:** Stark's retailing veep **Larry Mundorf** spearheading a chainwide drive to create interest in select music. Camelot stores in the future will set up a permanent area in each of the 130 outlets nationwide devoted to promising pop. Displays will center around a huge wall plaque, which in the first month will feature the new **Michael Stanley** album. Stores hope to tie in closely in areas where MTV is piped in. In about 30 secondary and tertiary areas, where Camelot stores dominate, **Joe Bressi** is assisting Mundorf in establishing strong ties with radio to bulwark the attempt to break more lesser-known, worthwhile acts.

**Expect a major retail chain to announce the opening of the first of a string of video-only locations.** . . . **Vestron** chairman **Austin Furst** says the independent video supplier has halted negotiations with CBS-Fox. **Furst was hinted for CBS-Fox prexy, but says "we feel it makes more sense for us to remain an independent." The deal would have made Vestron part of CBS/Fox.** . . . As if the **pro-drug paraphernalia group hasn't had enough headaches recently**, a bill was reactivated that increases the penalty for selling such merchandise to minors and sent to the **California Senate** last week. The proposal of **Assemblyman Richard Floyd** (Dem-Lawndale) would make it a misdemeanor, punishable by a year's imprisonment.

**Record Bar Convention Crumbs:** **Becky Dunn**, supervisor based in Charlotte, won the first supervisor of the year award, along with the **Bertha Bergman** memorial award as businesswoman of the year. Other Record Bar bests of the year accoladed: **Bruce Levy**, Ft. Myers, Fla., manager; **Fayetteville, N.C.**, store; **Jerry Restaino**, Virginia Beach, and **David Baker**, Mobile, tied for best new manager; **Pickwick's Rick Manus** tied with CBS' **Randy Allen** for best label rep; and **Vince Delap**, Iowa City,

merchandise.

**Artist awards** were: **Police** winning both best artist and album; **Go-Go's**, new act; **Tommy Tutone**, best kept secret by write-in; and **Geffen** and **Columbia** tied for label of the year. . . . Acts appearing in **Hilton Head** were **Alabama**, **Johnny Van Zant Band**, **Marshall Crenshaw** and **Translator**. . . . **Special Products Buyer Reade White-Spinner** corralled 45 different manufacturers for a mini-convention-exhibit area, replete with a number of giveaways. **Arista's Clive Davis** was unable to keynote the convention Sunday (8).

**Sick Call:** Industry vet **Dave Wynshaw**, video sales chief at **Pickwick** in Miami, recuperating from a heart attack at N. Miami General Hospital.

**Nat Weiss** and **Lynda Emmon** hosted a surprise birthday bash for **CBS Records Group prexy Walter Yetnikoff** Wednesday (11) in New York. Among the gifts was a blood pressure gauge to "hold his pressure down and his bottom line up."

Another station that was to have been an affiliate of the now "postponed" ABC Superadio satellite format service, **WQSR (formerly WKTK) Baltimore**, is going ahead with local plans which parallel some of ABC's format ideas, according to new p.d. **Waylon Richards**. He describes the contemporary format as positioned "between the total AC of 92 Star (WYST) and hard B-104 (WBSB)." Richards came from **WPGC** Washington. . . . **Jessie Bullet**, who used to program **KPRI** San Diego and **WLUP** Chicago and has more recently been consulting stations, is the new p.d. at **KIQ/KRST Colorado Springs**. Bets are that the AOR veteran will be rockin' the AC KIQ harder.

Edited by JOHN SIPPEL

## Back Track

*30 years ago this week:* **Frank Sinatra** moved from MCA to the **William Morris** agency. . . . **RCA** revived the **Bluebird** LP line at \$2.95 list. . . . **June Valli** signed to do the tv "Hit Parade." . . . **Robbins Music** and **Hill & Range** were tied at the half-way point of 1952 as U.S. publishers getting the most songs recorded. . . . **Sherm Feller** joined **WLAW**, Boston.

*20 years ago this week:* **Mercury's Irv Green's father, Al**, founder of **National Records**, died. . . . **Houston's H.W. Daily Co.** added rackjobbing to its distribution facility. . . . **Cameo-Parkway Records** staged its annual promo man's meet in Philly with **Baltimore's Bernie Block**; **Cleveland's Johnny Musso**; **Chicago's Bob Monaco**; and **Buffalo's Chuck Young** among those attending.

*10 years ago this week:* **The Robert Stigwood Organisation** was coming with its own RSO label in the fall. . . . **Twenty-three year veteran Sam Passamano** moved to L.A. as MCA Records Coast regional chief. . . . **Former Chicago jazz DJ Sid McCoy** joined **Don Cornelius' "Soul Train"** entourage as warmup/announcer for the tver. . . . **Porter Wagoner** and **Dolly Parton** signed **BMI** writers' pacts. . . . **Matthew E. Ricketts**, chairman of **Chappell**, died as did **Germany's Ralph Maria Siegel**.

## Concert Business Off In Summer

• Continued from page 1

He adds that he has never been more stringent about deposit requirements than he has this summer. The firm requires 50% of the artist's performance fee in advance for an indoor attraction, and 100% for an outdoor event. "We've become extremely selective about our buyers."

**Jerry Ade**, a partner in **Norby Walters Assoc.** here, says the ticket slump is seriously impacting his ability to package the "marginal" act.

"There's no question that the economy is affecting us, and we've never had to fight as hard as we're doing today to promote less established performers," he observes. "You can feel the resistance from the buyers and the consumers. They're sticking with the name acts."

**Ade** says that he is packaging fewer arena concerts with multiple acts this year and is concentrating on presenting headline talent in 7,000-15,000 venues. "Instead of charging a \$15-\$17 ticket price, we're doing

more indoor dates in the \$9-\$12 range. It's much more feasible."

**Hailey**, of the **Halsey** firm, notes that generally speaking, "It's cheaper today to do two shows in a smaller hall than one in a larger facility, so we're asking our buyers to use their judgment. They may feel more comfortable booking a show into a 3,000-4,000-seater and then adding a second show if the first one sells out instead of booking an 8,000-9,000-seater at the outset."

**John Huie**, a vice president of **Frontier Booking** here, acknowledges the trickiness of the situation. In the case of the **Go-Go's**, which launched its fall tour Wednesday (11) in **Fresno, Calif.**, he says the group could have played an 8,000-seat arena but chose to perform at the **Amphitheatre** on the **Cal State** campus. The venue accommodates 6,000 persons.

"My expectations are more realistic today," he says, "and I'm giving promoters credit that they know their marketplace. The **Go-Go's** can fill 3,000-seat halls, but they're not

ready for the 16,000-seat arenas. So we investigated alternative sites as we booked the tour."

At the **International Talent Group** here, which represents 22 acts, president **Wayne Forte** says he is advising acts to play multiple nights at smaller venues. "I'd rather do that than scale down the **Garden** at 12,000 seats," he says. "Kids aren't into vibing on arena shows anyway, and a lot of the newer music acts feel the same way about performing in them." He urged more promoters, agents, managers and artists to consider well-packaged bills, noting that a good support act can mean the difference between a hit show and a bath.

"Let me tell you how bad it is," concludes **Ron Delsener**, promoter of the **1982 Dr Pepper Music Festival** here. "In the past history of the Festival, we always sold out in advance. This year we're selling about 1,300 tickets at the door to each show. And do you know why? Because they save a dollar on Ticketron costs."



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no tape-induced level variations from one reel of 456 to another or within a single reel.

No other brand of tape undergoes such rigorous testing. And as a result no other brand offers you the reliable consistency of Ampex Tape.

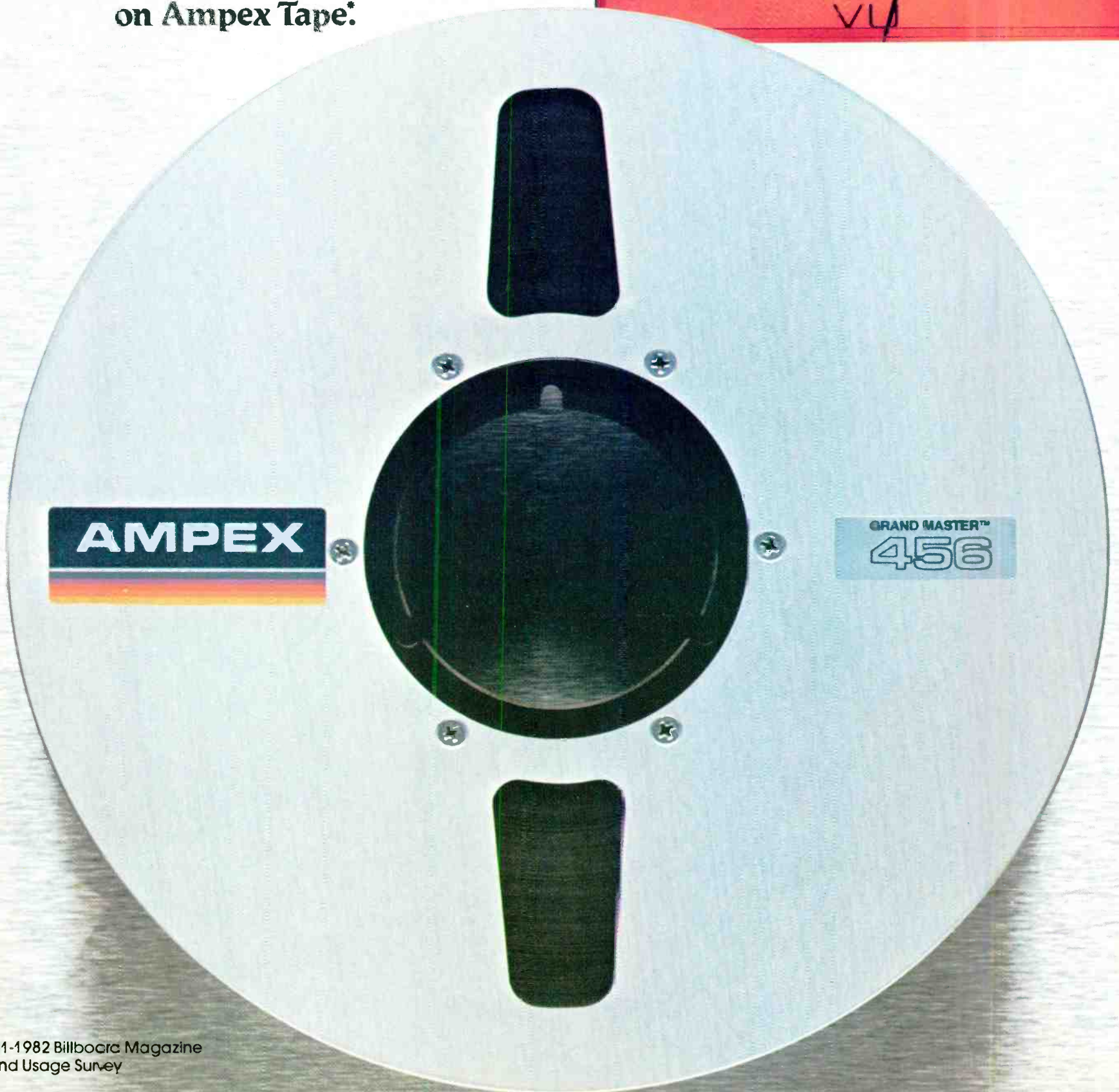
A consistency that lets you forget the tape and concentrate on the job.

Ampex Corporation, Magnetic Tape Division  
431 Broadway, Redwood City, CA 94063  
(415) 367-4463

## AMPEX

Ampex Corporation • One of The Signal Companies 

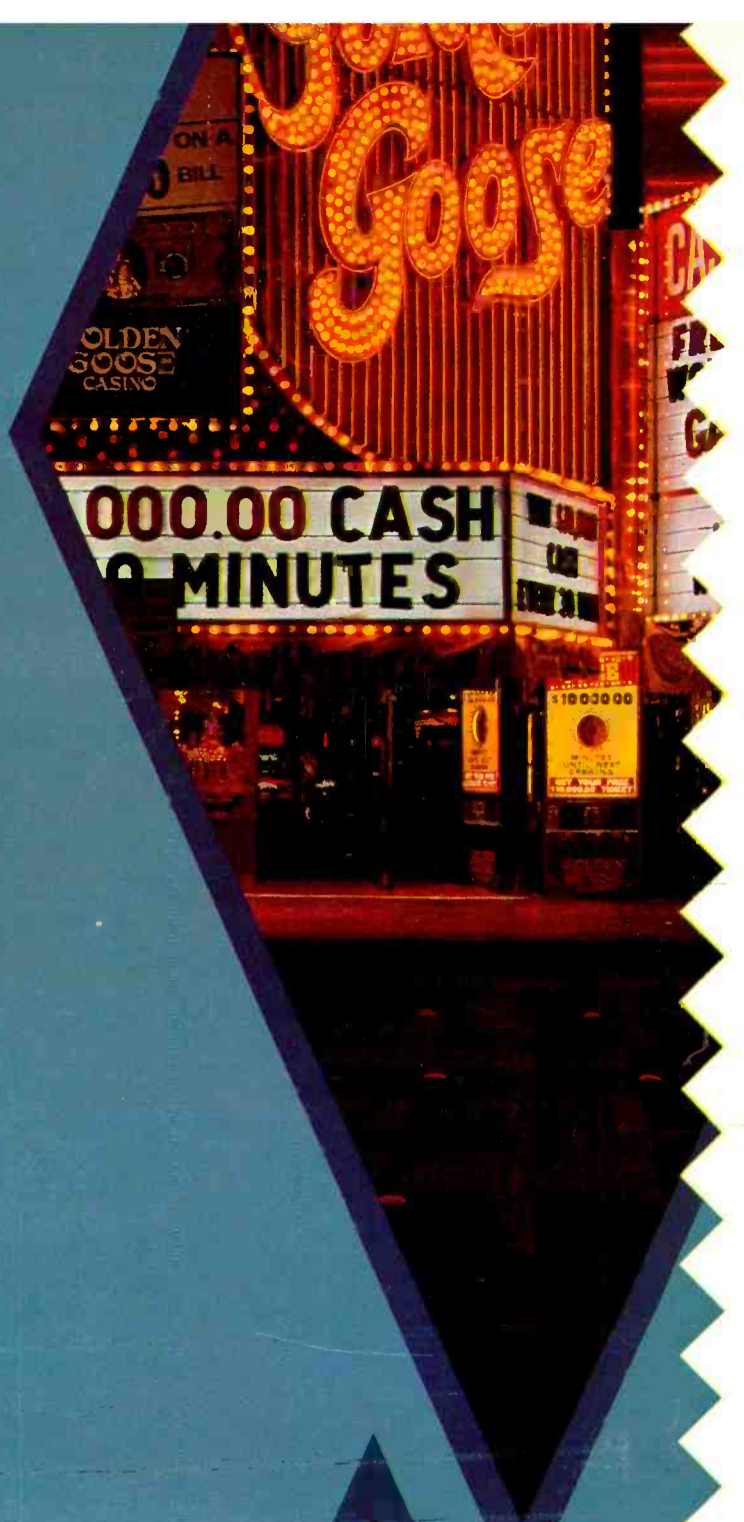
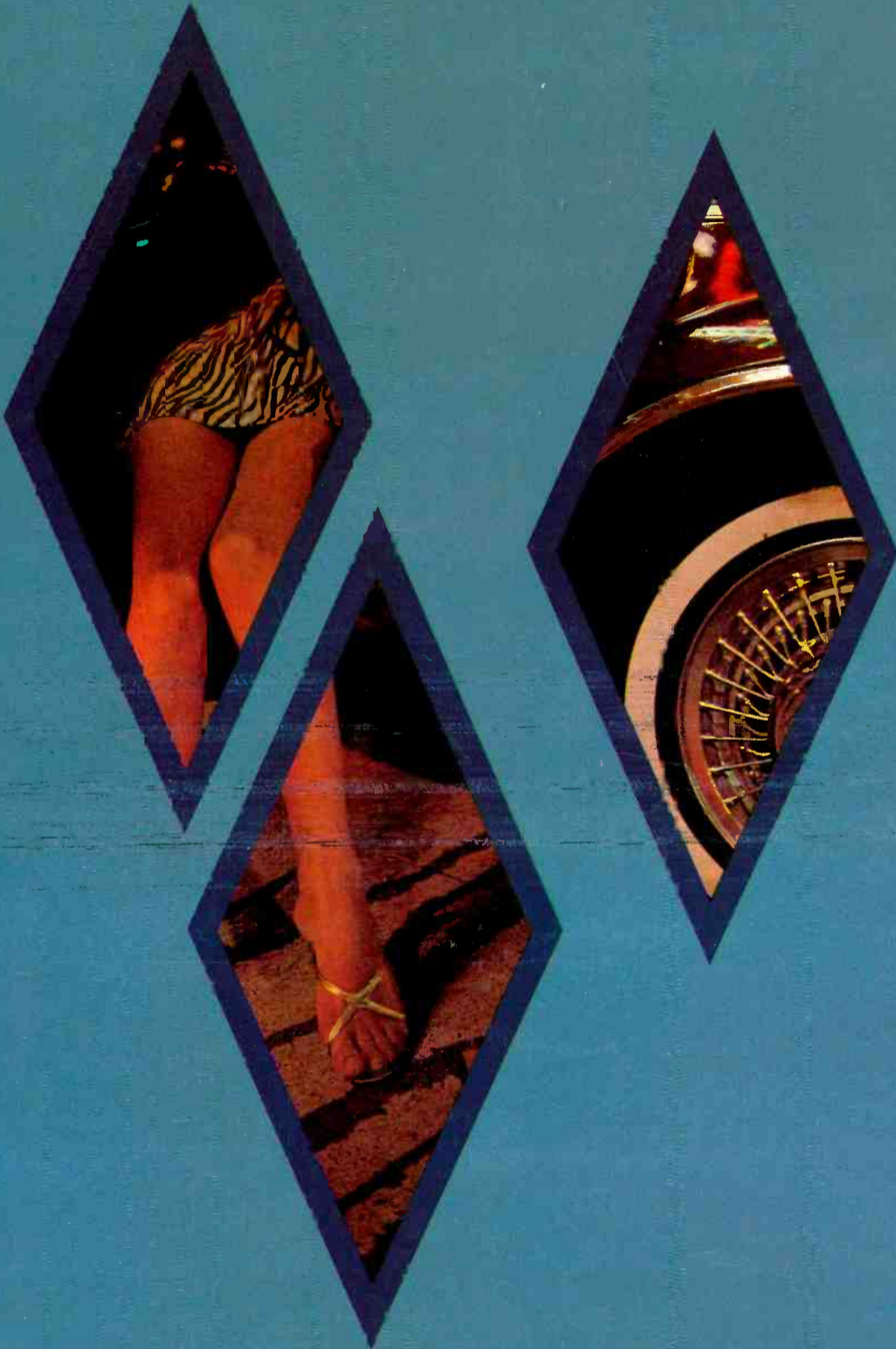
**4 out of 5 Professionals Master on Ampex Tape.\***



\*1981-1982 Billboard Magazine  
Brand Usage Survey



# BAD COMPANY



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# ROUGH DIAMONDS

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