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NEWSPAPER

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Oct. 23, 1982 • \$3 (U.S.)

Ad Pressure Still On For Older Radio Demographic

By DOUGLAS E. HALL

NEW YORK—Ongoing evidence that advertisers on radio continue to seek older listeners (with all the attendant programming implications) comes in the form of the latest figures from rep companies.

Blair Radio, for example, notes that 33% of its national ad buys for

the first nine months of this year specified ages 25-54, a 5.7% increase in this demographic over comparable 1981.

Similar news originates from McGavren Guild, which reports 27% of its buys are 25-54, up 4% from last year. Torbet Radio says this demographic is up to 33.4% from 30.9% in 1981.

These companies disseminate such data to the stations they represent, which is a not-so-gentle hint telling management that selling national advertisers is easier if programming is adjusted to catch more of these older listeners.

This pursuit generally means that stations will concentrate on familiar, conventional, soft records in compiling playlists. Shunned are new acts, new music and anything which rocks too hard.

Program directors have for some time been talking about "blowing off teenagers." The new figures offer strong support for this attitude. Tor-

(Continued on page 78)

FBI Nabs 10 In Tape Sweep

By SAM SUTHERLAND

LOS ANGELES—Federal agents here are claiming a major victory against alleged Latin cassette and 8-track tape counterfeiters, as a result of early morning raids Wednesday (13) which yielded 10 arrests and the confiscation of tapes, raw materials and duplicating equipment estimated at \$1 million-plus in total value.

Any convictions arising from

(Continued on page 78)

CBS Records To Close Plant In Terre Haute

By IRV LIGHTMAN

NEW YORK—The CBS/Records Group will close its manufacturing facility in Terre Haute, Ind. at the end of the year.

The company expects to save \$5 million in annual operating costs, but sustains a one-time, pre-tax charge to income of approximately \$11 million in its third quarter. The closure will put 1,250 people out of work.

Although corporately viewed with a rose-colored tint, the action mirrors declining unit sales volume for the company and for the industry in general. Third quarter revenues for CBS/Records Group showed a 21% decline (separate story, page 9), while income went into the red, in part because of the Terre Haute move.

CBS will be left with two U.S.

(Continued on page 78)

RETAIL FOLLOWUP

Labels Mull Separate Cassette Price Tests

By IS HOROWITZ

NEW YORK—At least five record manufacturers are reported planning marketing probes of their own to check the validity of recent tests showing prerecorded cassette sales soaring in response to reduced retail prices.

The tests, run by four retail chains in selected stores during the month of August, claimed dramatic increases in the sales of cassettes offered at \$2 under regular shelf or special prices. Results were disclosed at NARM's recent retail advisory board meeting in Houston (Billboard, Oct. 16).

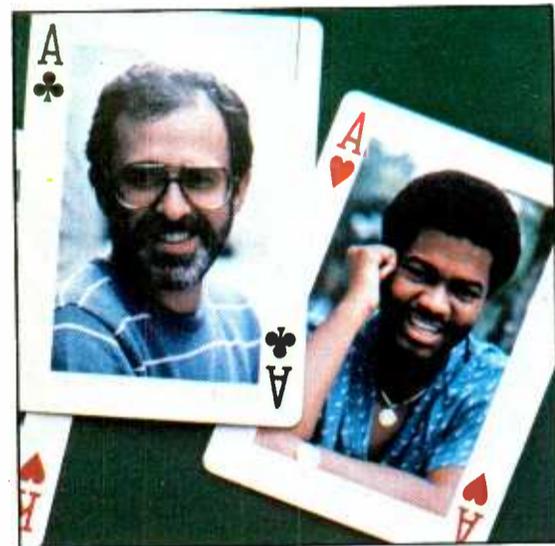
One of the test participants, John Marmaduke of Hastings Books & Records, says five companies, including WEA, indicated to him last week that they are studying the retailer results and that they are individually mulling more carefully structured tests to quantify relationships between price and sales volume.

Marmaduke's positive results, showing cassette unit increases of 59% against the prior month's sales in the test location, were largely echoed by the other three chains mounting tests at the same time: Stark/Camelot, Tower and Flip Side. In all cases, store prices of disk product were maintained at usual levels.

Store executives readily admit that their tests did not meet tight research standards, and that the results are subject to interpretations that differ in detail, although all insist that sales increases were significant and unexpectedly high.

Comparing results between chains is difficult, since methodology varied. Jim Bonk of Stark/Camelot, for instance, notes that his percentage increases were calculated on dollar volume, while the other chains tallied unit advances.

(Continued on page 78)



EARL KLUGH AND BOB JAMES ARE A WINNING PAIR ON TWO OF A KIND—Two of a Kind (SMAS-12244), the second album collaboration by instrumental aces Earl Klugh and Bob James (the duo's first album sold more than 500,000 units), is winning hands everywhere. Featuring six refreshing compositions by James and Klugh, this Tappan Zee Records production sparkles on records and high quality XDR cassettes from Capitol.

(Advertisement)

• **COMPETITIVE BROADCASTERS** find the monthly Birch Report increasingly valuable as their need for immediate feedback on programming decisions intensifies. An update on the service's progress appears on page 20, together with August/September ratings for 16 markets.

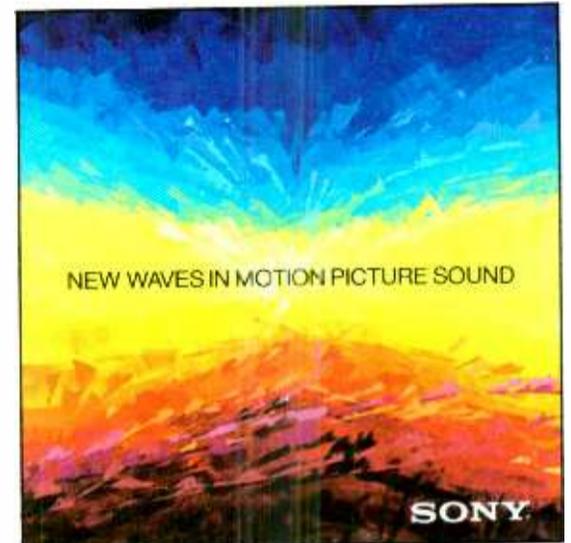
• **RETAIL EXPLOITATION** of the annual Grammy awards, the upcoming "Gift Of Music" test in various markets and the Compact Disc's U.S. potential were among key topics aired at NARM's recent retail advisory board meeting. Full reports appear on pages 16-17.

• **THE VIDEO INDUSTRY** came up for "agonizing reappraisal" at last week's International Tape/Disc Assn. meeting in Cannes. In particular, the problems of overproduction, piracy and undercapitalized, inexperienced distributors and retailers were probed. Page 3.

• **STATION RATINGS** will certainly change in various markets when Arbitron applies its Differential Survey Treatment to Hispanic listeners, but how dramatically? First results will show up in the winter books. Page 18.

• **DEVELOPING TECHNOLOGY** as it impacts upon the professional recording business will receive extensive analysis at this weekend's Audio Engineering Society convention in California. The organization's own areas of interest are said to be expanding, and the conclave will reflect this, too. Page 3.

• **VIDEO RETAILING** represents a formidable challenge for established record and tape dealers, many of whom have employed a "toe-in-the-water" approach. But California's Music Plus decided to go all-out with a software-only store in Los Angeles. The results are profiled on page 30.



SONY DOES IT AGAIN AT THIS YEAR'S A.E.S. SHOW, SONY'S MASSIVE EXHIBIT CENTERS AROUND A DIGITAL AUDIO THEATRE. A THEATRE OF THE FUTURE, ENGINEERED TO EXCITE THE SENSES AND STRETCH YOUR IMAGINATION. SO JOIN US AT THE DISNEYLAND HOTEL OCTOBER 23-27, SANTA ROSA SUITE, IN THE BONITA TOWER, AS WE LIFT THE VEIL ON THE FUTURE. A FUTURE THAT IS UNQUESTIONABLY SONY. (Advertisement)

(Advertisement)



ONE WAY
WILD NIGHT
MCA-5369

Contains the single "Wild Night"

BILL SUMMERS & SUMMERS HEAT
SEVENTEEN
MCA-5367

Contains the single "Seventeen"

IMAGINATION
IN THE HEAT OF THE NIGHT
MCA-5373

Contains the single "Music And Lights"

ALICIA MYERS
I FOOLED YOU THIS TIME
MCA-5361

Contains the single "I Want To Thank You"

FRONT PAGE "NEWS"
ON MCA RECORDS
AND CASSETTES

MCA RECORDS
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20 NUMBER ONE HITS ON ONE AMAZING RECORD!



SHE LOVES YOU • LOVE ME DO • I WANT TO HOLD YOUR HAND
CAN'T BUY ME LOVE • A HARD DAY'S NIGHT • I FEEL FINE
EIGHT DAYS A WEEK • TICKET TO RIDE • HELP! • YESTERDAY
WE CAN WORK IT OUT • PAPERBACK WRITER • PENNY LANE
ALL YOU NEED IS LOVE • HELLO, GOODBYE • HEY JUDE • GET BACK
COME TOGETHER • LET IT BE • THE LONG AND WINDING ROAD

PRODUCED BY GEORGE MARTIN

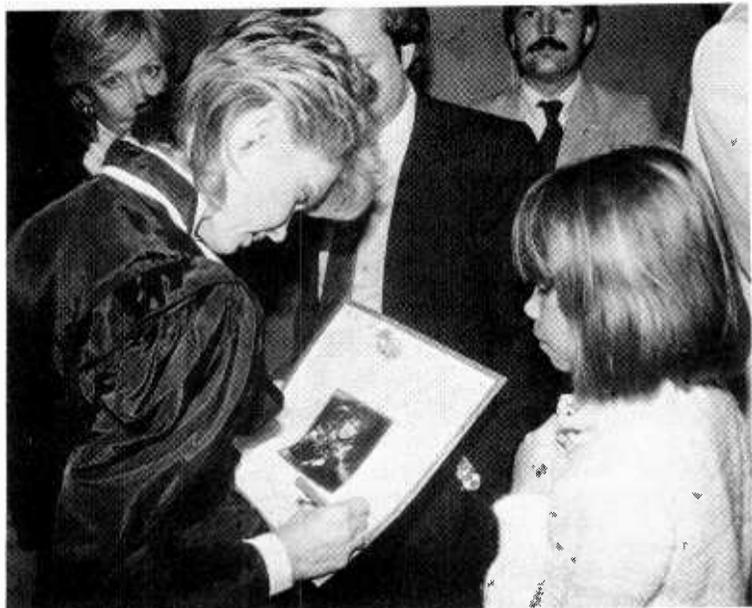


© 1982 CAPITOL RECORDS, INC.

ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL



MARKETING MEMO: MULTIPLE POINT-OF-PURCHASE MERCHANDISING ITEMS, NATIONAL TELEVISION AND RADIO ADVERTISING CAMPAIGNS



LIVVY LIVE—Olivia Newton-John autographs a program for a young fan following her recent opening night show at the Universal Amphitheatre in Universal City, Calif. See review, page 33.

Attendance Holds Steady For Country Music Week

By KIP KIRBY and CARTER MOODY

NASHVILLE—Though the revelry seemed somewhat more subdued this year than at past DJ Conventions, the 57th annual Grand Ole Opry Birthday Celebration generated plenty of activities for the 3,000 registrants who flooded into Music City for the nine-day event. It ended Sunday (17).

This attendance figure held even with 1981 registrations, reflecting no major increase. The same was also

true of this year's Talent Buyers Seminar, which attracted 515 attendees to the expanded five-day event.

Billboard's expanded coverage of Country Music Week appears on pages 55-64.

As always, the focus was on radio, as more than 25 country stations participated in the FICAP/Opry-sponsored national broadcast link-up live from the lobby of the Opryland Hotel. Additionally, 115 stations aired daily 90-second "hotline reports" through 30 states and overseas. This marked the third year for the hotline service; though there were 10 fewer stations carrying the feed than last year, an Opry spokesperson noted that more major-market radio stations were involved this time.

Highlights of the week included triumphs by Alabama, Ricky Skaggs and Janie Fricke on the annual CMA Awards Show Monday (11), with Lefty Frizzell, Roy Horton and Marty Robbins being inducted into the Country Music Hall Of Fame during the live telecast.

The Welk Music Group scored a clean sweep when it was named country publisher of the year at both BMI's and ASCAP's annual awards banquets.

Speaking at the CMA's 24th annual membership meeting Thursday

'AN AGONIZING REAPPRAISAL'

ITA Looks Hard At Video Future

By LAURA FOTI and MICHAEL WAY

CANNES—The second annual International Tape/Disc Assn. (ITA) home video seminar was considerably less euphoric than last year's event, being mainly what ITA executive vice president Henry Brief termed "an agonizing reappraisal."

Billboard's report from Vidcom, which began Friday (15) in Cannes, will be published next week.

"We've learned how in one year our industry has gone from a period of shortage to one of a glut on the marketplace," Brief commented in summing up the numerous panels and speeches of the Oct. 13-14 event here.

The keynote speaker, Winton Wynn of Time, opened the seminar with an appraisal of the European economic climate, setting the pace for panels that discussed overproduction of video hardware, high inventories and declining profits, increasing piracy, profusion of dealers and distributors who are undercapitalized and inexperienced, and new technologies that will pose new threats to the home video industry.

But there was some good news as well. The same technologies that threaten home video—cable tv, DBS and pay-per-view—also offer new

opportunities for programmers and hardware manufacturers, as well as new ways for the European population to have more access to programming.

Said Brief, "This is still a tremendous growth industry, yet to reach its full potential. Sales in all areas are climbing. Our industry is not immune to intense competition, to the entry into it of hundreds, even thousands who add little except confusion. We have to learn by trial and error.

"There are no concrete solutions, but we did shed light here on the problems and ways of beginning to

deal with them. There is no reason to despair. Our industry is experiencing growing pains, not a terminal disease."

Reports from Mackintosh Consultants of Britain, hardware manufacturers ITT, Grundig and Philips, and tape producer BASF point to what John Bird of Mackintosh described as "a fast moving business with big growth prospects" through to the end of the decade.

"But there will be a downturn in the European video business by 1990, if not sooner, due to cable tv," he said, estimating that by that time

(Continued on page 86)

CBS Set To Demonstrate Home Dubbing 'Spoiler'

By IRV LIGHTMAN

NEW YORK—More precise details on how CBS' home taping "spoiler" system works (Billboard, Oct. 2) have come to light as the label prepares to demonstrate the concept in Europe this week.

CBS will receive initial trade feedback on what it officially terms a "copyright protection device" via a joint CBS/British Phonographic Industry meeting in London Tuesday (19) and, two days later, at IFPI in Paris.

Developed by the CBS Technology Center here, the device is conceded by the company to require legislative action, since it relies on a detector/inhibitor circuit that must be installed in recorders. CBS hopes that stringent views on home taping in Europe will realize such legislative momentum there first.

The demonstration will be spearheaded by Dick Asher, deputy president and chief operating officer of the CBS/Records Group, and staffers from the CBS Technology Center.

While broad information on how the system works has been made known, an internal memo distributed to CBS label personnel here last week sheds deeper technological light on it. "Code detection has been made highly reliable," the memo states. "It works equally well when attempting to copy records or tapes being played back on low quality equipment. In addition, detection cannot be defeated by placing low priced filters at the input to the cassette recorder. Removal of the anti-copy IC from the cassette player renders the cassette's record function inoperative."

Precisely how this all works involves a two-part system: pre-coding the master program material, and detecting coded material in order to inhibit recording. This combination makes the record-mode inoperative when coded program material is played.

"The original program material is pre-coded in the recording studio," the memo continues. "Here a benign code is added to the master tape. The code is within the audio band and is maintained through all conventional signal processes. Both records and pre-recorded cassettes will contain the code, as well as the AM and FM broadcasts of the program material. The coded signal is virtually impossible to hear, even during A/B comparison listening tests using the master tapes. Also, it provides virtually no audible degradation of the music program.

"A detector/inhibitor circuit must be placed in all cassette players. It

(Continued on page 12)

Court Bars Beatles Video

NEW YORK—Attorneys for Apple Corps Ltd. obtained a temporary restraining order Thursday (14) from a Federal judge barring MGM/UA Entertainment from marketing and distributing "The Compleat Beatles," a two-hour home video documentary produced by the film arm of Delilah Books.

Judge Milton Pollack issued the preliminary restraining order in Federal District Court here enjoining MGM/UA, Delilah Films, Delilah Communications, Stephanie Bennett, Archive Film Productions, Patrick Montgomery, and Ingram Book Co. from the "commercial exploitation" of the "Beatles" trade name and logo.

Neil Aspinall, general manager of Apple Corps, which has

(Continued on page 84)

12 Dismissed At Chrysalis

LOS ANGELES—Chrysalis Records last week terminated 12 U.S. staffers, leaving a domestic workforce of 55. But the label denied reports that it was negotiating with CBS to switch to branch distribution. Its posture last week was that it "is and always will be" independent.

The cuts hit every department, with marketing losing three staffers; publishing, promotion and publicity each losing two; and creative services and a&r each losing one. Among the senior executives who were dismissed were Roland Young, vice president of creative services; Gary Marks, merchandising manager; Stephen Shmerler, director of marketing; and Jimmy Sellers, promotion director.

The label holds that this was its

(Continued on page 6)

vision) and satellite transmissions. Also planned are workshops on live entertainment reinforcement, enhancement of audio for visual applications, and computer and calculator applications for audio.

Billboard's Pro Equipment & Services section is expanded this week to coincide with the 1982 AES convention. Pages 38-54.

On the minds of conventioners, too, will be continuing developments in digital technology. Exhibitors and visitors alike will be addressing themselves not only to the state of the art of the technology, but also to the continuing disparity between hardware and software, and the affordability of the equipment in

AES Focus: 'Audio In A Changing World'

By RADCLIFFE JOE

NEW YORK—"Audio In A Changing World" is set as the focus of the 72nd convention of the Audio Engineering Society (AES), which gets under way Saturday (23) at the Disneyland Hotel, Anaheim, Calif. The event runs through Wednesday (27).

Specifically, the convention will cover what chairman Robert Trabue Davis terms "our expanding areas of interest." Among these are acoustics and sound reinforcement, magnetic and disk technology, signal processing and studio design.

The AES meet will also seek to come to grips with developing technologies in such areas as stereo broadcasting (AM, FM and tele-

the current economy. Digital equipment remains a high ticket item, with prices ranging from around \$25,000 to \$800,000 for the machines.

Among those manufacturers displaying their digital products at AES will be Mitsubishi, Soundstream, Studer, JVC, 3M, Sony and Neve Electronics.

Although digital will be the word on the lips of many conventioners, there will still be an overwhelming amount of analog equipment on display. Many manufacturers are convinced that mitigating factors will conspire to slow digital's growth, and that the market will continue to be favorable for analog equipment manufacturers, at least for a few more years.

Close to 200 exhibitors will be showing their products. They include Sony, Panasonic, 3M, BASF, JVC, Cerwin-Vega, Agfa-Gevaert, Mitsubishi, JBL, Sansui, Altec-Lansing, Yamaha, as well as newer companies with innovative products.

In addition to digital and analog recording equipment, state-of-the-art products ranging from the latest in blank tape formulations to speakers, microphones, amplifiers, noise reduction systems, equalizers, sound mixers and headphones will be shown.

With pre-registrations nearing the 1,000 mark, AES organizers are expecting this convention to break records. Davis believes that close to 7,000 people will attend.

OCTOBER 23, 1982, BILLBOARD

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Capitol Suing U.S. Government Label Claims It Overpaid 1972 Taxes By \$1.5M

LOS ANGELES—Capitol Records is suing the federal government in Federal District Court here, claiming it overpaid the IRS \$1,584,047 for 1972 corporate tax in June, 1977.

Joined by Thorn EMI North American Holdings Inc. and Capitol Industries-EMI Inc. as plaintiffs, the complaint contends that the IRS erroneously and illegally assessed the tax amount. Capitol claims the U.S. failed to allow a tax refund attributable to investment credits under sections 38 and 46-48 of the 1954 IRS Code for qualified investment in certain master tapes placed in service after Dec. 31, 1961. The suit claims master tapes are property which qualifies for investment credit.

The Capitol group paid \$3,274.01 in taxable 1972, the court filing claims. Capitol's group investment credit limitation for the 1972 taxable year, determined pursuant to section 46(a)(3) of the code as applicable to the 1972 taxable year, is \$1,702,130,

of which \$118,083 has been used and \$1,584,047 is available to be used. Court records show Capitol's claimed qualified investment in master sound tapes for 1968-1970 were as follows: 1968—\$8,305,685; 1969—\$12,506,194; 1970—\$7,422,819.

Based upon those figures, the complaint claims the plaintiff is entitled to an investment credit of \$1,976,429 of which \$92,579 was allowed or allowable in the taxable years prior to 1972, \$1,584,047 is allowable as investment credit carryover to the 1972 taxable year, and \$299,803 is allowable as investment credit carryover to subsequent taxable years.

The filing goes on to list qualified investment credit of sound records for 1971 through 1975 as follows: 1971—\$14,958,560; 1972—\$11,265,475; 1973—\$19,562,990; 1974—\$20,092,076; 1975—\$16,209,872.

The five years, it is claimed, would entitle the plaintiff to a credit of \$6,232,587, a portion of which is allowable as a carryback to 1972, if not

fully absorbed by 1968-70.

Capitol filed its 1972 income tax return in December, 1972, with the statutory period for assessment of 1972 tax extended to Dec. 31, 1976, the filing alleges. The group claimed it overpaid \$1,584,047 in June, 1977, the filing concludes. **JOHN SIPPEL**

CISAC Passes Resolutions On Rental, Cable

By MIKE HENNESSEY

ROME—The 33rd Congress of the Confederation of Societies of Authors and Composers (CISAC) closed here Oct. 8 with the passing "in principle" of resolutions on record rental, cable broadcasting and the issue of remuneration of authors and composers (Billboard, Oct. 16).

The record rental resolutions, one aimed specifically at the situation in Japan and a second couched in general terms, came at the end of a report by Yasushi Akutagawa, chairman of JASRAC, who said that there were now 1,300 shops renting records in Japan, most of them carrying stocks of 3,000 to 4,000 records.

Akutagawa spoke of the draft bill, providing for licensing of records to renters, which had been submitted to the Japanese parliament on Aug. 13. He said it afforded protection to the owners of the musical copyrights, to the producers and to the performers. It was not, however, entirely satisfactory, he added, because it offered protection only for a term of one year from the date of the record's going on sale in Japan.

The bill requires approval by the copyright owner or licensee before a commercial recording may be offered for rental. Such approval, of course, would be contingent upon agreement to a negotiated fee or royalty.

(Continued on page 74)



Billboard photo by Chuck Pulin
IT'S HARD TO SAY GOODBYE—Members of the Who acknowledge cheers of fans last week at Shea Stadium in New York, where the group performed two shows on a farewell American tour. Scores of fans were treated by paramedics on opening night when pushing and shoving erupted at the foot of the stage, but published reports of a major riot were downplayed by Shea and city officials.

Executive Turntable

Record Companies

Dr. Werner Vogelsang, president of PolyGram Record Operations International and a PolyGram group vice president, is taking an early retirement.

He will leave at the end of this year, having "requested to be relieved of his responsibilities for health reasons." Vogelsang, 57, has been with the PolyGram group since 1968 and president of PolyGram Record Operations International since 1980. . . . Arista Records has appointed three new directors in New York. **Randy Hock** is named director of national promotion marketing; **Steve Rubin** is upped to director of field marketing; and



Hock



Rubin

Peter Manian has been promoted to director of financial analysis. Hock will continue as the label's associate director of national AOR promotion. Rubin was Arista's national marketing manager for three years. Manian previously served as senior financial analyst.

Steve Rowland is named director of new talent at A&M Records, Los Angeles, moving up from a&r coordinator. He's been with the label four years. . . . **Bernardo Garza Hernandez** has joined Caytronics Records Corp. as director of marketing and sales. . . . **David St. John** is promoted to southern regional promotion manager for PolyGram Records. His post as the label's Atlanta local promotion manager goes to **Steve Smith**, formerly local sales representative and local merchandiser in Atlanta. . . . **Phil Balsam**, branch manager for CBS Records in Hartford for nine years, has resigned from the company.

Publishing

Judy Stakee is upped to professional manager and executive assistant to **Billy Meshel**, chief operating officer for the Arista Music Publishing Group. She was an associate professional manager.

Video/Pro Equipment

Alive Video has appointed **Carolyn Pfeiffer**, head of Alive Films, to the board of directors, and has named **Bob Emmer** vice president of business affairs. They are based in Hollywood. . . . **Guy Spellman** joins Reeves Sound Shop in New York as marketing director. He was a marketing consultant for Inner City Broadcasting and worked for CBS Records for nine years.

Related Fields

Ted Ashley is elected vice chairman of the board of Warner Communications Inc. The former Warner Bros. head rejoins the company in New York on a full-time basis. . . . **Joseph Helminski** is promoted to executive vice president and general manager of WEA Manufacturing's Specialty Records Corp. division. He was Specialty's general manager. . . . **Marie Ratliff** will direct advertising and publicity for the group Alabama as the new vice president of MAF Advertising in Nashville. She was country chart director for Record World magazine. . . . Sony Consumer Products Division has named **Ed Adis** senior vice president of sales. He was vice president of sales. Also, **Dick Komiyama**, formerly vice president of consumer video marketing, becomes senior vice president of the Video Products Division. And **Hiro Kato** is promoted to senior vice president of Sony's Audio Products Division. He had been vice president of consumer audio products. In other Sony appointments, **John Briesch**, formerly national sales manager for the company's high fidelity products, is named vice president, consumer audio sales and marketing, and **Osamu Naka** is promoted to vice president, Betamax sales and marketing. He was vice president of the Hi-Fi Products Division. The executives will be based in New York. . . . The new vice president of the Columbia Pictures Pay Cable & Home Entertainment Group is **Chase Carey**. He was director of financial planning. . . . **Marcie Gorman** moves to WCI in New York as assistant, corporate communications, from Warner Bros. Records, where she was an executive assistant for talent. . . . International Talent Group in New York has appointed **Joel Peresman** agent; **Deborah Carr** office manager; and **Kathy Gallagher** administrative assistant.

'GIFT' CASSETTE TESTED

Word Planning New Projects

By CARTER MOODY

NASHVILLE—Word Records and Music, anticipating a turnaround in sales for the fourth quarter, is gearing up projects which include "Gift Of Music" ploys, new print product, kids' records, Value-Album discounts, new distribution deals and a heavy schedule of new releases.

Utilizing Christian bookstores' innate strength as gift-oriented retail outlets, Word will test a gift cassette line of 10 titles, priced at \$8.98. NARM's "Gift Of Music" campaign is being adapted to the company's own "Giftable" promotions, including posters, banners, co-op ad slicks and radio spots and an artist-video "gift" promotion to be tested in about 50 bookstores.

The gift tapes are pre-packaged and shipped in decorative cardboard boxes about the size of a hard-back book, with the tape visible in-

side a center cut-out. Shrink-wrapped with the boxed tapes are gift cards.

A counter display has been designed to hold all 10 titles face-out, and various headers will help draw attention to the cassettes in different areas of a Christian bookstore. "We're using the potato chip principle," says Rob Dean of Word's Waco, Tex. marketing division. "You place the product in different parts of the store to increase sales."

He explains that a "Last Minute Gift Ideas" header works with a display near the cash register; NARM's "Give The Gift Of Music" logo is in the record/tape bins; "Gift Cassettes, Surprising and Meaningful, Under \$10" announces their pres-

(Continued on page 69)

Kahn Tells Delco Why He Skipped AM Stereo Tests

By DOUGLAS E. HALL

NEW YORK—Delco, the radio manufacturing arm of General Motors, may not have included Leonard Kahn's AM stereo system in tests just completed in conjunction with WIRE Indianapolis, but the Kokomo-based company has doubtlessly not heard the last of the Long Island City entrepreneur.

In a five-point letter dispatched to Delco chief engineer Pat Recupito Thursday (14), Kahn outlines the reasons that he did not submit the Kahn-Hazeltine system for testing.

Basically, he says he didn't think he had a chance of winning. He charges Delco with a "past display of bias," noting filings with the FCC from Delco that supported Magnavox and Motorola. He also accuses Delco of spearheading a campaign to head off his AM stereo application with the FCC several years back with the formation of the National AM Stereo Committee. Kahn says that, after two years, this committee spent one night testing AM stereo using Motorola employees to make a subjective judgment.

Kahn also complains that "cost is Delco's deciding factor. We believe

that cost is not the only criterion. AM stereo provides an opportunity to upgrade AM radios. We believe the public will pay the price of three or four movie tickets to have a better radio."

Kahn further argues that had he submitted his system for testing to Delco and it won, he could be open to antitrust charges from developers of losing systems. He says such a view was given credibility by GM lawyers who declined to grant him immunity from being a co-defendant should GM be sued. Some observers see this argument as a threat by Kahn that he might file an antitrust suit.

Kahn also offers that "the AM broadcasting industry is in a better position than Delco to judge which system is best."

The just-concluded Delco tests wound up with an examination of the Harris system. The firm had previously tested Motorola and Magnavox. Delco is expected to complete evaluation of the test data by the end of November, when it will report to the five GM car divisions and its truck wing.

NAB To Move '83 Confab To San Francisco

WASHINGTON—The National Assn. of Broadcasters is planning to move its 1983 radio programming conference to San Francisco. The event was originally scheduled for Dallas-Ft. Worth.

The change is said to be the wish of confab steering committee chairman Gary Stevens of Doubleday Broadcasting, who believed that the Texas airport location would be a mistake. He also wants to add a major rock act to the talent line-up; presently scheduled is Barbara Mandrell.

The annual event, which drew 2,100 to New Orleans last month, will be headquartered in San Francisco at the Westin St. Francis, downtown. The NAB is also expected to utilize the Hyatt (Union Square) and Sir Francis Drake hotels to house attendees. Dates are the same as originally scheduled for Texas: Aug. 28-31.

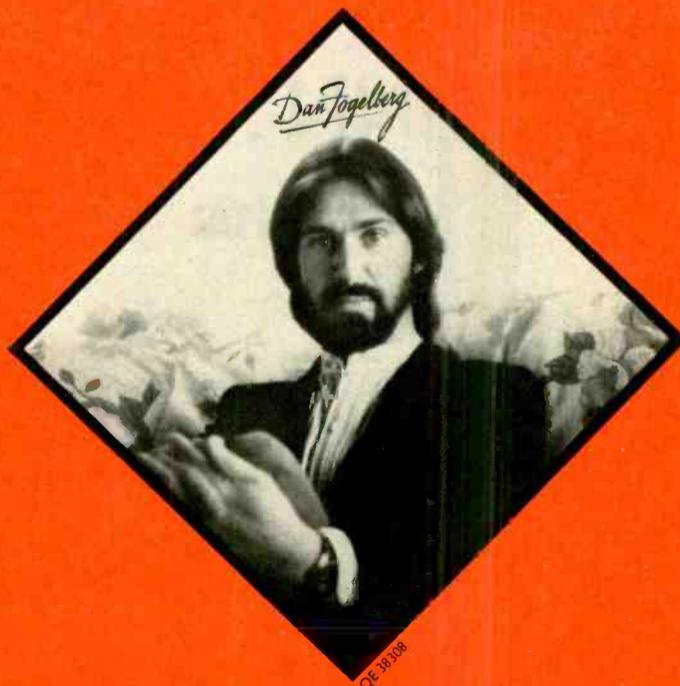
The move to the West Coast marks the first time the convention has moved out of the central U.S. (Continued on page 84)

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IN ROYALTY FEE BATTLE

Court Denies Jukebox Appeal

By BILL HOLLAND

WASHINGTON — The Amusement and Music Operators Assn. (AMOA), representing the country's licensed jukebox owners, lost its final legal battle in the fight against increased royalty fees Tuesday (12) when the U.S. Supreme Court declined, without comment, to hear the appeal.

The High Court denial comes after an announcement in June by the AMOA that it was petitioning the court to review a U.S. Court Of Appeals decision to let stand a ruling by the Copyright Royalty Tribunal to raise the yearly royalty rate jukebox owners must pay songwriters and publishers from \$8 to \$50 per box, with an interim increase to \$25.

The Appeals Court had rejected AMOA arguments that the decline

of the jukebox industry and the marginal economic condition of smaller owners weighed against an increase.

The \$25 rate went into effect last Jan. 1, and the \$50 rate becomes law on Jan. 1, 1984. This summer, AMOA sent out letters to members advising them to pay the contested interim increase, but to send in the fee with a letter stating the members were paying "under protest."

The legal fight with the Tribunal goes back to 1978, when the new copyright law went into effect. The law required, for the first time, that jukebox owners must pay performance royalties. The AMOA began its fight immediately, launching a fund-raising drive for a special legal fund to fight a Tribunal decision requiring them to file not only the initial \$8 fee but location lists of their jukeboxes. The courts ruled against the owners, and stayed the Tribunal order. ASCAP, BMI and SESAC lawyers argued successfully at the Tribunal that the initial rate was too low.

The AMOA, a month before the Tribunal decision to increase the royalty rate, released the result of a survey of U.S. jukeboxes which claimed that the jukebox population had dwindled nearly 100,000 units below previous estimates of between 400,000 and 500,000 machines. In other Tribunal testimony, the AMOA estimated that nearly 40% of all jukeboxes had not been registered with the Copyright Office.

In April, the Tribunal, after with-

holding 1979 royalty funds until ASCAP and BMI could better justify their claims, sent a check for \$1,334,000 to a New York accounting firm as a partial payment to the two organizations and SESAC. The check represented all but \$18,000 of the 1979 fees. The Tribunal reserved the amount for "disputed amounts and unrecorded liabilities."

ASCAP and BMI have a voluntary private agreement concerning the jukebox royalties that extends to 1982. That fee, representing the \$25 interim royalty, should be more than \$3 million.

Showtime Sets First Simulcast

LOS ANGELES — Rick Springfield will be featured in Showtime's first national cable tv simulcast project next month when the national cable system ties in with The Source for the premiere of "Rick Springfield In Concert."

The show, recently taped at the Universal Amphitheatre here, is being readied for cable as a cooperative venture between The Source and Starfleet Blair, Inc. The Source stations are also expected to air a Springfield interview program prior to the show, which will initially air on Nov. 21.

In addition to that simulcasted show, Showtime will repeat the 90-minute special on Nov. 24 and 27 and Dec. 3.



NAVIGATING WINDS—RCA Records recently hosted a reception in New York to celebrate the release of the new Jefferson Starship LP, "Winds Of Change." Shown, from left, are Jack Craigo, division vice president of RCA Records U.S.A. and Canada; Shelly Shultz, vice president of ICM; Starship manager Bill Thompson; and Les Garland, vice president of programming for MTV.

Exit Chrysalis

• Continued from page 3

first across-the-board staff purge and that prior to this it had released only two secretaries.

The cuts come just two weeks before Chrysalis releases Pat Benatar's "Get Nervous," the singer's followup to three consecutive platinum LPs. But the reductions are seen as a reaction to flat business in the first nine months of the year. Since January, Chrysalis has notched only one gold album (Blondie's "The Hunter") and no platinum. PAUL GREIN

Chartbeat

Soft Cell Hit Rings Bell; New Music Dents Top 10

By PAUL GREIN

Soft Cell's "Tainted Love" (Sire) holds steady in its 41st consecutive week on Billboard's Hot 100—the longest continuous chart run of any single in the rock era. It breaks the old record of 40 weeks set by Paul Davis' "I Go Crazy" on Bang in 1978.

Only one single since 1955 has had more total weeks on the pop chart: Bill Haley & the Comets' "Rock Around The Clock" (Decca/MCA), which held on for 29 weeks in its first go-round in 1955 and came back for 14 more weeks in a 1974 re-release.

"Tainted Love" hit No. 1 in the U.K. in September, 1981 on the Some Bizzare label and was released by Sire in the U.S. last November. It peaked at number eight in July, in its 28th chart week. This week, it's at number 97.

* * *

New Blood: Debut albums by two acts that fall under the broad banner of new music crack the top 10 this week, on the heels of the bands' top 10 singles. Men At Work's "Business As Usual" (Columbia) jumps to number nine, while "A Flock Of Seagulls" (Jive/Arista) advances to 10.

This brings to 10 the number of new music acts that have notched top 10 albums since March, 1979,

when Elvis Costello broke through with "Armed Forces." The Cars have collected three top 10 albums; Blondie, the Pretenders, the Police and the Go-Go's have each scored two.

Herewith, the 16 albums by new music acts to have hit Billboard's top 10, followed by peak position, number of weeks in the top 10 and the date of entry into the top 10.

1. "Beauty & The Beat," Go-Go's, IRS, #1/15. February, 1982.
2. "Get The Knack," Capitol, #1/15. July, 1979.
3. "Ghost In The Machine," Police, A&M, #2/24. October, 1981.
4. "Candy-O," Cars, Elektra, #3/12. July, 1979.
5. "Dare," Human League, Virgin/A&M, #3/9. May, 1982.
6. "Zenyatta Mondatta," Police,

(Continued on page 84)

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They Are Loved

The Beatles are back. "Love Me Do" (Parlophone) crashes onto the British singles chart this week (Hits Of The World, page 73) at number 14, three notches higher than it peaked when first released exactly 20 years ago.

The 45, the Beatles' first to crack the U.K. chart, made its debut on Oct. 11, 1962, and held on for 18 weeks. It was followed by "Please Please Me," which peaked at two, and "From Me To You," the boys' first British No. 1.

Plans reportedly call for each subsequent Beatles single to be reissued by EMI Records in the U.K. on the 20th anniversary of its original release.

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General News

Market Quotations

As of closing, Oct. 13, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	41	9/16	1/2	9/16	+ 1/4
53 1/2	26 1/4	ABC	9	1089	52 1/2	51 1/2	51 1/2	- 1 1/2
35 1/2	25 1/4	American Can	10	935	33 1/2	32 1/2	32 1/2	- 1/4
7 1/2	4	Automatic Radio	—	172	7 1/2	6 1/2	7 1/4	+ 3/4
54 1/2	33 1/2	CBS	8	2894	53 1/2	52 1/2	53 1/2	+ 3/4
7 1/2	5	Craig Corporation	13	39	7	6 1/2	6 1/2	- 1/4
65 1/2	47	Disney, Walt	19	1710	66 1/2	63 1/2	65 1/2	+ 3/4
4	2 1/2	Electrosound Group	28	8	2 1/2	2 1/2	2 1/2	Unch.
17	11 1/4	Gulf + Western	4	1592	16 1/2	15 1/2	16 1/4	+ 1/4
15 1/2	10 1/2	Handleman	5	209	14 1/2	14	14 1/2	- 1/4
6 1/2	1 1/2	Integrity Entertainment	6	84	2 1/2	2 1/2	2 1/2	Unch.
7	3 1/4	K-tel	10	8	4	3 1/4	4	Unch.
59	36	Matsushita Electronics	10	1273	51 1/2	50 1/2	51 1/4	+ 1/4
72 1/2	38	MCA	16	1266	70	66 1/2	69 1/2	+ 1 1/2
76 1/2	48 1/2	3M	13	5464	75 1/2	72 1/2	74 1/2	+ 3/4
85 1/2	49	Motorola	16	1871	85 1/2	82 1/2	83 1/2	- 3/4
47 1/2	30	North American Phillips	7	112	49 1/2	47 1/2	49 1/2	+ 2
10 1/2	5 1/2	Orrox Corporation	—	147	9 1/2	9 1/2	9 1/2	- 1/4
16 1/2	10	Pioneer Electronics	23	13	15 1/2	15 1/2	15 1/2	- 1/4
25 1/2	15 1/2	RCA	11	2564	25	24 1/2	24 1/2	+ 1/2
18	11	Sony	12	10145	15 1/2	14 1/2	15 1/2	+ 1/2
34 1/2	19	Storer Broadcasting	17	686	27 1/2	25 1/2	27 1/2	+ 1 1/2
3 1/2	2	Superscope	—	27	2 1/2	2 1/2	2 1/2	Unch.
41 1/2	27 1/2	Taft Broadcasting	10	307	40 1/2	39 1/2	40	- 1/4
63 1/2	34	Warner Communications	10	5130	45 1/2	44 1/2	45 1/2	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Kustom Elec.	2600	2 1/2	2 1/2
Certron Corp.	9500	7/8	1 11/16	Recoton	—	3/4	3/4
Data Packaging	700	7	7 1/2	Reeves	—	—	—
Josephson Int'l	13400	11 1/4	11 1/2	Comm.	36700	28	28 1/2
Koss Corp.	4300	4 1/2	5	Schwartz Brothers	—	1 1/2	2 1/4

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.

CBS Reports Third Quarter Loss Plant Closing Cited; Group Revenues Down 21%

NEW YORK—The CBS/Records Group has reported a loss for the third quarter ended Sept. 30 and a decline of 21% in revenues compared with the same period last year.

In reporting a third quarter drop in net income, earnings per share and revenues for CBS Inc. as a whole, the company said the CBS/Records Group loss for the period was associated with the decision to close its manufacturing facility in Terre Haute, Ind. (separate story, page one), foreign exchange losses and "the weak sales environment."

In the second quarter of 1982, revenues for the CBS/Records Group declined 2%, but the division operated on a profitable basis, while revenues declined 15% and profits were down during the first quarter of the year.

CBS said the decision to shutter the Terre Haute plant by year's end was reflected in third quarter figures. This action resulted in a one-time charge to income from continuing operations of \$5.6 million or 20 cents per share after taxes. This charge accounts for one sixth of the quarterly decline in income from continuing operations.

Third quarter 1982 net income was \$18.5 million or 66 cents per

share, compared with \$58.7 million or \$2.11 per share for the priority-year period, a decline of 68%. Third quarter income from continuing operations of \$28.6 million or \$1.02 per share represented a decline of 54% from the third quarter of 1981, at which time CBS reported \$61.6 million or \$2.20 per share. Third quarter revenues were \$958.1 million, compared with \$973.6 million in the same period a year ago.

"The consolidation of our recorded music manufacturing operations," says CBS president Thomas Wyman, "will yield annual cost savings of more than \$5 million in 1983 and years beyond and will result in

improvements in efficiency."

In commenting on CBS' recent decision to abandon its CBS Cable operation, Wyman said that "despite enormous creative success, the projected revenue outlook for CBS Cable was very unfavorable and the discontinuance of this operation was appropriate."

That discontinuance resulted in a third quarter 1982 loss of \$10.1 million or 36 cents per share. These figures include both the cable unit's operating losses for the entire second half of 1982 and all losses on disposal of its assets. This charge accounts for one fourth of the quarterly decline in net income.

Cardinal's Inventory Auctioned

NEW YORK—Recordings, furniture and other office equipment were auctioned off Oct. 6 on the premises here of Cardinal Export, which filed for Chapter 7 under the Bankruptcy Act in Brooklyn federal court Aug. 30.

The recordings, consisting of 140,000 LPs, 1,500 cassettes, 500 8-tracks and an undisclosed number of 45s, were sold to John Lamont, who operates J.L. Records of Upper Merion, Pa.

Under Chapter 7, a trustee is appointed by the court to assist in liquidating inventory and office equip-

ment. The trustee is Marilyn Frier of Woodmere, Long Island. The auctioneer was Robert Strauss of David Strauss, New York.

The court also set Oct. 20 for the first meeting of creditors. It will take place at 2:30 p.m. at the Brooklyn bankruptcy court.

Levinson Moves

NEW YORK—Peter Levinson Communications, a public relations firm specializing in the entertainment field, has moved to 527 Madison Avenue, Suite 604, New York, N.Y. 10022.

Hand-Held Player/Recorder Planned

NEW YORK—Home taping will originate from a novel source if plans are successful to launch a hand-held player/recorder next year along with a four-inch pre-recorded and blank magnetic oxide coated "card."

The concept is the result of a licensing arrangement between Los Angeles-based Microsonics and Micro Phono Inc., described as a ven-

ture capital group based in Austin, Tex.

According to Robert Bennett, president of Microsonics, which has licensed Micro Phono to make and sell the player/recorder/disks, the "cards" will allow for the playing of three and a half minutes of music, either prerecorded or programmed by the buyer.

Bennett describes the prototype

player/recorder as engineered to have a recording head that moves in a "predetermined groove." The "card" is stationary. As for prerecorded material, Bennett says that no deals with labels have been reached, although he claims some "verbal commitments" that when the device is marketed he will get short-term licensing agreements. The player/recorder has an integrated microphone and a jack enabling it to be attached to other sound sources.

A spokesman at Micro Phono says the player/recorder is tentatively set to sell at about \$90, with a retail price of 60 cents for the prerecorded disk and 99 cents for the blank disks.

Microsonics technology has been utilized in the toy and educational fields through license arrangements with Encyclopedia Britannica, Time Inc. and Fisher Price Toys.

IRV LICHTMAN



ALL FOUR TWO—Two members of the Motels, Marty Jourard and Martha Davis, accept a gold record from Capitol president Don Zimmermann for their album "All Four One." The presentation came after the group's recent show at the Universal Amphitheatre in Universal City, Calif.

Schwartz Posts Sales Increase

NEW YORK—Schwartz Bros. credits a 6.8% increase in sales for the six months ending July 31 to strong performance in video products and video games by the company's wholesale division.

Sales of \$21.5 million rose from \$20.1 million in the same period the year before. However, net income dropped from \$10,248 to \$7,258.

The earnings decline was attributed by Schwartz Bros. management in part to start-up expenses connected with the opening of two new Harmony Hut stores, and to "sharply increased interest expenses because of increased short-term borrowing."

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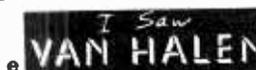
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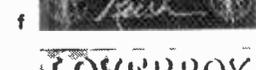
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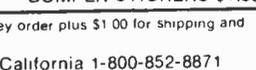
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VIA NEW OZ LABEL

A&M Looking Down Under

LOS ANGELES—A&M Records is marketing a new label, Oz Records, which specializes in music from Australian and New Zealand artists. The first release is Mental As Anything's album, "If You Leave Me, Can I Come Too?," which has just shipped.

Oz Records, though coming through the A&M pipeline here, is part of Australia's independent Mushroom Records. In Canada, where Oz is also distributed by A&M, it is a full-fledged label with its own logo, while in the U.S., a small Oz logo appears on the standard A&M design.

"Over the years, we've had a good relationship with A&M," says Michael Gudinski, president of Mushroom, a label which was formed in Melbourne in the early '70s to capitalize on much of the "underground" music which was being made in Australia at the time. "Our first international deal was for a

group called Ayer's Rock, and they were on A&M," he notes.

One of Mushroom's biggest acts, Split Enz, is also signed to A&M in the U.S. and Canada. However, Oz Records is not solely for acts which are signed to Mushroom in Australia. Gudinski hopes to release artists who are on various independent labels. Mental As Anything, in fact, are signed to Regular Records in Australia. If A&M passes on an act which Gudinski submits, he is free to take the project elsewhere or distribute it independently.

Oz Records has one North American representative, Anne Wright, who worked in Mushroom's Sydney office, but is now based in A&M's office in Los Angeles.

The next release is the soundtrack to the film "Starstruck," a rock musical directed by Gillian Armstrong, whose previous film ("My Brilliant Career") was distributed worldwide.

CARY DARLING



SING OUT—Atlantic's Laura Branigan is pictured during sessions for "Find Me," the theme song for the forthcoming motion picture, "Some Sunny Days," due for release early next year.

Coleco Sees Strong Sales For Vid Games

NEW YORK—Coleco Industries' home video game unit, introduced late last July with national tv fanfare, will meet anticipated unit sales of 450,000 to 500,000 by the end of the year.

In addition, says Mort Handel, executive vice president of Coleco in Hartford, the company expects to sell between eight and nine million cartridges by the end of the year, including both games made for its own system and those manufactured for Atari and Intellivision.

Handel claims that Coleco's advertising thrust is costing more per unit than either Atari or Mattel, its chief competitors, as it's attempting to build a strong franchise network.

Coleco currently markets six games, one of which, a spin-off from the popular "Donkey Kong" arcade game, is sold with the playback unit. Soon, it will offer its expansion module No. 2, "Turbo," which is to be sold with a steering wheel and accelerator (gas pedal). Coleco's expansion module No. 1 enables the player to use cartridges for Atari's 2600 unit.

Handel says Coleco regards as "meaningful" the role of record/audio dealers in the Coleco retail pipeline. "We want to reach buyers into sophisticated electronic hardware," he explains.

U.S. Records Pacts With CBS

NASHVILLE—On the heels of Monument's distribution deal with CBS and Compeat Records' similar arrangement with PolyGram, new label U.S. Records has announced a link-up with CBS distribution. U.S. Records is headed by longtime producer Elliot Mazer and Dallas oilman Jim Hammond.

As executive vice president, Mazer will direct label activity from his San Francisco offices. Additional U.S. offices are being set for Dallas and Nashville. Already signed to the label are Red Steagall, Doug Clifford (formerly with Creedence Clearwater Revival) and Tammy Comstock. The first release is slated to be a Steagall single in early November.

According to Mazer, whose production credits include Joan Baez's "The Night They Drove Old Dixie Down" and Linda Ronstadt's "Long, Long Time," the label will initially concentrate on country-oriented artists with crossover potential.

Heartland Beat
A Chicago Venue Is Reborn

By MOIRA McCORMICK

Local entrepreneurs from all walks of the entertainment industry are banding together to rejuvenate the Northside Auditorium Building, after many unsuccessful attempts by others at keeping the multi-level music venue afloat.

Plans for the venerable North Clark St. complex include overhauling the facility's 1,100-capacity main room, the recently closed Stages Music Hall; establishing a new music disco on the lower level and a private club above the main room; opening a boutique, game room, and eventually a cafe on ground level; and developing the already-existing in-house recording studio.

Pete Katsis, personal manager and Prestige Artists agent currently booking talent for the main room, says the accent will be on new music. The room, unnamed at presstime, is set to reopen Oct. 28 with Divine, followed by Billy Idol on the 29th.

The complex's new owners are Joe

Shanahan and Joe Prina, proprietors of new dance club the Smart Bar (located on the top floor of the Northside Auditorium Building); and the Television Corp., a Chicago-based tv and video production company including producers Dean Anderson and Anne Constantino, lawyer Greg Roselli, and local performer/entrepreneur Rachael Cain.

Cain, whose rehearsal loft/showcase club Space Place has been setting new music trends since its inception three years ago, had been looking for a bigger facility to book, along with the Television Corp. (whose credits include filming Cheap Trick for MTV). The Northside building became available in late September.

Cain and company hooked up with Shanahan and Prina, whose three-month-old Smart Bar is considered an overnight success, and who currently own the lease to the

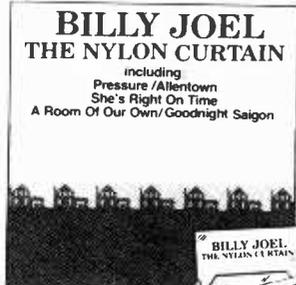
(Continued on page 68)

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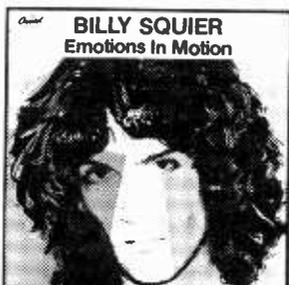
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General News

Radio Giveaways To Feature S'tramp Tape, Not Disk

By SAM SUTHERLAND

LOS ANGELES—A&M Records is buttressing its use of premium chrome tape for the new Super-

tramp album by placing major emphasis on the tapes in planned radio promotions.

In addition to gearing up for promotional service of tapes to key

trade personnel to augment regular LP service, the label will be featuring the premium cassettes rather than disks in all station giveaways.

That's only one of several new de-

velopments that have surfaced in the progress of the group's "Famous Last Words" to the marketplace (Billboard, Sept. 25). In releasing the album on BASF Professional II

chromium dioxide tape, A&M has taken added measures, including use of costlier five-screw, "chrome-notch" cassette shells in place of the cheaper glued design normally used for prerecorded tapes. The label's quality control division is also working closely with the three different tape duplicators slated to handle production, monitoring playback quality of samples to help fine-tune tape equalization on the manufacturing line.

The cassettes' packaging will naturally stress the premium angle, as glimpsed in a finished sample previewed here last week: J-card inserts carry a "Chromium Dioxide/Audiophile" legend on the front flap and a bold-face "CrO₂" logo on the spine, and even include a note reminding consumers to use the correct chrome equalization setting of 70 microseconds.

"We're going to try something new," explains promotion chief Charlie Minor on the topic of radio promotion. "We're sending out telexes to stations to stress that this is a special project for us, and to help educate them on the tape itself." Working with BASF and the group's management, the label has drafted an educational cue card text that it hopes station programmers and personalities will use over the air when discussing the cassettes.

Bob Reitman, vice president of marketing services, says the educational emphasis won't be explored as thoroughly in advertising. But the use of chrome will be stressed there as well: "All of our advertising, whether tv, radio or print, will emphasize that these are audiophile cassettes."

Meanwhile, Marv Bornstein, vice president and longtime production and quality control overseer, confirms that tapes are already being duplicated by RCA and Allison, with Monarch to begin duplicating on the West Coast. Preparing acceptable tape for market has underlined the variety of different techniques that can come into play, given that the Allison facility has succeeded in duplicating cassettes up to A&M's standards at a higher 64:1 duplicating speed. The label normally specifies 32:1, which both RCA and Monarch are expected to utilize; achieving that performance at the higher speed, Bornstein notes, required extensive sampling to arrive at precise equalization.

Bornstein is at least as enthused by the disk version's quality, owing to A&M's decision to use Kearsor-Century's new premium KC-600 compound. "The consumer's really getting an audiophile product in both tape and disk," he asserts. "We're even using the new compound for our Canadian runs. Shipments of the compound have been set up direct from the plant in Saugus, Calif., to our company up there."

As for the use of special cassette shells—a feature omitted in earlier reports on the Supertramp project—Bornstein says the shell spines will include a "chrome-notch" indentation, designed for the latest home decks that can "read" those surfaces to automatically set the correct bias.

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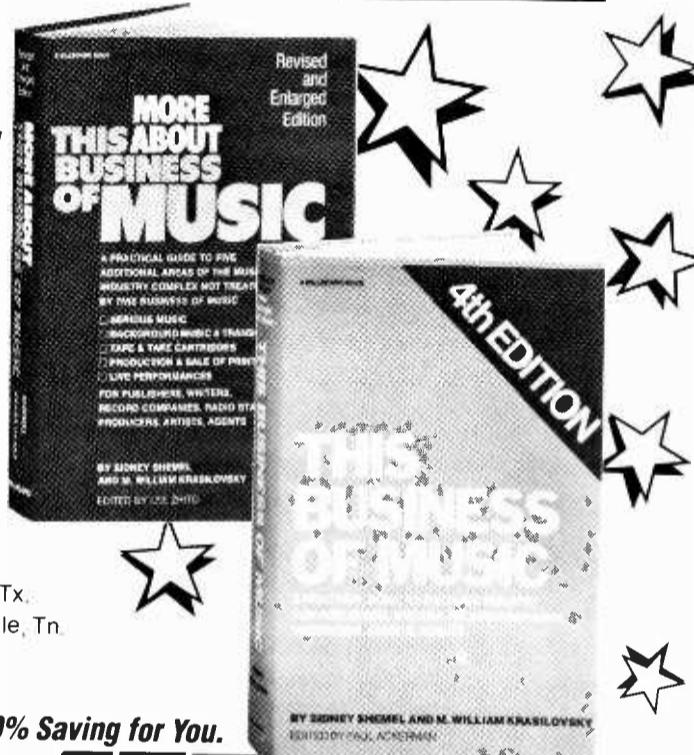
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CBS 'Spoiler'

• Continued from page 3

would be a small single integrated circuit (IC) which examines the incoming audio as well as controls the 'record mode' function. Coded program material causes the record mode to become inoperative. Tape copying of this material is therefore prevented."

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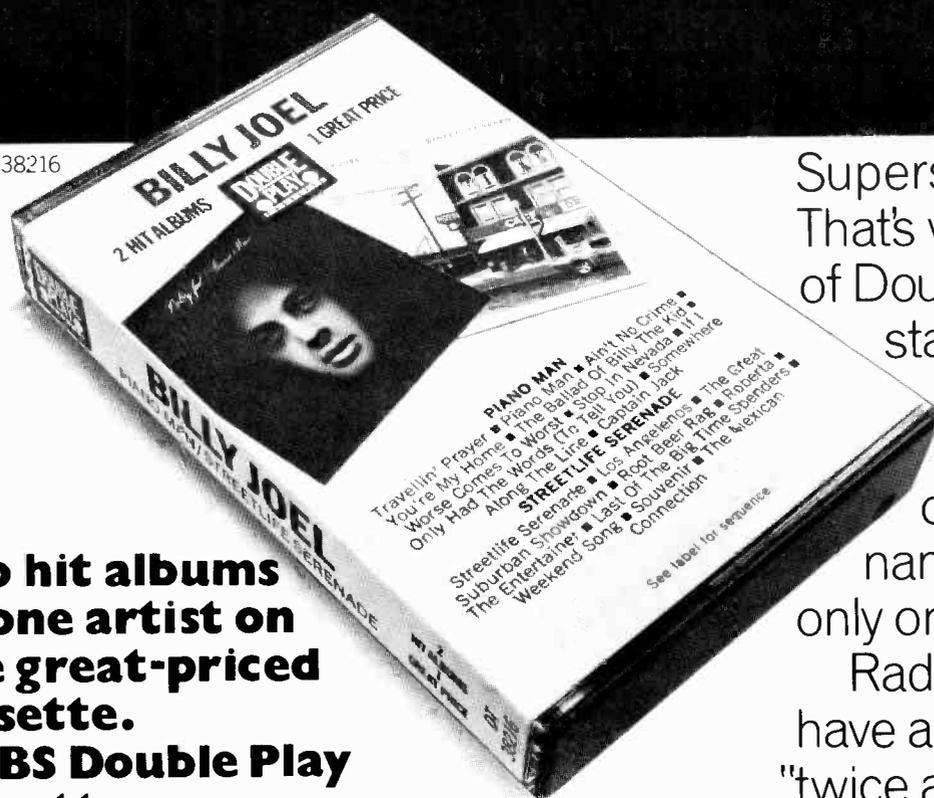
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Vol. 94 No. 42

Commentary

It's Time For Us To Choose

By ELLIOT GOLDMAN

I have read with growing concern the increasing number of articles and interviews that imply—some even state—that the record business is over. The headlines alone are enough to give one pause:

CBS Slashes Staff By 375, Closes 10 Branch Locations. Elektra Records Cuts 22 Including Several Vice Presidents. Alfa Records 'Suspends' Operations. Capitol Records Closes Its Los Angeles Manufacturing Facility. Arista Records Quietly Prunes Staff.

Time, Newsweek, the New York Times, the Wall Street Journal, national television newscasts and the record industry trade publications document the woes of the record industry from their traditional boom-or-bust perspective.

Amidst the concern, I kept asking myself: is it really time to fold our tents and steal silently off into the night? Was the bloodbath of 1978-'79 the beginning of the end, and not just a temporary period of adjustment for past errors? Should I tell my son to cut his hair and buy a blue suit because the real money is in 140-million share days on Wall Street and not in an electric guitar?

While I was pondering those fateful questions, I read Clive Davis' remarks from his recent road show. He forcefully and persuasively defended the viability of the record industry in his inimitable style. However, he also cited as the major reason for our troubles a growing propensity, as he sees it, to make improvident deals with major artists.

I suspect it's a little early to be judging some of the deals Clive cites as improvident, but it's his basic point that really requires analysis.

Bad deals are always open to criticism. Over-bidding is always a risk in a competitive industry like ours. But, most importantly, does that age-old element of our business (it's only the time and dollar values that change) really explain away the ills

manufacturers), feeling the impact of a woeful and contracting U.S. and world economy.

While there is still a valid perception at the consumer level that the phonograph record is a good value compared to other forms of entertainment, there is, as a direct result of home taping, real and recognizable consumer resistance to the price of a phonograph record. That resistance—a first-time occurrence—coupled with unprecedented increases in all costs, is creating a cost/price squeeze that has never before been experienced in an industry whose prices have always followed, not led, inflation, and whose profit margins, for itself and its customers, were always healthy.

One would have had to be returning from a two-year trip to Mars—and even then have been cut off from all electronic communication—not to know that the birth and explosion of video games is this period's leisure-time phenomenon (and a non-home-tappable one) that is claimed to have increased the sales competition for that portion of the consumer public that is the prime target for our own product.

Last, but not least, there are the periodic cries that "music is stale," "there are no big artists or albums," "there is nothing exciting happening in music to bring the consumer into the stores." I doubt these cries are valid except, perhaps, on a very limited time frame analysis, but it's certainly something we have to deal with in this litany of troubles.

Is there a common thread that runs through these problems and issues? Is there a basic element that could help us decide whether we're dying, or simply have a major, but treatable, illness?

I believe there is.

That element is that none of these problems threatens the viability of the basic commodity our industry discovers, produces



Goldman: "No one should minimize the issues before us."

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currently afflicting our industry?

Somewhere between the hyping of our demise and the oversimplification of our cure there's a need to be more analytical and perceptive about exactly what our problems are and whether there are solutions.

There is no denying that home taping has precipitated a major reduction in sales of prerecorded music and is sapping the very lifeblood of the industry as we know it today. More importantly, that reduction clearly threatens to become a permanent displacement. Short-sighted defenders of home taping would have us believe there are a whole host of reasons for this, but they can't avoid the dominant fact that while our sales are decreasing, blank tape sales are increasing.

Whether it's Reaganomics, supply-side financial theory or dues-paying for 20 years of governmental mismanagement, the record industry is, like most others (except for the blank tape

Elliot Goldman is senior vice president of Warner Communications Inc. He was formerly executive vice president of Arista Records and administrative vice president of CBS Records.

and sells: music. We are not makers of wheels for horse-drawn buggies facing the advent of the automobile. Music is more in demand than ever before, is being consumed at a greater rate than ever before and, demographically, is more a permanent part of the lifestyle of an ever-increasing portion of the population.

We are still the primary source for finding and exposing the talent that generates prerecorded music. As long as that basic product is in demand and we can continue to be skillful in finding and exposing it, our industry should remain viable and profitable.

So, although there are problems to face, this self-appointed member of the record industry medical staff does not consider them to be terminal for the patient. Some sustained and radical therapy is required, along with significant and permanent changes in lifestyle, but with proper application, a long and healthy life is not only achievable, but predictable.

But no one should minimize the issues before us, or dismiss them as functions of over-bidding for artists. Those problems induced by the pernicious spread of home taping attack, in a

(Continued on page 81)

Letters To The Editor

Food For Thought

Bill came to Nashville 22 years ago and opened a grocery store. After a few lean years, Bill started making a profit. Now, Bill makes a lot of money.

John came to Nashville 12 years ago and started writing songs. After many lean years of working at odd jobs to support his art, John finally had some songs recorded by some major stars and was ready to start making a profit.

Bill loves music. He goes to the store and buys Sony tapes. Then he tapes the music off of his Sony radio onto his Sony tape recorder. He listens to this music all day long. He pays Sony for the music. He does not pay John.

John, like everyone else, has to eat. He goes to Bill's grocery store twice a week and pays Bill a lot of money for food. John pays Bill for each item that he buys.

John pays Bill for his food. Bill does not pay John for

his music. Soon John will have to get another job so that he can buy food. John will have to stop writing the music that Bill loves. Bill will be sad.

Charles Chappelle
American Federation of Musicians
Local 257, Nashville

Formats & Flexibility

Mike Harrison's column (Sept. 18) continues to exhude the very set of sensibilities that have, somehow, slipped through the grasp of most radio programmers. His perception of the dubious term "format" is a clear account for the steady decline in AOR radio's enthusiasm, on the part of disillusioned listeners, radio personnel, and advertisers.

Format research is not like Preparation-H. It should not be used "only as directed," but rather combined

with other "thought out" ingredients and spiced with spontaneity.

The consultants are not to blame. In the words of Sony Corp. chairman, Akio Morita: "The consultant is not actually an expert. He just gathers information and facts, and gives a theory and a formula. American management no longer likes to make decisions. No one takes responsibility."

Change is once again underfoot. Maybe this time radio will once again look to the talents of a music-minded, modern-thinking staff, not afraid of being bested. A radio station is staffed with only one thing in mind—credibility. It is the very constitution upon which FM rock'n'roll radio was founded and flourished.

Do not program formats. Program sensibilities. Is it always through the mind of another that we discover our own?

Cory James
Instant Replay Video
Coconut Grove, Fla.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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THE AGENDA

THURSDAY, NOVEMBER 18, 1982

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

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

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

FRIDAY, NOVEMBER 19, 1982

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

SATURDAY, NOVEMBER 20, 1982

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

SUNDAY, NOVEMBER 21, 1982

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

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NARM Firms Up 'Gift' Ad Test

Following Study, Four Markets Targeted For Push

HOUSTON—Armed with new facts about recordings as gift items, NARM is moving into four markets during the Christmas season and the beginning of 1983 to test the effectiveness of an ad campaign designed to zero in on prime gift-giving consumers (Billboard, July 31).

Outlined for NARM's retail advisory meeting here Oct. 6-8 was an exhaustive study conducted by Humphrey Browning MacDougall, Inc. in which Phoenix; Greensboro/Winston Salem, N.C.; Portland, Ore.; and Cincinnati are targeted for major tv ad campaign tests beginning as early as Nov. 22. Meetings in each market will be set with local retailers two and three weeks prior to roll-out in order to advise them on strategy.

Milwaukee and San Antonio are being used as two control markets, said Mike Reingold and Anna Unga, the two ad agency representatives speaking here. In these two markets, the success of NARM's conventional "Gift Of Music" campaign without the television and ra-

dio exposure of the other four markets will be monitored carefully.

NARM executive director Joe Cohen emphasized that the organization's regular "Gift Of Music" push continues nationally as NARM focuses on improving the concept. For example, between 600,000 and 700,000 display pieces are being readied now for shipment by NARM for the 1982 Christmas season. A total of 11 different pieces are going out, two of which are new this year.

Much of NARM's new thrust derives from focus group studies conducted in Boston and Chicago. After spending three hours with each focus group, the agency determined that a primary gift giver audience is adult, 25-54 years old, with emphasis on women. A secondary target includes adult males as well as male and female teens/young adults, 12-24.

Respondents reported feeling "vulnerable," "apprehensive," "fearful" and "insecure" prior to selecting recordings as a gift. But after making

a purchase, they reported "relief," "happiness," "joy," "comfort" and "reinforcement."

Considering how records and tapes fit into the gift giving process, the agency lists:

- The gift which is felt to embody the worst fears of the gift-giving process is the record/tape.
- Records/tapes are simultaneously viewed as the most "risky" yet the most "personal" of gifts.
- Records/tapes say as much about the gift giver as the recipient.
- Records/tapes are a continual reminder of the gift given and the person who gave it.

The focus group study has revealed four salient characteristics of recordings as gifts that represent inherent strengths the ad campaign strategy will build upon, in that recordings as gifts are deemed: (1) personal; (2) for someone the giver knows well; (3) offering continual reinforcement of feelings between the giver and receiver; (4) allowing people to share an experience.

(Continued on page 68)



HIT PRODUCERS—Members of the Producers made a recent in-store appearance at Record Town in San Antonio in support of their Portrait LP, "You Make The Heat." Pictured, from left, are Kyle Henderson and Van Temple.

Dealer Care Urged Over Test

HOUSTON—Retailers in the four markets set for upcoming ad campaign tests of NARM's "Gift Of Music" were urged here not to overload and thus warp findings in the carefully designed advertising analysis program.

Principals of NARM's ad agency selected the markets on the basis of size, television network penetration, cost efficiency, spill-in (non-interference of adjacent markets), cable penetration and economic conditions.

Radio is being used in Portland, Ore. and Cincinnati to target the vital secondary gift-giving groups, men 25-54 and teens/young adults 12-24, all considered hard to reach

via network tv.

Geared to capitalize on Christmas, the campaign will stretch to include another prime gift season, Valentine's Day. Specific campaign elements include:

- Portland/Cincinnati—Six weeks; primary tv; 800 target audience GRPs, stressing women 25-54; tv daypart mix of 20% day, 40% fringe, 40% prime; all radio dayparts.

- Phoenix/Greensboro/Winston-Salem, N.C.—Six weeks; all tv; 900 target audience GRPs; daypart mix 20% day, 40% fringe, 40% prime.

Milwaukee and San Antonio are control markets without the tv/radio campaigns.

The NARM-NARAS Connection

Merchandising Program Aims At Grammy Viewers

HOUSTON—NARM retailers are launching a long-range merchandising program to capitalize on the estimated 25-30 million viewers of the annual Grammy Awards telecast, with emphasis on pre-show nominee product sales a new key element.

Unveiled here for the NARM retail advisory meeting, the joint NARM and NARAS program (coinciding with the 25th anniversary of each organization) will find NARM moving cautiously at first

because of funding limited to \$25,000.

All the same, NARM executive director Joe Cohen said, a wide array of merchandising and advertising elements will be used in a 10-12-week campaign kicking off Jan. 11, 1983.

Merchandising aids include stickers on rolls so retailers can flag nominees. Among advertising elements is the anticipated cooperation of CBS-TV. In addition, camera-ready art sheets, radio spots and tags, a video trailer, tie-ins with the audio industry and order forms for obtaining advertising and merchandising material are planned.

Outlined were five premises for the campaign:

- Increasing the Grammy audience, found to be deteriorating the past three years;

- Transforming consumer attitudes from commercial perspectives while enhancing the value consumers assign to record/tape collections;

- Increasing sales through cross promotion, hopefully in an industry-wide effort;

- Tying in with NARM's "Gift Of Music," already ongoing (see separate story) in a campaign stretching over Valentine's Day, with emphasis on the Grammy nominees as a way to provide consumers with a shopping list;

- Focusing on new artists and music as reflected in the Grammy process and such past winners as Christopher Cross.

As part of NARM's "Gift Of Music" research, focus group data was gathered on Grammy show audience response together with rating/share analysis, revealing that the audience skews heavily toward women. The 1982 results show women 55 and over at the top rating of 18.5 and women 35-49 at the second highest rating, 16.0.

The audience is economically above average, with strongest (24.8) ratings in the \$15,000-\$19,999 household income level, while \$30,000-plus fared well at 20.6.

Geographically, the West Central area scored strongest at 20.3 but is seen as declining, while the Pacific

region was the only one increasing from 1981 to 1982, tying with the Southern region at 18.8.

Focus group findings (which NARM cautions are not projectable to the general population) disclose a need to turn attitudes around. Among the eight focus group sessions it's noted that of sales 20-35, none watched the Grammy show.

Comments on motivation to purchase based on the show included, "Nine out of 10 times you have already heard whatever is awarded and if you liked it you bought it before," and "A lot of times I don't even like the music that wins."

Teens seemed particularly negative: "They are always wrong—Air Supply wins," or "The judges are all old, 65-year-old judges."

Interestingly, during the exhaus-

(Continued on opposite page)

Grammy Aids Ready For '83

HOUSTON—While NARM's Grammy show tie-in is focusing two and three years ahead, a number of merchandising aids will be available to help retailers kick off the 1983 campaign.

Among NARM-funded materials: Roll stickers of two varieties ("Nominee" and "Winner") for obvious application throughout the store; store bags, expected to be offered in two sizes; 12-inch flat display pieces tying in "Gift Of Music" and funded 50% from that fund; buttons inviting consumers to ask store personnel about nominees and winners; title strips for divider cards and other in-store use.

Other materials: A pre-show two-by-three-foot poster, expected via label funding; a banner expected to be funded by CBS to plug telecast specifics; a two-by-three-foot NARAS poster funded by NARAS.

For the most part, NARM is coordinating the production of materials and will ship out of its Cherry Hill site.

Billboard's coverage of the NARM retail advisory board meeting in Houston Oct. 6-8 was written and coordinated by the magazine's retailing editor, Earl Paige. Reports in subsequent issues will reveal more of the ideas discussed at the conclave, including:

- Cross merchandising exercise albums with a sporting goods dealer as one element of airplay alternatives.

- How Warner Amex's Music Television (MTV) is reaching through and influencing the hard-to-get 18-34 demographic on 700 cable systems with 300 store participants.

- How Atlantic, Elektra, MCA and now Capitol are punching up protection for promotion product.

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Top 15 Video Games				
These are the best selling home video games compiled from retail outlets by the Billboard research department.				
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	1	7	DONKEY KONG	Coleco 2451
2	2	5	PITFALL	Activision AX 108
3	4	7	FROGGER	Parker Bros. 5300
4	3	7	BERZERK	Atari CX-2650
5	9	7	EMPIRE STRIKES BACK	Parker Bros. 5050
6	7	3	STAR RAIDERS	Atari CX 5205
7	NEW ENTRY		LOCK N' CHASE	Intellivision 5663
8	6	7	DEFENDER	Atari CX-2609
9	8	7	CHOPPER COMMAND	Activision AX-015
10	NEW ENTRY		MEGAMANIA	Activision AX 017
11	12	3	VENTURE	Coleco 2457
12	5	7	PAC-MAN	Atari CX-2646
13	10	7	STAR MASTER	Activision AX-016
14	13	7	DEMON ATTACK	Imagic 3200
15	15	7	ATLANTIS	Imagic 3203

Retailing

DESPITE SOME QUESTIONS

Anticounterfeit System Boosted

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

BASIL, TONI Word Of Mouth LP Chrysalis CHR1410	
BELL, TOMMY Tommy Bell LP Gold Sound 7013	
BOYD, LIONA The Best Of Liona Boyd LP CBS FM 37788 CA FMT 37788	No List No List

BUFFETT, JIMMY
Jimmy Buffett
CA MCA MCAC2-6908\$9.98

BUTLER, JERRY
Ice 'N' Hot
LP Fountain FR 2-82-1

CLAYDERMAN, RICHARD
Romantic Moods
LP Columbia FC 37388No List
CA FCT 37388No List

COOPER & ROSS
Bottom Line
LP MCA MCA-5349\$8.98
CA MCAC-5349\$8.98

CROSSWIND
Crosswind
LP Loose Wig LW 1001

CRUSADERS
Crusaders
LP MCA MCAC2-6912\$9.98

(Continued on page 71)

U.S. Market Is Called Crucial To CD's Success

HOUSTON—The battle to launch the digital compact disc will not be fought in Europe, where it's being introduced first, nor in Japan, where 35 different audio manufacturers are readying players. The crucial test will come in the U.S., NARM retailers were told here.

At a retail advisory session marked by the thundering digital strains of the "1812 Overture," where retailers queried PolyGram's Emiel Petrone and Hans Gout, John Marmaduke of Western Merchandisers seemed to paraphrase what many may be thinking:

"We don't see a Mercedes in our future," Marmaduke told the PolyGram team, "but rather a Honda." He was referring to the projected \$15-\$17 suggested retail price for the Compact Disc.

Told by Gout that the company doesn't see 1.5 million people in the U.S. to appeal to, but rather a more selective audience, Marmaduke countered, "But we see 30 million if the price were \$8.98."

Despite some cynical undertones, the presentation was full of good-natured humor and was roundly applauded.

Gout, who opened his presentation by confessing that he had "cursed in Dutch" during the April NARM demonstration of how the Compact Disc can withstand abuse from nail scratches to sandpaper, unveiled what is probably the most complete portrait to date of the configuration. Included were audio

NARM Seeks Grammy Tie-In

• Continued from opposite page

tively thorough presentation here, including distribution of an 86-page book on the campaign, CBS' Paul Smith commented, "We seriously question the validity (of the show) with people involved who have not been in the business for 20 years." PolyGram's Harry Losk suggested that Smith may have been talking about the show's emphasis on music merit whereas retailers are more sales-oriented.

NARM is fashioning a motto to reinforce the familiar Grammy logo and will present variations at the upcoming Scottsdale, Ariz. rackjobbing conference Oct. 20-22.

NARM wants to quantify its initial season of Grammy efforts before expanding—a national contest is part of the game plan—and seeking more label support, hoping eventually for a half-cent per LP formula as it now has for the "Gift Of Music" campaign.

demonstrations of Vangelis' "Chariots Of Fire" and Pavarotti's "Golden Girl Of The West," ending with the "1812."

Perhaps most intriguing for retailers was the packaging, now being submitted for discussion while Gout spends two weeks in the U.S. One retailer immediately suggested shoplifters could thwart the anti-theft design (which offers two prong holes for display lock-up) by simply "taking out the disk itself."

Gout and Petrone were nonplussed as they sustained penetrating questions from the retailers, including the suggestion that there might finally be a configuration that lends itself to a scrambler as an anti-taping feature.

Not so, Gout replied, adding that most scrambler systems can be circumvented. But he did point out that recordings from Compact Disc to tape do not compare with the digital clarity of the original.

Looking ahead, Gout said the system offers potential for integration with television so that text of librettos could be viewed in four languages. He sees car applications and Walkman-type portable players in as little as two years.

The package examined here by delegates allows for up to four disks or accommodation for a full opera and a book of up to 24 pages. It is bar coded. Significantly, the package incorporates a tray that acts as a stabilizing influence and is said to assist manufacturing compatibility from country to country, Gout said.

PolyGram intends to emphasize the smallness of the configuration, Gout offered. "But it would be nonsense to ask you to change the design of your stores," he told the retailers, pointing out that Compact Disc display space will prove a plus feature.

Actually, U.S. introduction could be delayed by the configuration's success in Europe, Gout hinted. If Europe, where 10 manufacturers are ready to bow the system, finds the disk taking off faster than anticipated, it could impact on U.S. introductions.

As for the 35 different audio equipment brands offering players at the upcoming Tokyo Audio Fair, Gout sees this kind of activity driving down the current expected \$750 player price. "We may see an early price battle," he said, adding that 3,500 records were sent to Japan for fair merchandising.

Other keys to success include the simultaneous introduction of software and players and one universal system, said Gout, adding that the Telefunken "minidisk" system has been scrubbed.

HOUSTON—Light Signature, the anticounterfeiting system first utilized on records and tapes by Chrysalis and since adopted for selected titles on Arista, is being touted for its added benefits as a consumer research tool.

While the system's effectiveness as a deterrent to bogus product stems from a sophisticated light beam used to "read" enclosed certificates, attendees at the NARM retail advisory huddle here last week were at least as eager to shed light on the system's use of those bounce-back certificates for probing consumer behavior.

Pointed up during the NARM meeting was how consumers mailing back the insertions could provide such data as:

- Number of purchases per year for LPs, tapes, singles and blank tapes;
- What type of locations consumers purchased their product at, including not only retail sites but such alternatives as direct marketing;
- Key influences on the purchase, including radio airplay, tv exposure, print reviews, print or radio ads, in-store play, live concepts and other vehicles for exposure.

Added to those queries in certificates that will ship in copies of Pat Benatar's forthcoming "Get Nervous" album for Chrysalis are probes into what other Benatar catalog the consumer owns and in what

configuration; whether purchased or received as a gift; and whether the consumer belongs to any record clubs.

Basic demographic indices asked for include age, sex and marital status.

Not all reaction was positive, however, during the presentation here by Ron Katz of Light Signature, the Los Angeles firm. "Are we educating the consumer about a problem the industry has that consumers didn't know about?" asked NARM executive director Joe Cohen.

Cohen also inquired about the vulnerability of retailers who are found selling counterfeit goods. NARM's counsel Charles Rutenberg alluded to the initial stage this type of security concept is moving through, but said prominent posting of signs in stores would show "efforts to prevent."

The Light Signature concept, revealed earlier (Billboard, May 8), involves the phenomenon of paper having its own "fingerprint," not just from one piece of paper to the next, Katz said, but from one quarter-inch swatch to another similar size swatch on the same piece of paper.

By computer scanning the returned "certificates of authenticity" contained in LPs and cassettes with each certificate's "fingerprint" in the computer, counterfeits are quickly tracked. The certificate also discloses

where the product was purchased.

"What about a bogus card sent to a bogus address?" skeptically inquired Eddie Gilreath of Island Records. Katz's reply was that monitors in the marketplace will be purchasing thousands of pieces of product to augment the mail-in surveillance.

In partial response to Cohen's question about consumer attitudes, Katz said the concept involves "giving consumers a piece of the action" in terms of protecting themselves from being ripped off.

Indications are that labels adopting the system will offer consumers inducements to gain fulfillments; in the case of the Benatar LP, the offer is either a piece of fan club information or lyrics to the songs. Also mentioned were such inducements as a picture of the act.

With release of the Benatar LP set for Oct. 29 and Chrysalis' promotion plans including an in-store display piece for both retail and rack, fulfillment may still be a hurdle, some here commented.

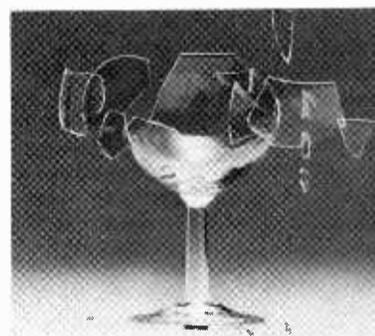
While the cost per card is low and quantity determines price increments, the earlier reported turnaround for cards was said to be between 10 and 20 cents, again dependent upon volume.

Katz commended Lou Fogelman, Show Industries, and Jim Greenwood, Licorice Pizza, for aiding importantly in retailer consultation input.

Have you ever heard a cassette sound like real music?



You've had your hair blown,



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IN THE NATION'S CAPITAL

WKYS Quietly Reaches The Top

By BILL HOLLAND

WASHINGTON—With almost no hoopla, no big tv, radio or print promotion budget, and very little reliance on such traditional programming practices as passive call-outs and out-of-town surveys, WKYS-FM (Kiss 93.9), the NBC-owned FM station here, has arisen from its own ashes to become the No. 1 station in Washington.

Actually, it never flew that well the first time out, and bottomed out in 1979 with a 2.4 share of the market as an automated, disco formatted 50 kw station.

How did this transformation into a popular favorite with a 10.2 share in the recent Arbitron occur? "By carefully positioning ourselves strongly among our competitors," is the way station manager Bert Walsh puts it. In terms of programming, p.d. and morning man Donnie Simpson is the main force behind the station's rapid growth. He developed its urban contemporary sound, which, he says, "means playing any record, any song, regardless of the color of the artist or the category, that I think is good. Any song I think our audience will enjoy."

Simpson's instincts have paid off. In a city that is largely black, surrounded by mostly white suburbs,

listeners have for years had to mix their own programming by turning the dial—with white listeners tuning in black formatted stations, and blacks tuning into AOR and rock stations. Simpson's simple solution was to present the best of all of it by trusting his own ears.

WKYS' meteoric rise reflects the freedom Simpson felt after the release from the disco format "where I only had 15 seconds to talk" between records. He was picked as the new program director in 1979. "There was nothing there, no personality, no involvement. Now I think the jocks really come across to listeners. We talk like we're talking to somebody out there, and I think people pick up on that. I think it's important," he says. Simpson's own show is number two in the morning

ratings, right behind WMAL's long-time leaders, Hardon and Weaver.

Also running a close second is the 7 p.m. to midnight personality Candy Shannon, whose respectable 12.2 is the only close competition to WHUR's star of the evening, Melvin Lindsey and his "Quiet Storm" program. The other two personalities, Jeff Leonard and Chuck Davis, are out in front of the pack in the 10 a.m. to 3 p.m. and 3 to 7 p.m. slots respectively. The total 10.2 share the station received is way ahead of the closest competitor, WMAL, which received a 7.9.

Additionally, WKYS was recently selected black music station of the year, major market, urban contemporary, by Billboard, and Simp-

(Continued on page 23)



GUEST DJ—John Entwistle, right, of the Who is interviewed by Rolling Stone Magazine Productions Dan Formento for an upcoming "Guest DJ" show which will be syndicated to 140 stations in December.

Morgan, Williams, Snyder Capture CMA DJ Awards

By CARTER MOODY

NASHVILLE—The Country Music Assn. DJ Of The Year awards for major, medium and small markets were presented Monday (11) to Chuck Morgan of WSM's Music Country Network in Nashville; Tim Williams of KOKE Austin; and Al Snyder of WNVL Nicholasville, Ky., respectively.

Morgan has been in broadcasting 13 years, beginning at WDDD in Marion, Ill. as DJ and baseball play-by-play announcer. He joined WSM five years ago, announced the Grand Ole Opry broadcasts for three years, and in April became host of the nightly Music Country Network, of which WSM is the flagship. The program is carried live via satellite to some 80 stations.

Morgan says he orients his on-air approach to "entertain and inform the listener, blending personality, friendliness and a knowledge of country music with current and past hits, the latest news in country music, live interviews, sometimes just winging it, allowing for spontaneity."

Williams, in broadcasting 11 years since working on numerous Kansas City stations, is now on the air 10 a.m. to 2 p.m. at KOKE, where he is music director. "I try to be very friendly and topical without being trite and overly funny," he says of his method. "I just recently learned that you don't have to be funny to be effective."

Celebrating his 10th year in radio, Snyder says he has always been "devoted" to country radio. His current slot is 8 to 10 a.m. at WNVL, where he is also sales manager. Past positions include p.d. at WAXU Georgetown, Ky. and music and promotions director at WTKC Lexington, Ky.

"I do a very relaxed and hopefully informative show," Snyder explains. "I feel an announcer must stay in touch with the music, artists and total industry, and by doing so give listeners a reason to tune in on a day-to-day basis. Also, I stay in touch with the listeners to see what they're thinking."

FOR WINTER SURVEY

Arbitron Bows Hispanic DST

NEW YORK—Hispanic listening is expected to show substantial increases in Arbitron's upcoming winter surveys, thanks to new methodology being introduced by the company.

Arbitron is bowing Differential Survey Treatment (DST) for Hispanics, following its introduction to measure black listenership earlier this year. DST means that the ratings firm will pay premiums to Hispanics higher than those it pays to other groups.

When the same approach was used for households where black 18-24-year-old males lived, black listenership increased dramatically.

In a pilot study of Hispanic DST

in Austin, El Paso, Miami and Stockton, Calif., Arbitron found that listeners returned a higher percentage of diaries and that there was "a better age/sex distribution of usable diaries and slightly higher cume ratings."

Arbitron reports the test follows years of research in developing a uniform special treatment to improve survey response and representation of all Hispanic radio listeners, whether or not they live in high density Hispanic areas. Arbitron has been using what it calls "a personal placement and retrieval technique" in high density Hispanic areas. There have been no special procedures for Hispanics outside of these high density areas.

Vox Jox

25 Years For WHAT PD Mary Mason

Mary Mason, program director and air personality for WHAT Philadelphia, is celebrating her 25th year in broadcasting this month, and to commemorate the milestone she has formed the Mary Mason Community Foundation. The non-profit organization will award stipends to radio professionals in need of financial assistance, and Mason says she hopes to raise over \$100,000 at a dinner Oct. 31 at the Franklin Plaza Hotel in Philadelphia. She reports that the dinner committee has already sold 79 tables at \$1,000 apiece.

"When you lose your job on Friday, you can't always wait until Monday when you need to pay your bills," Mason, 47, explains. "I'm fortunate enough to have a pension and insurance. But there are too many minority radio jocks who would not be able to bury themselves if they lost their jobs tomorrow. I know, because I've buried a few."

The host of the "Mornings With Mary" show, weekdays from 6-11 p.m., says a blue-ribbon panel of 10 broadcast executives will meet regularly to determine sums for "the 18-20-year vet whose station was sold and he's out of a job, or the younger professional with a financial crisis at home—people who've always helped themselves but need some money to relocate or adjust. I've just seen too many homes, wives—even lives—destroyed."

Mason, who switched to talk radio in 1972, says she misses playing music "tremendously," but that as program director, "I jump at the chance to fill in for my jocks when they're out." Nevertheless, she feels the social climate in the U.S. is such that "talk radio is extremely important to the minority community. Songs don't solve problems, but talking can."

(Continued on page 27)

WUSL Philadelphia Drops Country For Black Music

By MAURIE ORODENKER

PHILADELPHIA—In a move that took even its own staff by surprise, WUSL abruptly abandoned its country music format Sat., Oct. 9, replacing it with a mixed bag of contemporary hits with an emphasis on black music.

In abandoning country, which has yet to make a significant dent on the local musical scene, the FM station may have been helping not just itself but its sister station, WFIL-AM, which now becomes Philadelphia's only country station. Bruce Holberg is the new general manager of both stations, replacing Jim DeCaro, who had initiated the country format at them both in an effort to aid sagging ratings. DeCaro was scheduled to move over to WEAZ, Philadelphia's only beautiful music station, as general manager on Monday (18).

WUSL's switch to black music is seen as a bid to bite into the lead just taken by WDAS-FM, which hit No. 1 in the market in the latest Arbitron with an 8.8 share. This marks the first time in years that all-news station KYW had lost the lead position. WFIL, sticking to country music, was in 17th place with a 1.7 share. WUSL did better, placing 12th, with a 3.3.

With the switch to black music, WUSL is also soft-pedaling its call letters and identifying itself as

"Kiss-99 FM." Holberg is applying for new call letters in keeping with the new identity. A heavy promotion campaign is planned, having already kicked off with bumper stickers, buttons, and the distribution of Hershey Kisses chocolates.

The overnight change was kept secret for competitive reasons, says Holberg, who has been station manager of WIP-AM and WMMR-FM here. He adds that the prime consideration was the fact that WUSL and WFIL are competing against each other for the country audience. WFIL, at one time the leading rock station here, switched from Adult Contemporary to country over a year ago, only a few months after WUSL went country.

The change to a black music format also resulted in staff changes. Fred Wyatt, who handles the 3 to 7 p.m. slot, is the new program director. Barbara Sommers, who holds down an evening position at WFIL, comes in for the 10 a.m. to 3 p.m. spot. Both are white. The other three DJs are black—B.J. Johnson, 5:30 to 10 a.m., Fred Ross Boggs, 7 p.m. to midnight; and Don Banks, midnight to 5:30 a.m. Pat Winters moves from WUSL to replace Sommers at WFIL. Let go were Phil Brady and Jack Breslin.

Burgers Get Broadcast To Beirut

NEW YORK—Steve Allen, operations manager for WDJX-FM, an Adult Contemporary outlet in Dayton, says he isn't "overly patriotic," but actions speak louder than words.

He was driving to work earlier this month when he heard a news report that the French peace-keeping force in Lebanon was dining on gourmet food "while our guys were struggling with cold C-rations." The broadcast was followed by a commercial for White Castle hamburgers, and, Allen says, "a lightbulb came on. Wouldn't it be nice to remind them of a piece of Americana?"

He gave the fast-food chain a call, and executives enthusias-

tically offered to deep-freeze 3,000 patties if the station could find a way to transport them to Beirut. Allen found a friend in Emery Worldwide Air Freight, got an okay from the Pentagon, and last weekend the burgers were shipped from Dayton to New York to Amsterdam and on to Beirut.

Reheated aboard the U.S.S. Guam, stationed in the Mediterranean, the "square ones" made their way to the mouths of the Marines by lunchtime Oct. 12. "We wanted to recognize the fact that the troops are there as peacekeepers—not to start a war," a proud Allen notes. "I wanted them to know that the city of Dayton was with them in spirit."

LEO SACKS

-Radio This Week-

• **CHARGES OF ANTITRUST**, bias and faulty testing have been leveled by Leonard Kahn, developer of the Kahn-Hazeltine AM stereo system, against Delco, General Motors' radio division, as the company wraps its testing of three other AM stereo systems. Page 4.

• **DOUBLEDAY BROADCASTING**, which operates a string of successful AOR FM stations including WAPP New York, has petitioned the FCC to allow an owner to have a total of 14 stations without regard to whether they are AM or FM. FCC rules now specify the maximum as seven AMs and seven FMs. Page 86.

• **FM'S GAIN AT AM'S EXPENSE** has been slowed, according to an analysis of the spring Arbitrons by the rating service. Page 20.

• **SUPPORT FOR A SPECTRUM FEE** seems to be losing ground as the National Radio Broadcasters Assn. steps back from a position it embraced earlier this year and at its convention in Reno last month. Page 22.

Who's On

THE INSIDE TRACK

THE WHO

**Pete Townshend • Roger Daltrey
John Entwistle • Kenney Jones**

DIR's Lisa Robinson spent a week on the road with The Who at the very start of their current tour. The results: The most incisive broadcast interviews with the band, produced by DIR Broadcasting. DIR's continuous coverage of The Who started with an exclusive of Roger Daltrey's press conference announcing their farewell tour.

The band talks candidly of their individual reasons for calling it quits as a touring group, their complicated feelings about each other, yet their love for the band itself that "surpasses all understanding."

THE WHO on **DIR's The Inside Track** with Lisa Robinson, broadcast the week of **October 18**.

The Inside Track, a 90 minute monthly special.



Brought to you by
BUDWEISER

Produced by
DIR Broadcasting

DIR

photo: Terry O'Neill

BIRCH GROWS

Four-Year-Old Rating Service Now Available In 56 Markets

CORAL SPRINGS, Fla.—With competition in radio ever intensifying (there's only a nine-tenths of a percentage point spread among the top seven New York stations in the most recent Arbitron, for example), programmers need all the help they can get. For many, that comes in the form of immediate audience indicators in monthly Birch reports.

While Arbitron is working on marketing a monthly report, Birch has gotten a running start in this area. The four-year-old company, headed by former programmer Tom Birch, is thriving in 56 markets, up from 35 a year ago (Billboard, June

5). The addition of Philadelphia this month and Columbus (Ohio), San Diego and Baltimore by the first of the year will mean that the Birch service will be available in every major market for the first time.

In these markets, the report is offered monthly. There are another 100 markets getting periodic reports of varying frequency.

Programmers say they are increasingly relying on the monthly reports for programming direction, and one in Chicago notes that "we could see the explosive situation with WBBM (FM)" as the station rapidly gained audience.

AOR programmers particularly like Birch. "AOR, for the first time, is getting a fair shake," Birch claims, noting that listening levels to AOR stations show up much higher in Birch than in Arbitron. For example, in Detroit, AOR WRIF has a 10.7 share in Birch, while the station only scores 5.6 in Arbitron.

Noting that Arbitron has made efforts with its Differential Survey Treatment to better measure blacks and will now expand these efforts to include Hispanics, Birch says that because his service is based on telephone interviews, these steps are not necessary. He notes that in Miami and San Antonio, all telephone interviewers are bilingual. And "where we expect low response, we oversample," Birch explains. He suggests that Arbitron should apply its DST across the board to 18-34-year-old males, "particularly to 16-to-24."

Birch's acceptance is illustrated by the fact that station clients have risen from 500 a year ago to more than 1,200 today. Markets measured on a monthly basis have gone up to 56 from 35 a year ago. Ad agency acceptance has climbed from 100 a year ago to "400 or so" today.

DOUGLAS E. HALL

Helton Has KHJ Back On Track

LOS ANGELES—RKO's KHJ, which has long been struggling to establish itself as a country station, may have finally found the right formula with programming chief Lon Helton.

After a steady succession of audience shares below 2.0 in Arbitron and Birch, the station jumped to a 2.4 share in the August/September Birch. That won't worry the market leaders of Los Angeles, but it does move the station past rival country outlets KLAC, which has a 1.3 in the latest Birch, and KZLA-AM-FM, which has a combined 1.5.

Helton notes, "We haven't done any promotion in September," but he confides, "We've changed the

music." He's added album cuts and "we're playing music out of the box, really early. We've brought the tempo way up and we're a little bit more country. We're taking chances on records."

Helton, who moved up from assistant p.d. in June after Charlie Cook left to take over the programming at KLAC, has been with KHJ since it went to country about two years ago. He previously worked at WMAQ Chicago, where he recalls Bob Pittman, now vice president of MTV, developed a short country play list.

Helton suggests that short playlists for country may have run their course and notes he's expanded the list by 15 records.

Out Of The Box

HOT 100/AC

CHATTANOOGA—WSKZ-FM has turned new singles by Pat Benatar ("Shadows In The Night" on Chrysalis) and Hall and Oates ("Maneater" on RCA) into "an event," says music director David Carroll. "Why wait on hit material, especially in the middle of a book, when the sounds are cool, contemporary, and fit our image to a tee?" he asks. "Whenever established artists come out with new material that's hot, it's always exciting for the listener." "Maneater," he notes, "continues their hot streak—you just can't ignore these guys." On the Benatar record, Carroll says. "She's a tough girl with a tough sound. It's her niche, and she's exploited it well."

AOR

CHICAGO—"Lion In A Bed Of Fire," the new single by Little Steven & the Disciples of Soul from their EMI America debut LP, "Men Without Women," is "real snappy," says WMET-FM music director Pat Evans. Produced and arranged by Miami Steve Van Zandt of the E Street Band, the programmer compares the record's "majestic sound" to his work with the Asbury Jukes on their third effort, "Hearts Of Stone." She's also raving about "Street Cafe," a cut from the Icehouse LP, "Primitive Man" (Chrysalis), and "Say You Will," a song from the new album by Blanket of Secrecy titled "Ears Have Walls" (Warner Bros.). "It's a special record, from start to finish—worth calling attention to. Everything about the record—the songs, the performances—sounds familiar, but there aren't any credits. It's a Jake Riviera project; maybe the secrecy is backfiring."

BLACK/URBAN

NEW YORK—"It's a great sing-along type of tune," says WKTU-FM program director Carlos De Jesus of the new Kool and the Gang single, "Let's Go Dancing (Ooh La La)" (De-Lite). "The reggae, calypso and pop mix is so happy-sounding that our DJs invariably sing with it. And you know that DJs are the last to sing along with anything." Other new adds whose success "seems predictable" include: "Emotional Disguise" by Peter Godwin (Polydor); "Mickey" by Toni Basil (Chrysalis); "We've Arrived" by Loose End (Virgin import); and "Ms. Fine Brown Frame" by Syl Johnson with the James Cotton Blues Band (Boardwalk). The latter tune, a melange of Chicago blues and funk with a little bit of rap, recently bowed in the Windy City on the Erect label, and De Jesus is convinced that the disk will have "an immediate impact" in the New York market.

COUNTRY

BILLINGS, Mont.—Two new singles that "never quite lose it" at KBYM are "A Child Of The Fifties" by the Statler Brothers (Mercury) and "Why Did You Have To Be So Good" by the Texas Vocal Company (RCA), according to program director Bob Meyer. "Both just keep on moving," he says. "The Statlers do an excellent job with an uptempo mover. But the Texas Vocal Company... wow! It's a good song with that mid-1970s Dave and Sugar sound." Meyer has also added "A Love Song" by Kenny Rogers (Liberty) and Kieran Kane's "Gonna Have A Party" (Elektra), which he calls "a good foot-stomping record. You can swing to it, sway to it, whatever you want to do. It's friendly."

LEO SACKS

Holland Is Top Houston Jock

HOUSTON—Ross Holland, who works the 10 p.m. to 2 a.m. shift on urban contemporary KMJQ, is the top jock in this market, garnering a 13.0 average share for the hours he is on.

Right behind him is Greg Mack, who handles the 6 to 10 p.m. shift on KMJQ. Joe Ladd, who works at country KIKK-FM from 9 a.m. to noon, follows with a 9.5. Jim Robb, who follows Ladd on KIKK in the noon to 3 p.m. slot, has a 9.3 and Ron Foster, who is on from 3 to 6 p.m. on KIKK has a 9.1. AC KFMK morning man Lee Jolly has a 9.0.

FM Registers Only Slight Spring Growth

NEW YORK—Following 11 years of substantial growth, FM listening recorded only a 0.2% increase overall in the nation's top 10 radio markets, according to an analysis by Arbitron of its spring survey.

The new figures show that on average FM listening represents a 55% share of all listening in the top 10 markets. Washington led the ranking with a 66.8% share, an increase of 1.7% over spring 1981. Dallas-Ft. Worth posted the second highest increase with 66.7%.

Chicago showed the highest share of AM listening with 43.4%, followed closely by Pittsburgh with 43.2%.

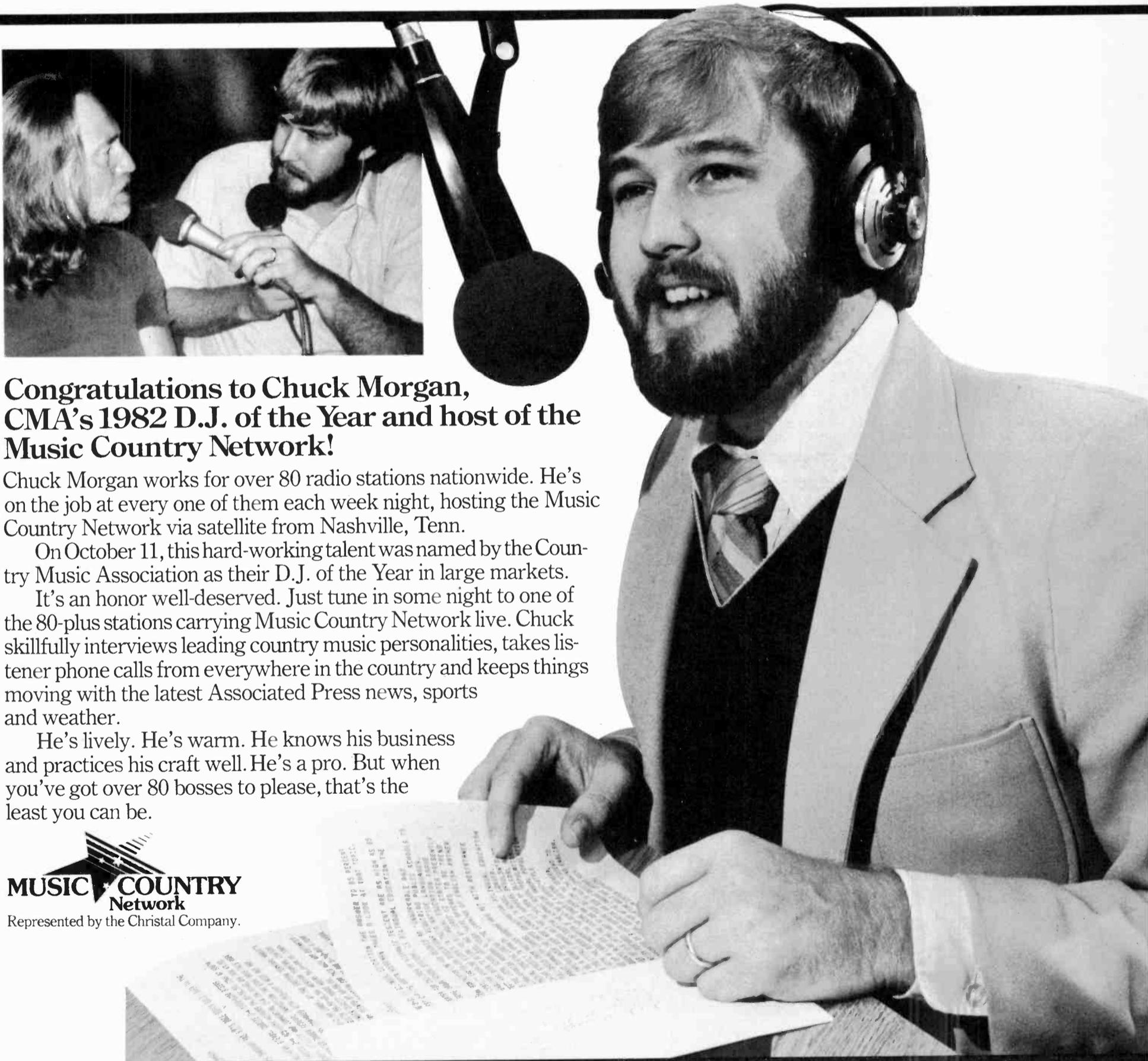
Among the top 10, Pittsburgh showed the greatest FM growth, jumping to 47.7% in 1982 from 43.8% the year before. Gains in FM shares were also reported for New York, Los Angeles and Philadelphia. But in Detroit, AM listening climbed two points from 26.2 to 28.2%. The average FM station's share of listening throughout the top 10 markets remained at 3.1%, while the average AM share dropped from 2.7% to 2.5%.

August/September Birch

Following are the August/September Birch Report figures for Atlanta, Boston, Chicago, Dallas-Ft. Worth, Detroit, Houston-Galveston, Los Angeles, Miami-Ft. Lauderdale, Minneapolis-St. Paul, New York, Pittsburgh, St. Louis, San Antonio, San Francisco-San Jose, Seattle-Everett-Tacoma and Washington. Stations results are compared with the June/July and July/August Birch figures. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

station	format	Aug./Sept.	July/Aug.	June/July
Atlanta				
WSB-AM	MOR	14.0	11.1	8.8
WKLS-FM	AOR	12.1	12.6	13.2
WQXI-FM	AOR	10.5	8.6	7.7
WVEE	urban	10.3	12.0	13.0
WZGC-FM	Hot 100	9.5	10.9	11.2
Boston				
WXKS-FM	urban	13.2	13.3	12.4
WBZ	AC	9.5	9.0	7.8
WCOZ	AOR	9.2	10.9	10.7
WHDH	AC	8.6	8.2	7.4
WBCN	AOR	8.3	7.5	6.9
Chicago				
WGN	MOR	8.3	8.4	9.0
WBBM-FM	Hot 100	6.7	6.6	5.7
WLUP	AOR	5.5	5.6	4.6
WMAQ	country	5.3	4.9	5.0
WJJD	MOR	5.0	4.8	4.4
Dallas-Ft. Worth				
KVIL-FM	AC	9.7	9.1	9.6
KZEW	AOR	8.0	7.1	7.6
KSCS	country	7.6	9.3	8.2
KEGL	AOR	6.7	5.7	5.5
KTXQ	AOR	5.9	6.0	6.9
Detroit				
WJR-AM	MOR	12.9	11.3	12.7
WRIF	AOR	10.0	10.7	9.9
WLLZ	AOR	8.0	8.3	9.4
WNIC-FM	AC	6.4	7.8	8.9
WABX	AOR	5.5	6.3	5.7
Houston				
KLOL	AOR	9.6	9.7	8.5
KFMK	AC	7.6	7.4	7.5
KMJQ	urban	7.1	6.8	7.5
KIKK-FM	country	7.0	7.3	8.2
KILT-FM	country	6.2	8.4	8.4
Los Angeles				
KABC	talk	9.9	6.7	7.9
KROQ	AOR	7.2	5.5	4.6
KLOS	AOR	5.2	6.0	5.7
KBIG	beautiful	4.8	4.4	3.0
KMET	AOR	4.7	5.7	6.0
Miami-Ft. Lauderdale				
WHYI	Hot 100	9.1	9.9	10.6
WINZ-FM	AC	7.8	8.5	7.5
WSHE	AOR	7.0	7.4	7.7
WNWS	news	5.6	5.7	5.9
WLYF	beautiful	5.4	6.6	6.0
Minneapolis-St. Paul				
WCCO-AM	MOR	16.8	16.8	17.9
WLOL	Hot 100	12.8	11.4	10.9
KSTP-FM	AC	11.8	12.0	11.8
KDWB-FM	AOR	8.6	8.7	7.7
WDGY	AC	7.7	7.1	6.6
New York				
WINS	news	7.0	6.8	6.7
WRKS	urban	6.7	6.6	5.7
WAPP	AOR	6.4	8.2	5.4
WOR	talk	5.8	5.8	6.0
WPLJ	AOR	5.6	5.0	6.3
Pittsburgh				
KDKA	MOR	23.8	23.9	24.6
WDVE	AOR	8.8	10.4	12.8
WBZZ	Hot 100	8.5	8.9	8.6
WAMO	black	7.5	8.2	7.9
WXXK	Hot 100	5.5	6.4	5.4
St. Louis				
KMOX-AM	talk	25.3	23.5	23.0
KWK-FM	AOR	11.3	12.6	11.3
KSHE	AOR	8.8	7.4	6.8
KMJM	urban	6.3	7.4	7.5
WIL-FM	country	6.2	5.1	5.6
San Antonio				
KISS	AOR	23.2	24.0	16.6
KTFM	AC	10.0	10.3	11.6
KTSA	Hot 100	8.5	7.0	6.8
KITY	AC	7.2	7.0	7.2
KAJA	country	6.1	5.4	5.6
San Francisco				
KGO	talk	7.9	8.6	11.7
KRQR	AOR	5.5	4.7	4.8
KFRC	Hot 100	5.0	4.5	4.7
KMEL	AOR	4.6	4.3	4.9
KCBS	news	4.4	4.4	4.6
Seattle-Everett-Tacoma				
KISW	AOR	8.9	11.2	13.4
KIRO	talk	8.5	7.6	8.1
KZOK-FM	AOR	8.3	8.2	7.5
KUBE	Hot 100	6.7	5.2	4.8
KOMO	AC	5.9	5.0	3.9
Washington				
WKYS	urban	11.4	9.6	9.3
WMAL	MOR	8.5	7.5	7.6
WRQX	Hot 100	8.1	8.1	6.4
WHUR	black	7.7	8.7	8.4
WAVA	AOR	6.0	6.6	6.0

THE NATION'S TOP D.J. WORKS AT OVER 80 STATIONS.



Congratulations to Chuck Morgan, CMA's 1982 D.J. of the Year and host of the Music Country Network!

Chuck Morgan works for over 80 radio stations nationwide. He's on the job at every one of them each week night, hosting the Music Country Network via satellite from Nashville, Tenn.

On October 11, this hard-working talent was named by the Country Music Association as their D.J. of the Year in large markets.

It's an honor well-deserved. Just tune in some night to one of the 80-plus stations carrying Music Country Network live. Chuck skillfully interviews leading country music personalities, takes listener phone calls from everywhere in the country and keeps things moving with the latest Associated Press news, sports and weather.

He's lively. He's warm. He knows his business and practices his craft well. He's a pro. But when you've got over 80 bosses to please, that's the least you can be.

MUSIC COUNTRY
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Guests who have been on the air live with Chuck Morgan on Music Country Network:

Ricky Skaggs	T. G. Sheppard	Ronnie McDowell	Tennessee Ernie Ford	Roy Acuff	Jessi Colter
Sylvia	Waylon Jennings	Boxcar Willie	Lee Greenwood	Moe Bandy	Willie Nelson
Barbara Mandrell	Hoyt Axton	Bobby Bare	Ed Bruce	David Frizzell	Randy Owen
Marty Robbins	Conway Twitty	Terri Gibbs	Jerry Reed	Shelly West	Brenda Lee

WKTU Carves Its Own Niche

N.Y. Leader Takes 'Offbeat' Slant On Urban Format

By NELSON GEORGE

NEW YORK—Have New Yorkers had their fill of urban contemporary? Carlos De Jesus, program director of No. 1 WKTU, accurately says that it's "still the top format in the city," but it's notable that the combined shares of 'KTU, WBLS and WRKS (Kiss 98.7) have declined a full share point in Arbitron during the past year.

Some observers suggest that Gotham is being oversaturated with the urban sound, since all three stations basically draw from the same pool of records. De Jesus argues that "all you have to do is walk in the streets. These stations are all you hear." As to the overall audience decline, the p.d. suggests, "These are fluctuations that will be changed by the next book."

But he's not taking any chances and is trying to carve out a unique niche for his station, which currently holds a slight edge over its competitors. "We've positioned ourselves differently from the competition. For example, I think we lead the way when it comes to going out on a limb on dance-oriented material such as Human League's 'Don't You Want Me,' Soft Cell's 'Tainted Love' and Kraftwerk. We go on club records before 'BLS and Kiss, where they will play an r&b record like the Gap Band before we do and more extensively."

"We also are quicker on pop material such as the Go-Go's 'Vacation,' Steve Miller's 'Abracadabra,' the Chicago ballad 'Hard To Say I'm Sorry,' Men At Work's 'Who Can It Be Now,' and the Clash's 'Rock The Casbah.' We are all privy to the

same information, but it depends on how you slant it. It can go in a more pop, more Latin, or more rock direction. We're trying to appeal to the dance audience, but not by being stereotyped. We're always looking for that offbeat record or sound that'll give us an edge. We could play it safe with Prince, Luther Van-

dross and Aretha Franklin. We just like to try something crazy whenever we can."

A prime source of music for De Jesus is imports. "WBLS also uses them, but I think we do a better, more creative job," says De Jesus. "We're willing to try anything once. The audience will tell you then if you have a record." De Jesus' current experiment is "Ride In Lagos" by Japanese performer Sakamoto, which De Jesus describes as "Japanese Kraftwerk."

One aspect of the 'KTU format that De Jesus is today downplaying is disco mixes. "We started that," he claims, "but now I feel that too often it gets a little boring. We pretty much restrict them now to our Saturday night 'Studio 92' segment. WRKS has been using it quite a bit and I think it hurts them, but I don't mind."

De Jesus feels that RKO's extensive (and expensive) promotional efforts for Kiss have "definitely made an impact in this market. People are now aware that Kiss is no longer 99X, a kiddie station with guys yelling at you all day. That kind of effort was necessary. But if (program director) Barry Mayo wasn't doing a good job over there, it wouldn't mean anything. The bottom line is always good programming, no matter how much money is spent."

WTJT-AM Sold To Tenn. Group

NASHVILLE—WTJT-AM, in nearby Franklin, has been sold to a group of broadcasters last employed at WIZO-AM/FM, also in Franklin.

WTJT, which tags itself "AM 95," was purchased from singer/writer Tom T. Hall, talent booker and agent Tandy Rice and talent manager John Lentz. FCC sources report the purchase price at \$310,600.

Buyers and their posts at the station are Bill Ewin, general manager; Charles Dibrell, news director; Tom Lawrence, sales manager; Darrell Williams, program director; and Gaylon Williams, sports director.

Ewin says a format switch followed the Oct. 6 takeover: "We're going from solid country to adult contemporary. It's not an immediate switch—we're kind of sliding into it." Another new feature, he adds, is the installation of half-hour news digests at 7 a.m., noon and 4 p.m.

The new owners have applied to the FCC for permission to change the call letters of WTJT to WAKM.

All the principals are former employees of WIZO. That station came under new management in May.

Goodphone Commentaries

Spotlight Your Strengths

By GAY O'CONNOR

It's high time we "radio-people" took a good hard look at the real strengths of our medium. Too often, radio is presented and sold as a secondary medium, an addendum to television and print . . . a cheaper medium which increases coverage and fills in gaps in high-priced tv and print campaigns. We are allowing ourselves to be seen as poor relations instead of aggressively pushing our unique strengths and highlighting the things only radio can do for our clients and listeners.

And what are our strengths?

Firstly, there is the one-on-one, person-to-person intimacy only radio can establish so strongly. In a fast-paced aggressive society such as ours, with increasing dehumanization and loneliness, any medium which keeps people company and involves them by harnessing their own imaginations and emotions, has to be and remain a vital part of people's everyday lives.

And what are we doing about it?

Mostly, allowing soul-less numbers and our fear of Arbitron surveys to dehumanize us, pinning our faith on slick format formulas, and rigid music recipes, rather than the power of real communication. Already, the old pioneering vitality that radio had is fading. I believe we are in danger of becoming followers, not leaders. Further, if radio stations continue to be made subservient to balance sheets, and are primarily and almost exclusively influenced by computerized research rather than intuition and feedback from real people, it will dehumanize itself right out of existence. Stereos, cassette players, cable, and even jukeboxes can all provide exactly the music people want to hear, but they can't provide what radio was designed to do . . . offer warm human contact, intimate entertainment, pure fun, zany insanity, and accurate incisive information.

Secondly, radio has incredible mobility. Look around at the beach, on sports fields and running tracks, freeways, and factories, and you'll find radio. Tv holds people captive . . . radio goes wherever people go. It adds to their lives. It is an active medium, as active as our very lifestyle. And as sales people and believers in radio, I believe we have never capitalized on this enough.

Finally, some very intricate and powerful research is currently being conducted to find out which is the more powerful memory imprinter, the eye or the ear. And, guess what? The ear is winning hands down, if you'll pardon the mixed metaphor. If you stop to think about it, most tv ads with strong visual images do distract from the real message of the commercial. By the time I've finished watching all those wonderful Wells Fargo coach teams gallop across the screen, I have absolutely no idea what the mellifluously honeyed tones of the voice-over was trying to sell me. Now, how good is that for a client? Furthermore, how many clients are even aware that they're paying through the nose for pretty pictures that do nothing for their products? Are television people or agencies going to tell them? Well written radio campaigns harness the imagination and the ears with no visual distraction. And, research is now at hand to prove it.

So, it's up to us to start fighting . . . to stop apologizing for the fact that radio doesn't have pictures, and that it's cheaper. We have some enormous strengths to draw on . . . let's use 'em.

Gay O'Connor is a sales/marketing programming consultant for Public Affairs Broadcast Group, O'Connor Creative Service and Goodphone Communications.

Philly Businessman Buys WMID/WGRF

ATLANTIC CITY—Philadelphia businessman John Mullen has purchased WMID/WGRF here, subject to FCC approval, for an undisclosed amount from Julann Griffin of Los Angeles. Griffin and station president Don Roberts have operated the stations since 1976. WMID, the AM station, runs an AC format. WGRF has a Hot 100 format.

Washington Roundup

NRBA Now Opposes Spectrum Fees

By BILL HOLLAND

The National Radio Broadcasters Assn. (NRBA), in an apparent redefinition of its proposal for so-called spectrum fees for commercial broadcasters, now says it is opposed to such fees, whereby Congress would grant longterm licenses in return for a percentage of station gross revenues.

This redefinition comes on the heels of a National Assn. of Broadcasters declaration reiterating that association's long-standing opposition to a spectrum fee. The new NAB statement was apparently prompted by pro-fee positions expressed during the NRBA convention in Reno last month.

"We don't want a spectrum fee or tax or user fee," says NRBA executive vice president Abe Voron. "What we're suggesting is that if we can get total deregulation on a 'contract' basis, which would eliminate any possible escalation (of the fee), then a 'contract consideration' may be fair and equitable."

To Voron, the difference between proposing a spectrum fee and a "contract consideration" is negotiation on a specific amount of money

and an amount that critics have said would possibly increase during the coming years.

Before the tuneup of its wording, the NRBA characterized a spectrum fee as "opportunity to achieve legislation (that) will never be better," as NRBA president Sis Kaplan wrote in a letter to commercial broadcasters nationwide this summer (Billboard, June 19).

The NRBA plan called for an extended contract between government and broadcasters—50 years is the time period suggested—for a percentage of station revenue, perhaps 1%. Broadcasters would also gain deregulation measures they want from Congress.

The NRBA's clarification comes in the wake of a speech by FCC Chairman Mark Fowler at the NRBA convention last month in which he expressed his desire to see "user's fees" as a leverage tool to get Congress to move toward deregulation of broadcasting. He also said that he thought it important that the FCC be prohibited from having jurisdiction over the fees. Fowler suggested, as an example, that the collected fees could be used to help support public broadcasting. Voron

moved away from that suggestion as well.

"That's just one of many possible uses. We don't care where it goes," he says. "We don't feel obligated to support NPR (National Public Radio). We don't feel commercial broadcasters are obligated to support noncommercial radio . . . it would make it much more palatable (to do so) for those members of Congress who are concerned about non-commercial radio. Sure, great, that's okay with us."

Voron says NRBA is preparing a "White Paper" in the weeks ahead which will clarify NRBA's position on deregulation.

The NAB's opposition to the spectrum fee stems from the fact that it counts the big tv networks among its members—and even 1% of gross revenues means a sizeable honk of profits going to the government. The NRBA, of course, represents only radio stations.

"We want the license to be changed to a contract." Voron reiterates. "And we're willing to pay a contract consideration of some sort."

Survey For Week Ending 10/23/82

Chart Breakouts

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- ★ **CHILLIWACK**
Whatcha, Millennium 13110
- ★ **SHOCK THE MONKEY**
Peter Gabriel, Geffen 7-29883
- ★ **DONNIE IRIS**
Tough World, MCA 52127

- ★ **WAYLON & WILLIE**
(Sittin' On) The Dock Of The Bay, RCA 13319
- ★ **MERLE HAGGARD**
Going Where The Lonely Go, Epic 34-03315
- ★ **TOM CARLILE**
Green Eyes, Door Knob 82-187
- ★ **CHARLY McCLAIN**
With You, Epic 34-03308

- ★ **BILL SUMMERS & SUMMERS HEAT**
Seventeen, MCA 52115
- ★ **GEORGE CLINTON**
Loopsilla, Capitol 5160
- ★ **ZAPP**
Do Wa Ditty, Warner Bros. 7-29891
- ★ **BAR-KAYS**
Do It, Mercury 76187

- ★ **DAN FOGELBERG**
Missing You, Full Moon/Epic 34-03289
- ★ **KENNY ROGERS**
A Love Song, Liberty 1485
- ★ **TIMOTHY B. SCHMIT**
So Much In Love, Full Moon/Asylum 7-69939 (Elektra)
- ★ **DONALD FAGEN**
I.G.Y. (What A Beautiful World), Warner Bros. 7-29900
- ★ **CLIFF RICHARD**
The Only Way Out, EMI-America 8135

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

Radio

WKYS And Simpson Win Billboard Black Awards

NEW YORK—WKYS Washington (Kiss 93.9) is the radio station of the year and its p.d., Donnie Simpson, is program director of the year in Billboard's 1981 radio competition, black major market category.

Judged air personality of the year for major markets in the black category is Dan Shannon for his work at KDIA Oakland, which he recently left.

These annual awards are made under the direction of Billboard's radio advisory committees, composed of leading programmers. The black radio advisory committee is chaired by Mike Roberts of WIGO Atlanta.

WKYS' Donnie Simpson has been with that NBC-FM outlet in the nation's capital for five-and-a-half years (for a separate story on the station, see page 18). He began as afternoon drive personality and moved to mornings in 1980 when he became p.d. Kiss is Simpson's second station; he began his career in his hometown of Detroit at WJLB, where he worked for seven-and-a-half years.

WDIA Memphis is the black station of the year for medium markets, and its former DJ Dr. Bobby Brown (now morning man at WJPC Chicago) has been named DJ of the year for black stations in medium markets. Brown, who moved to WJPC in August, was at WDIA for three-and-a-half years. He began in radio at WOOK Washington.

Gene Wyse of WENN Birmingham has been voted program director of the year for medium markets in the black format category. Wyse has been music programmer at WENN for the past two-and-a-half years. He's been with the station for four years and also handles the 9 a.m. to 2 p.m. shift. He was at WBUL Birmingham before that and began his career at country station KMPL Sikeston, Mo.

WJTT Red Bank, Tenn. is the winner as station of the year for small markets. This station is programmed by Thomas Henderson, who's been with the station for two years, programming it for the past 18 months. Henderson first worked the midnight to 6 a.m. shift and now works morning drive.

Billye Love of WOKB Winter Garden, Fla. is the program director of the year for small markets. She joined WOKB the beginning of 1981

WKYS Tops D.C. Market

• Continued from page 18

son has been picked as program director of the year in the same category.

Urban contemporary stations nationwide have been the object of some criticism as a result of Arbitron's Differential Survey Treatment, in which black males between 18-24 are paid a premium beyond the regular fee to keep diaries. Station manager Walsh says the criticism is "just sour grapes," and unfair. "The listeners are out there," he says simply. "It's Arbitron's job to get accurate statistics, and they've got them."

Simpson also defends the station's ratings. "We were growing before that was a factor, and now we know that we even have more listeners." (WKYS was already number two in the city in the fall 1981 book, before DST was begun.)

WKYS now joins two other unrelated "Kiss" stations that have done well with an integrated, urban contemporary format, New York's WRKS and Boston's WXKS.

as a jock and still handles an air shift in the 10 a.m. to 3 p.m. slot. Love, who is also the music director and assistant to the station manager, says of her DJ duties, "I love talking to

people. It's the best way to keep in contact with the public." She began her career as a jock at WORL Orlando.

Paul Childs of WENZ Highland

Springs, Va. is the DJ of the year for small markets. He was the music director and morning jock until the station went all-news with Ted Turner's CNN service and became

WNWZ. He's still in his morning slot. He previously worked at WIGO Atlanta, WNIV Milwaukee and WCHB Detroit, where he began his career.

King Biscuit's Rocktober Starts in September and Rocks Into November.

September 26	Judas Priest	
October 3	Billy Squier	
October 10	Men at Work / Billy Idol	
October 17	John Cougar	
October 24	Elton John	
October 31	Santana	
November 7	Molly Hatchet	
November 14	Eddie Money	

The King Biscuit Flower Hour On over 300 of America's top AOR stations—via the ABC Rock Radio Network.



RADIO abc Networks

Produced by DIR Broadcasting
DIR

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/12/82)

PRIME MOVERS-NATIONAL

- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- NEIL DIAMOND—Heartlight (Columbia)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.

★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.

● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.

ENTRY SYMBOLS—
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

TOP ADD ONS -NATIONAL

- DARYL HALL AND JOHN OATES—Maneater (RCA)
- PAT BENATAR—Shadows Of The Night (Chrysalis)
- JOE JACKSON—Steppin' Out (A&M)

BREAKOUTS-NATIONAL

- DON HENLEY—Dirty Laundry (Elektra)
- CHILLIWACK—Whatcha Gonna Do (Millinium)
- MEN AT WORK—Down Under (Columbia)

- ★ RANDY MEISNER—Never Been In Love 17-14
- ★ OLIVIA NEWTON-JOHN—Heart Attack 19-15
- ★ JOE JACKSON—Steppin' Out 25-20
- BILLY JOEL—Pressure
- RICK SPRINGFIELD—I Get Excited
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- DIONNE WARWICK—Heartbreaker A
- JEFFREY OSBORNE—Wings Of Love A

KGCI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★ MEN AT WORK—Who Can It Be Now 2-1
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 10-8
- ★ NEIL DIAMOND—Heartlight 18-13
- ★ SANTANA—Hold On 21-17
- TAVARES—A Penny For Your Thoughts
- DONNIE IRIS—Tough World
- LIONEL RICHIE—Truly
- DIANA ROSS—Muscles B
- DARYL HALL AND JOHN OATES—Maneater X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- LINDA RONSTADT—Get Closer X
- AIR SUPPLY—Young Love X
- REO SPEEDWAGON—Sweet Time X
- DIONNE WARWICK—Heartbreaker X
- STEEL BREEZE—You Don't Want Me Anymore X
- DAN FOGELBERG—Missing You X
- DONNA SUMMER—State Of Independence X
- MOVING PICTURES—What About Me X

KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- ★ NEIL DIAMOND—Heartlight 11-5
- ★ PAUL CARRACK—I Need You 17-14
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 28-15
- ★ JOE JACKSON—Steppin' Out 20-16
- ★ RICK SPRINGFIELD—I Get Excited 21-19
- LINDA RONSTADT—Get Closer
- THE WHO—Athena
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- LIONEL RICHIE—Truly B
- KENNY ROGERS—A Love Song B
- PETER GABRIEL—Shock The Monkey B
- DONNIE IRIS—Tough World B
- THE FIXX—Stand Or Fall B
- TALK TALK—Talk Talk B
- STEPHANIE WINSLAW—In Between Lovers B
- BOBBY CALDWELL—All Of My Love X
- MISSING PERSONS—Destination Unknown X
- SHEENA EASTON—I Wouldn't Beg For Water A
- SPY'S—Don't Say Goodbye A
- APRIL WINE—Tell Me Why A
- SURVIVOR—American Heartbeat A
- DARYL HALL AND JOHN OATES—Maneater A
- DAN FOGELBERG—Missing You A
- LAURA BRANIGAN—Gloria A
- BERTIE HIGGINS—Casablanca A

KRSP-AM—Salt Lake City

- (Lorraine Windgar—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 11-9
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-10
- ★ NEIL DIAMOND—Heartlight 18-15
- ★ THE WHO—Athena 22-16
- ★ THE GO-GO'S—Get Up And Go 23-21
- JUICE NEWTON—Break It To Me Gently
- JOE JACKSON—Steppin' Out
- DARYL HALL AND JOHN OATES—Maneater A
- DAN FOGELBERG—Missing You A
- STRAY CATS—Rock This Town X

KFMB-FM (B100)—San Diego

- (Glen McCartney—MD)
- DARYL HALL AND JOHN OATES—Maneater A
- DAN FOGELBERG—Missing You A
- DIONNE WARWICK—Heartbreaker A
- BILLY JOEL—Pressure X
- CROSBY, STILLS AND NASH—Southern Cross X
- JEFFREY OSBORNE—On The Wings Of Love

WTRA-AM—San Diego

- (Jim Richards—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 7-4
- ★ THE STEVE MILLER BAND—Abracadabra 18-12
- ★ AMERICA—You Can Do Magic 13-11
- ★ JOE JACKSON—Steppin' Out 19-13
- ★ ABC—The Look Of Love 22-18
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- RUSH—New World Man
- EDDIE MONEYS—Shakin' A
- PAUL CARRACK—I Need You A
- DAN FOGELBERG—Missing You A
- KC AND THE SUNSHINE BAND—Gimme Some More A
- FLEETWOOD MAC—Gypsy B
- SYLVIA—Nobody B
- CHICAGO—Love Me Tomorrow B
- THE CLASH—Rock The Casbah B
- DARYL HALL AND JOHN OATES—Maneater B
- NEIL DIAMOND—Heartlight B
- DIANA ROSS—Muscles B
- PAT BENATAR—Shadows Of The Night X
- BILLY SQUIER—Everybody Wants You X
- THE GO-GO'S—Get Up And Go X
- SURVIVOR—American Heartbeat X
- DONNA SUMMER—State Of Independence X

KRQO-FM—Tucson

- (Guy Zapalian—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 1-1
- ★ FLEETWOOD MAC—Gypsy 4-2
- ★ GLENN FREY—The One You Love 10-6
- ★ STRAY CATS—Rock This Town 14-9
- ★ TONI BASIL—Mickey 23-18
- ★ THE MOTELS—Take The L B
- ★ LAURA BRANIGAN—Gloria B
- ★ DARYL HALL AND JOHN OATES—Maneater K
- ★ DON HENLEY—Dirty Laundry K
- ★ FRIDA—I Know There's Something Going On A
- ★ ROXY MUSIC—More Than This A
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ PAUL CARRACK—I Need You X
- ★ STEVE WINWOOD—Still In The Game X
- ★ SURVIVOR—American Heartbeat X
- ★ MOVING PICTURES—What About Me X
- ★ THE GO-GO'S—Get Up And Go X
- ★ DAN FOGELBERG—Missing You X
- ★ LIONEL RICHIE—Truly X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ TOTO—African X
- ★ THE WHO—Athena X
- ★ MEN AT WORK—Down Under X

KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ LIONEL RICHIE—Truly 22-13

- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 21-16
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 26-20
- ★ DAN FOGELBERG—Missing You 28-24
- ★ DIONNE WARWICK—Heartbreaker 29-25
- DARYL HALL AND JOHN OATES—Maneater
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- KENNY ROGERS—A Love Song B
- PAUL CARRACK—I Need You B
- BILLY JOEL—Pressure X

Pacific Northwest Region

★ PRIME MOVERS

- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
- NEIL DIAMOND—Heartlight (Columbia)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)

● TOP ADD ONS

- DAN FOGELBERG—Missing You (Full Moon/Epic)
- LINDA RONSTADT—Get Closer (Asylum)
- TONI BASIL—Mickey (Chrysalis)

● BREAKOUTS

- DON HENLEY—Dirty Laundry (Asylum)
- SHEENA EASTON—I Wouldn't Beg For Water (EMI-America)
- BERTIE HIGGINS—Casablanca (Kat Family)

KRCL-AM—Lewiston

- (Steve MacKevie—MD)
- ★ GLENN FREY—The One You Love 4-2
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ NEIL DIAMOND—Heartlight 6-4
- ★ CHICAGO—Love Me Tomorrow 12-8
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 29-18
- BERTIE HIGGINS—Casablanca
- SHEENA EASTON—I Wouldn't Beg For Water
- DARYL HALL AND JOHN OATES—Maneater B
- QUARTERFLASH—Critical Times B
- DIONNE WARWICK—Heartbreaker B
- POCO—Ghost Town X
- DAN FOGELBERG—Missing You X
- KENNY ROGERS—A Love Song X
- BILLY JOEL—Right Here And Now X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- LESLIE PEARL—The One Who Turns Me On X

KCNR-FM—Portland

- (Richard Harker—MD)
- ★ SANTANA—Hold On 5-2
- ★ FLEETWOOD MAC—Gypsy 9-3
- ★ GLENN FREY—The One You Love 10-4
- ★ JOE JACKSON—Steppin' Out 14-11
- ★ JUICE NEWTON—Break It To Me Gently 16-12
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- REO SPEEDWAGON—Sweet Time A
- RICK SPRINGFIELD—I Get Excited A
- CROSBY, STILLS AND NASH—Southern Cross A

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ TONI BASIL—Mickey 13-7
- ★ STRAY CATS—Rock This Town 24-17
- ★ OLIVIA NEWTON-JOHN—Heart Attack 21-15
- ★ CHICAGO—Love Me Tomorrow 28-22
- ★ MOVING PICTURES—What About Me 32-26
- LIONEL RICHIE—Truly
- PETER GABRIEL—Shock The Monkey
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- KOOL AND THE GANG—Be My Lady B
- THE GO-GO'S—Get Up And Go B
- ABC—The Look Of Love B
- TIMOTHY B. SCHMIT—So Much In Love B
- DARYL HALL AND JOHN OATES—Maneater A
- THE STEVE MILLER BAND—Cool Magic A
- FASHION—Love Shadow A
- PAT BENATAR—Shadows Of The Night X

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 20-13
- ★ MICHAEL MURPHY—What's Forever For 22-16
- ★ FLEETWOOD MAC—Gypsy 10-7
- ★ NEIL DIAMOND—Heartlight 13-8
- ★ KENNY ROGERS—A Love Song 28-21
- JEFFREY OSBORNE—On The Wings Of Love
- DAN FOGELBERG—Missing You
- LIONEL RICHIE—Truly B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- THE WHO—Athena X

KFRC-AM—San Francisco

- (Kate Ingram—MD)
- ★ A FLOCK OF SEAGULLS—I Ran 3-2
- ★ OLIVIA NEWTON-JOHN—Heart Attack 7-3
- ★ MICHAEL McDONALD—I Keep Forgettin' 10-7
- ★ JACKSON BROWNE—Somebody's Baby 20-9
- ★ STEEL BREEZE—You Don't Want Me Anymore 22-19
- TONI BASIL—Mickey
- ABC—The Look Of Love
- JEFFERSON STARSHIP—Be My Lady B
- DARYL HALL AND JOHN OATES—Maneater B
- BILLY JOEL—Pressure X

KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ SYLVIA—Nobody 10-8
- ★ AIR SUPPLY—Young Love 20-11
- ★ PAUL CARRACK—I Need You 22-19
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 24-21
- ★ CHICAGO—Love Me Tomorrow 25-22
- DIANA ROSS—Muscles
- DARYL HALL AND JOHN OATES—Maneater
- LIONEL RICHIE—Truly B

- DIONNE WARWICK—Heartbreaker B
- HERB ALPERT—Fandango B
- QUARTERFLASH—Critical Times A
- CLIFF RICHARD—The Only Way Out A
- JEFFERSON STARSHIP—Be My Lady A
- BILL MEDLEY—Right Here And Now A
- DAN FOGELBERG—Missing You A

KUBE-FM—Seattle

- (Tom Hutyler—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 7-4
- ★ NEIL DIAMOND—Heartlight 10-5
- ★ FLEETWOOD MAC—Gypsy 12-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 13-10
- ★ DIANA ROSS—Muscles 24-20
- ★ LINDA RONSTADT—Get Closer
- DAN FOGELBERG—Missing You
- TONI BASIL—Mickey B
- ABC—The Look Of Love B
- CHICAGO—Love Me Tomorrow B
- RUSH—New World Man B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- LLURA BRANIGAN—Gloria A
- THE POINTER SISTERS—I'm So Excited A

KYYX-FM—Seattle

- (Elvin Ichijima—MD)
- ★ TONI BASIL—Mickey 1-1
- ★ GANG OF FOUR—I Love A Man In Uniform 5-2
- ★ ABC—The Look Of Love 4-3
- ★ THE CLASH—Rock The Casbah 11-4
- ★ STRAY CATS—Rock The Town 9-5
- DON JENLEY—Dirty Laundry
- DONNIE IRIS—Tough World
- MODERN ENGLISH—I Melt With You A
- DIANA ROSS—Muscles A
- TIMOTHY B. SCHMIT—So Much In Love X
- DARYL HALL AND JOHN OATES—Maneater B
- PAT BENATAR—Shadows Of The Night B
- BILLY SQUIER—Everybody Wants You B
- DEVO—Peek A-Boo B
- SCANDAL—Goodbye To You X
- THE PAYOLAS—Eyes Of The Strange X
- BILL NELSON—Flaming Desire X
- EDDIE MONEYS—Shakin' X
- THE ENGLISH BAT—Save It For Later X
- FRIDA—I Know There's Something Going On X
- MODERN ENGLISH—I Melt With You X
- FASHION—Love Shadow X
- MAGAZINE—About The Weather X
- THE GAP BAND—You Dropped A Bomb On Me X
- B-MOVIES—Nowhere Girl A
- WET PICNIC—Cocktails Sky A
- SAGA—On The Loose A
- THE JAM—The Bitterest Pill A

KJRB-AM—Spokane

- (Brian Gregory—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-2
- ★ FLEETWOOD MAC—Gypsy 7-4
- ★ NEIL DIAMOND—Heartlight 16-12
- ★ LIONEL RICHIE—Truly 28-23
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 30-24
- BILLY JOEL—Pressure A
- KENNY ROGERS—A Love Song A
- LAURA BRANIGAN—Gloria B
- DIONNE WARWICK—Heartbreaker B
- LINDA RONSTADT—Get Closer B
- DAN FOGELBERG—Missing You B
- DARYL HALL AND JOHN OATES—Maneater B
- THE WHO—Athena X
- SURVIVOR—American Heartbeat X
- DUKE JUPITER—Rockin' In A Motel X

North Central Region

★ PRIME MOVERS

- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) (Warner Bros.)
- NEIL DIAMOND—Heartlight (Columbia)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—Maneater (RCA)
- DIONNE WARWICK—Heartbreaker (Arista)
- PAT BENATAR—Shadows Of The Night (Chrysalis)

● BREAKOUTS

- DAN FOGELBERG—Missing You (Full Moon/Epic)

WYYS-FM—Cincinnati

- (Barry James—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 6-4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-9
- ★ LIONEL RICHIE—Truly 13-14
- ★ SYLVIA—Nobody 22-16
- DIONNE WARWICK—Heartbreaker
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- DOLLY PARTON—I Will Always Love You X

WNCI-FM—Columbus

- (Steve Edwards—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 5-1
- ★ NEIL DIAMOND—Heartlight 8-3
- ★ GLENN FREY—The One You Love 6-5
- ★ SYLVIA—Nobody 9-6
- ★ FLEETWOOD MAC—Gypsy 11-8
- DIONNE WARWICK—Heartbreaker
- PAUL CARRACK—I Need You
- LIONEL RICHIE—Truly A
- DONNA FAGEN—I.G.Y. (What A Beautiful World) A
- STEEL BREEZE—You Don't Want Me Anymore X

CKLW-AM—Detroit

- (Rosalee Trombley—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-1

- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 11-7
- ★ LAURA BRANIGAN—Gloria 19-9
- ★ LIONEL RICHIE—Truly 27-13
- THE POINTER SISTERS—I'm So Excited
- CHICAGO—Love Me Tomorrow
- JOE JACKSON—Steppin' Out B
- CROSBY, STILLS AND NASH—Southern Cross A
- MARVIN GAYE—Sexual Healing A
- RUSH—New World Man X
- PAUL McCARTNEY—Tug Of War X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- BILL MEDLEY—Right Here And Now X
- SURVIVOR—American Heartbeat X
- DARYL HALL AND JOHN OATES—Maneater X
- CHILLIWACK—Whatcha Gonna Do X

WRDQ-FM—Detroit

- (Deena Rimmer—MD)
- ★ PRINCE—1999 12-3
- ★ THE TIME—Gigolos Get Lonely Too 15-5
- ★ MARVIN GAYE—Sexual Healing 28-11
- ★ DIANA ROSS—Muscles 22-14
- ★ LIONEL RICHIE—Truly 26-20
- DARYL HALL AND JOHN OATES—Maneater
- C. BRAND—Wired For Games B
- AIR SUPPLY—Young Love B
- THE SPINNERS—Magin In The Moonlight A
- WILLIAM BOOTSY COLLINS—Body Slam A
- KOOL AND THE GANG—Lets Go Oancing A
- THE TIME—Wild & Loose X
- BANANARAMA—Really Saying Something X
- ZAPP—Playing Kind Of Rough X
- RICK JAMES—Teardrops X
- THE TIME—The Walk X
- BOBBY MUNN—Got To Get A Bonnet X
- GEORGE CLINTON—Loopzilla X
- ABC—The Look Of Love X
- SONY CHARLES—Put It In A Magazine X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- THE LIMIT—She's So Divine X
- PETER GABRIEL—Shock The Monkey X
- ATLANTIC STARR—Perfect Love X

WKJJ-FM—Louisville

- (Dave McCann—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-1
- ★ NEIL DIAMOND—Heartlight 8-4
- ★ JEFFREY OSBORNE—On The Wings Of Love 17-13
- ★ STEPHEN BISHOP—If Loves Takes You Away 22-18
- ★ CHICAGO—Love Me Tomorrow 23-21
- DONALD FAGEN—I.G.Y. (What A Beautiful World)
- DAN FOGELBERG—Missing You
- CLIFF RICHIE—The Only Way Out B
- KENNY ROGERS—A Love Song B
- DIONNE WARWICK—Heartbreaker B
- LIONEL RICHIE—Truly A
- FIREBALL—Body 'N Soul X

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater B
- TONI BASIL—Mickey B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- AIR SUPPLY—Young Love B
- SYLVIA—Nobody B
- CHICAGO—Love Me Tomorrow A
- PAT BENATAR—Shadows Of The Night A
- NEIL DIAMOND—Heartlight A
- DON HENLEY—Dirty Laundry A
- JOE JACKSON—Steppin' Out X

WXKX-FM—Pittsburgh

- (Craig Jackson—MD)
- ★ CROSBY, STILLS AND NASH—Southern Cross 8-4
- ★ REO SPEEDWAGON—Sweet Time 10-7
- ★ KANSAS—Chasing Shadows 14-9
- ★ ASIA—Wildest Dreams 23-17
- ★ DONNIE IRIS—Tough World 26-20
- PAT BENATAR—Shadows Of The Night
- DARYL HALL AND JOHN OATES—Maneater
- SPLIT ENZ—Overy Creature B
- BILLY SQUIER—Everybody Wants You B
- KOOL AND THE GANG—By My Lady B
- DAN FOGELBERG—Missing You B
- CHICAGO—Love Me Tomorrow A
- STEVE WINWOOD—Valerie A
- MEN AT WORK—Down Under A
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- THE WHO—Eminence Front A
- PHIL COLLINS—Through These Walls A
- CHILLIWACK—Whatcha Gonna Do X
- RUSH—Analog Kid X
- RUSH—New World Man X
- LINDA RONSTADT—Lies X
- MICHAEL STANLEY BAND—In Between The Lines X
- TALK TALK—Talk Talk X

WXXK-FM—Pittsburgh

- (Craig Jackson—MD)
- ★ CROSBY, STILLS AND NASH—Southern Cross 8-4
- ★ REO SPEEDWAGON—Sweet Time 10-7
- ★ KANSAS—Chasing Shadows 14-9
- ★ ASIA—Wildest Dreams 23-17
- ★ DONNIE IRIS—Tough World 26-20
- PAT BENATAR—Shadows Of The Night
- DARYL HALL AND JOHN OATES—Maneater
- SPLIT ENZ—Overy Creature B
- BILLY SQUIER—Everybody Wants You B
- KOOL AND THE GANG—By My Lady B
- DAN FOGELBERG—Missing You B
- CHICAGO—Love Me Tomorrow A
- STEVE WINWOOD—Valerie A
- MEN AT WORK—Down Under A
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- THE WHO—Eminence Front A
- PHIL COLLINS—Through These Walls A
- CHILLIWACK—Whatcha Gonna Do X
- RUSH—Analog Kid X
- RUSH—New World Man X
- LINDA RONSTADT—Lies X
- MICHAEL STANLEY BAND—In Between The Lines X
- TALK TALK—Talk Talk X

Southwest Region

★ PRIME MOVERS

- MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) (Warner Bros.)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

● TOP ADD ONS

- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)
- LIONEL RICHIE—Truly (Motown)
- JEFFERSON STARSHIP—Be My Lady (Grunt)

(Continued on next page)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/12/82)

Continued from previous page

BREAKOUTS

JESSE COLIN YOUNG/CARLY SIMON—Fight For It (Elektra)

KHFI-FM—Austin

- ★ CHICAGO—Love Me Tomorrow 13-5
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 10-6
- ★ SURVIVOR—American Heartbeat 14-9
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 22-12
- ★ CROSBY, STILLS AND NASH—Southern Cross 26-15
- ★ LIONEL RICHIE—Truly B
- ★ DAN FOGELBERG—Missing You B
- ★ LAURA BRANIGAN—Gloria B
- ★ RUSH—New World Man X
- ★ DIONNE WARWICK—Heartbreaker B
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ LINDA RONSTADT—Get Closer X
- ★ THE GAP BAND—You Dropped A Bomb On Me A
- ★ PETER GABRIEL—Shock The Monkey A
- ★ STRAY CATS—Rock This Town A
- ★ TONI BASIL—Mickey A
- ★ BILLY JOEL—Pressure A

KZFM-FM—Corpus Christi

- ★ LIONEL RICHIE—Truly
- ★ BILLY JOEL—Pressure A

KLVU-FM—Dallas

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 7-3
- ★ FLEETWOOD MAC—Gypsy 8-4
- ★ STEPHEN BISHOP—If Love Takes You Away 19-13
- ★ DIONNE WARWICK—Heartbreaker 28-20
- ★ EVELYN KING—Love Come Down 27-21
- ★ CLIFF RICHARD—The Only Way Out
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ REO SPEEDWAGON—Sweet Time A

KEGL-FM—Ft. Worth

- ★ TONI BASIL—Mickey 4-1
- ★ RICK SPRINGFIELD—I Get Excited 8-6
- ★ JOE JACKSON—Steppin' Out 9-8
- ★ RUSH—New World Man 11-9
- ★ THE GO-GO'S—Get Up And Go 12-10
- ★ DONNIE IRIS—Tough World B
- ★ CHILLIWACK—Whatcha Gonna Do B
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs B
- ★ DON HENLEY—Dirty Laundry B
- ★ SPLIT ENZ—Dirty Creature B
- ★ ADAM AND THE ANTS—Goody Two Shoes A
- ★ DAN FOGELBERG—Missing You A
- ★ YAZ—Situation A
- ★ DARYL HALL AND JOHN OATES—Maneater A
- ★ WALL OF VOODOO—Mexican Radio X
- ★ Q-FEEL—Dancing In Heaven (Orbital Bebop) X
- ★ GANG OF FOUR—I Love A Man In Uniform X
- ★ THE FIXX—Stand Or Fall X
- ★ MISSING PERSONS—Destination Unknown X
- ★ JUDAS PRIEST—You Got Another X
- ★ PSYCHEDELIC FURS—Goodbye X
- ★ GARY NUMAN—War Songs X
- ★ GINGO BIONDO—Private Life X

KILE-AM—Galveston

- ★ AMERICA—You Can Do Magic 2-1
- ★ GLENN FREY—The One You Love 8-4
- ★ FLEETWOOD MAC—Gypsy 12-5
- ★ STEEL BREEZE—You Don't Want Me Anymore 13-10
- ★ OLIVIA NEWTON-JOHN—Heart Attack 15-11
- ★ LINDA RONSTADT—Get Closer
- ★ LIONEL RICHIE—Truly
- ★ DIANA ROSS—Muscles B
- ★ PAT BENATAR—Shadows Of The Night B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ ABC—The Look Of Love B
- ★ KENNY ROGERS—A Love Song B
- ★ SURVIVOR—American Heartbeat A
- ★ THE GO-GO'S—Get Up And Go A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ BILLY SQUIER—Everybody Wants You X
- ★ CHEAP TRICK—She's Tight X
- ★ STRAY CATS—Rock This Town X
- ★ RUSH—New World Man X
- ★ MISSING PERSONS—Destination Unknown X

KFMK-FM—Houston

- ★ MICHAEL McDONALD—I Keep Forgettin' 11-8
- ★ GLENN FREY—The One You Love 13-9
- ★ FLEETWOOD MAC—Gypsy 16-13
- ★ WILLIE NELSON—Let It Be Me 17-15
- ★ LIONEL RICHIE—Truly 19-17
- ★ DIANA ROSS—Muscles

KRLY-FM—Houston

- ★ JEFF TYZIK—Sweet Nothings
- ★ THE BAR-KAYS—Do It

KVOL-AM—Lafayette

- ★ MICHAEL McDONALD—I Keep Forgettin' 2-1
- ★ FLEETWOOD MAC—Gypsy 3-3
- ★ CHICAGO—Love Me Tomorrow 16-10
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 21-13
- ★ JOE JACKSON—Steppin' Out 19-15
- ★ STEVE WINWOOD—Valerie
- ★ NOVO COMBO—Too Long Gone B
- ★ PAUL CARRACK—I Need You B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ LIONEL RICHIE—Truly B
- ★ BAD COMPANY—Electricland B
- ★ PRINCE—1999 A
- ★ DIONNE WARWICK—Heartbreaker A
- ★ TONI BASIL—Mickey A
- ★ BILLY SQUIER—Everybody Wants You A
- ★ KENNY ROGERS—A Love Song A
- ★ SCANDAL—Goodbye To You A
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ MELBA MOORE—Love's Comin' At Ya A
- ★ DONNA SUMMER—State Of Independence A
- ★ STACY LATTISAW—Attack Of The Name Game A
- ★ KOOL AND THE GANG—Be My Lady A
- ★ MISSING PERSONS—Destination Unknown A
- ★ THE STEVE MILLER BAND—Cool Magic A
- ★ STEPHANIE WINSLLOW—In Between Lovers A
- ★ AIR SUPPLY—Young Love A
- ★ RAY PARKER JR.—It's Our Own Affair A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ APRIL WINE—Tell Me Why A
- ★ SHEENA EASTON—I Wouldn't Beg For Water A

KBFM-FM—McAllen/Brownsville

- ★ MICHAEL McDONALD—I Keep Forgettin' 1-1

- ★ SYLVIA—Nobody 2-2
- ★ FLEETWOOD MAC—Gypsy 10-5
- ★ OLIVIA NEWTON-JOHN—Heart Attack 13-7
- ★ DIANA ROSS—Muscles 22-16
- ★ DONALD FAGEN—I.G.Y.
- ★ LIONEL RICHIE—Truly
- ★ DAN FOGELBERG—Missing You A
- ★ DARYL HALL AND JOHN OATES—Maneater A
- ★ LINDA RONSTADT—Get Closer B
- ★ SURVIVOR—American Heartbeat B
- ★ TONI BASIL—Mickey B
- ★ DONNA SUMMER—State Of Independence B
- ★ STRAY CATS—Rock This Town B
- ★ JEFFERSON STARSHIP—Be My Lady X

WEZB-FM—New Orleans

- ★ OLIVIA NEWTON-JOHN—Heart Attack 3-1
- ★ LIONEL RICHIE—Truly 19-6
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 15-8
- ★ JACKSON BROWNE—Somebody's Baby 23-18
- ★ SYLVIA—Nobody 26-20
- ★ CHICAGO—Love Me Tomorrow
- ★ BILLY JOEL—Pressure
- ★ SANTANA—Hold On A
- ★ DIONNE WARWICK—Heartbreaker A
- ★ TONI BASIL—Mickey B
- ★ LAURA BRANIGAN—Gloria B
- ★ DARYL HALL AND JOHN OATES—Maneater B
- ★ NEIL DIAMOND—Heartlight B

WQVE-FM—New Orleans

- ★ OLIVIA NEWTON-JOHN—Heart Attack 9-7
- ★ MICHAEL McDONALD—I Keep Forgettin' 2-1
- ★ AIR SUPPLY—Young Love 25-21
- ★ LIONEL RICHIE—Truly 28-22
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 30-23
- ★ DIONNE WARWICK—Heartbreaker B
- ★ KOOL AND THE GANG—Be My Lady B
- ★ DAN FOGELBERG—Missing You B
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ LAURA BRANIGAN—Gloria X
- ★ BOBBY CALDWELL—All Of My Love X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

WTIX-AM—New Orleans

- ★ MEN AT WORK—Who Can It Be Now 2-1
- ★ GLENN FREY—The One You Love 6-4
- ★ OLIVIA NEWTON-JOHN—Heart Attack 9-6
- ★ STEEL BREEZE—You Don't Want Me Anymore 14-11
- ★ ABC—The Look Of Love 34-27
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ JEFFERSON STARSHIP—Be My Lady
- ★ EVELYN KING—Love Come Down B
- ★ LIONEL RICHIE—Truly B
- ★ THE WHO—Athena B
- ★ DARYL HALL AND JOHN OATES—Maneater B
- ★ DIONNE WARWICK—Heartbreaker B
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- ★ THE STEVE MILLER BAND—Cool Magic A
- ★ KENNY ROGERS—A Love Song A
- ★ BOBBY CALDWELL—All Of My Love X
- ★ KARLA BONOFF—Please Be The One X

KOFM-FM—Oklahoma City

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 16-10
- ★ JEFFREY OSBORNE—On The Wings Of Love 20-14
- ★ KARLA BONOFF—Please Be The One 22-17
- ★ MATTHEW WILDER—Work So Hard 27-19
- ★ DARYL HALL AND JOHN OATES—Maneater 30-25
- ★ JESSE COLIN YOUNG/CARLY SIMON—Fight For It
- ★ STEVIE WONDER—Ribbon In The Sky
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- ★ DIONNE WARWICK—Heartbreaker A
- ★ DAN FOGELBERG—Missing You A
- ★ PAUL CARRACK—I Need You A

Midwest Region

★ PRIME MOVERS

THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)

JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

A FLOCK OF SEAGULLS—I Ran (Jive/Arista)

● TOP ADD ONs

DAN FOGELBERG—Missing You (Full Moon/Epic)

DARYL HALL AND JOHN OATES—Maneater (RCA)

PAT BENATAR—Shadows Of The Night (Chrysalis)

BREAKOUTS

CHILLIWACK—Whatcha Gonna Do (Millinium)

MEN AT WORK—Owen Under (Columbia)

KFYR-AM—Bismarck

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 3-2
- ★ GLENN FREY—The One You Love 12-8
- ★ RICK SPRINGFIELD—I Get Excited 16-11
- ★ A FLOCK OF SEAGULLS—I Ran 18-16
- ★ LAURA BRANIGAN—Gloria
- ★ PAT BENATAR—Shadows Of The Night
- ★ CHICAGO—Love Me Tomorrow B
- ★ JOE JACKSON—Steppin' Out A
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ SANTANA—Hold On X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ REO SPEEDWAGON—Sweet Time X
- ★ DONNA SUMMER—State Of Independence X
- ★ PAUL McCARTNEY—Tug Of War X
- ★ DIANA ROSS—Muscles X
- ★ LINDA RONSTADT—Get Closer X
- ★ KOOL AND THE GANG—Be My Lady X
- ★ KENNY ROGERS—A Love Song X
- ★ CROSBY, STILLS AND NASH—Southern Cross X
- ★ LIONEL RICHIE—Truly X
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X

WLS-AM—Chicago

- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-4
- ★ A FLOCK OF SEAGULLS—I Ran 10-7
- ★ AMERICA—You Can Do Magic 14-10
- ★ REO SPEEDWAGON—Sweet Time 29-20
- ★ GLENN FREY—The One You Love 32-21
- ★ FLEETWOOD MAC—Gypsy
- ★ BILLY JOEL—Pressure

WES-FM—Chicago

- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-4
- ★ A FLOCK OF SEAGULLS—I Ran 10-7
- ★ REO SPEEDWAGON—Sweet Time 29-20
- ★ JOE JACKSON—Steppin' Out 33-22
- ★ CROSBY, STILLS AND NASH—Southern Cross 43-40
- ★ BILLY JOEL—Pressure B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ PAT BENATAR—Shadows Of The Night A
- ★ JUDAS PRIEST—You've Got Another Thing Comin' X

WIKS-FM—Indianapolis

- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-2
- ★ JACKSON BROWNE—Somebody's Baby 5-3
- ★ MEN AT WORK—Who Can It Be Now 6-4
- ★ MICHAEL McDONALD—I Keep Forgettin' 7-5
- ★ TOTO—Make Believe 9-7
- ★ CROSBY, STILLS AND NASH—Southern Cross
- ★ DARYL HALL AND JOHN OATES—Maneater
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ LAURA BRANIGAN—Gloria B
- ★ BILLY SQUIER—Everybody Wants You B
- ★ THE WHO—Athena B
- ★ ABC—The Look Of Love X
- ★ CLIFF RICHARD—The Only Way Out X
- ★ SURVIVOR—American Heartbeat X
- ★ RUSH—New World Man X

WZEE-FM—Madison

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-2
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 7-5
- ★ GLENN FREY—The One You Love 9-6
- ★ OLIVIA NEWTON-JOHN—Heart Attack 12-7
- ★ THE WHO—Athena 13-8
- ★ BILLY SQUIER—Everybody Wants You B
- ★ PAUL CARRACK—I Need You B
- ★ DARYL HALL AND JOHN OATES—Maneater A
- ★ FRIDA—I Know There's Something Going On A
- ★ LIONEL RICHIE—Truly X
- ★ PAT BENATAR—Shadows Of The Night X
- ★ THE KIM—Loved By You X
- ★ DON HENLEY—Dirty Laundry X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ LINDA RONSTADT—Get Closer X
- ★ DAN FOGELBERG—Missing You X
- ★ DONNA SUMMER—State Of Independence X

WKTI-FM—Milwaukee

- ★ AMERICA—You Can Do Magic 4-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9-5
- ★ REO SPEEDWAGON—Sweet Time 10-8
- ★ CHICAGO—Love Me Tomorrow 13-9
- ★ SANTANA—Hold On 14-11
- ★ LIONEL RICHIE—Truly
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ BILLY SQUIER—Everybody Wants You A

KDWB-AM—Minneapolis

- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-9
- ★ BILLY JOEL—Pressure 20-12
- ★ A FLOCK OF SEAGULLS—I Ran 15-11
- ★ PAUL CARRACK—I Need You 21-16
- ★ KOOL AND THE GANG—Big Fun 22-17
- ★ DIONNE WARWICK—Heartbreaker
- ★ TOTO—Make Believe X
- ★ SURVIVOR—American Heartbeat X
- ★ ABC—The Look Of Love X

WLWL-FM—Minneapolis

- ★ FLEETWOOD MAC—Gypsy 1-1
- ★ AMERICA—You Can Do Magic 6-3
- ★ GLENN FREY—The One You Love 10-6
- ★ TONI BASIL—Mickey 12-9
- ★ CHICAGO—Love Me Tomorrow 15-11
- ★ CHILLIWACK—Whatcha Gonna Do
- ★ PRINCE—1999
- ★ STEVE WINWOOD—Valerie A
- ★ DONNIE IRIS—Tough World A
- ★ PAT BENATAR—Shadows Of The Night B
- ★ DARYL HALL AND JOHN OATES—Maneater B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ CLIFF RICHARD—The Only Way Out B
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ STRAY CATS—Rock This Town X
- ★ DIANA ROSS—Muscles X
- ★ THE FIXX—Stand Or Fall X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ BILLY SQUIER—Everybody Wants You X
- ★ MISSING PERSONS—Destination Unknown X
- ★ NOVO COMBO—Too Long Gone X
- ★ MOVING PICTURES—What About Me X
- ★ JOE WALSH—Waffle Stomp X
- ★ TIMOTHY B. SCHMIT—So Much In Love X
- ★ SURVIVOR—American Heartbeat X
- ★ DONNA SUMMER—State Of Independence X

KSQJ-FM—St. Louis

- ★ AMERICA—You Can Do Magic 2-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 3-2
- ★ FLEETWOOD MAC—Gypsy 7-5
- ★ MEN AT WORK—Who Can It Be Now 9-6
- ★ RICK SPRINGFIELD—I Get Excited 16-12
- ★ DAN FOGELBERG—Missing You
- ★ LINDA RONSTADT—Get Closer
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ DIONNE WARWICK—Heartbreaker A

KSTP-FM (KS-95)—St. Paul

- ★ MICHAEL McDONALD—I Keep Forgettin' 2-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5-2
- ★ NEIL DIAMOND—Heartlight 13-9
- ★ CHICAGO—Love Me Tomorrow 14-10
- ★ CROSBY, STILLS AND NASH—Southern Cross 19-13
- ★ LIONEL RICHIE—Truly B
- ★ DIONNE WARWICK—Heartbreaker A
- ★ FLEETWOOD MAC—Gypsy A
- ★ AIR SUPPLY—Young Love
- ★ JOE JACKSON—Steppin' Out X
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- ★ MEN AT WORK—Who Can It Be Now X

WSPT-FM—Stevens Point

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 8-1
- ★ OLIVIA NEWTON-JOHN—Heart Attack 7-2
- ★ FLEETWOOD MAC—Gypsy 10-5
- ★ NEIL DIAMOND—Heartlight 13-7
- ★ TONI BASIL—Mickey 19-10
- ★ THE STEVE MILLER BAND—Cool Magic
- ★ MEN AT WORK—Down Under
- ★ LAURA BRANIGAN—Gloria B
- ★ SYLVIA—Nobody B
- ★ DAN FOGELBERG—Missing You X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ DONNIE IRIS—Tough World X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ DONNA SUMMER—State Of Independence X

- ★ THE GO-GO'S—Get Up And Go X
- ★ PAT BENATAR—Shadows Of The Night X
- ★ LIONEL RICHIE—Truly X

KEYN-FM—Wichita

- ★ GLENN FREY—The One You Love 11-4
- ★ SANTANA—Hold On 9-6
- ★ NEIL DIAMOND—Heartlight 14-11
- ★ OLIVIA NEWTON-JOHN—Heart Attack 18-13
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 27-16
- ★ DARYL HALL AND JOHN OATES—Maneater
- ★ PAT BENATAR—Shadows Of The Night
- ★ BILLY JOEL—Pressure B
- ★ CHICAGO—Love Me Tomorrow B
- ★ ABC—The Look Of Love A
- ★ TIMOTHY B. SCHMIT—So Much In Love A
- ★ DAN FOGELBERG—Missing You X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ THE WHO—Athena X
- ★ RUSH—New World Man X
- ★ THE POINTER SISTERS—I'm So Excited X

Northeast Region

★ PRIME MOVERS

FLEETWOOD MAC—Gypsy (Warner Bros.)

MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) (Warner Bros.)

JOE JACKSON—Steppin' Out (A&M)

● TOP ADD ONs

LIONEL RICHIE—Truly (Motown)

DARYL HALL AND JOHN OATES—Maneater (RCA)

TONI BASIL—Mickey (Chrysalis)

BREAKOUTS

PETER GABRIEL—Shock The Monkey (Geffen)

PRINCE—1999 (Warner Bros.)

EDDIE RABBITT WITH CRYSTAL GALE—You And I (Elektra)

WFLY-FM—Albany

- ★ MEN AT WORK—Who Can It Be Now 2-1
- ★ FLEETWOOD MAC—Gypsy 7-4
- ★ A FLOCK OF SEAGULLS—I Ran 13-9
- ★ LAURA BRANIGAN—Gloria 25-19
- ★ LIONEL RICHIE—Truly
- ★ TONI BASIL—Mickey
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ DIANA ROSS—Muscles B
- ★ THE POINTER SISTERS—I'm So Excited B
- ★ DAN FOGELBERG—Missing You B
- ★ ABC—The Look Of Love A
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ THE CLASH—Rock The Casbah X
- ★ SURVIVOR—American Heartbeat X
- ★ LINDA RONSTADT—Get Closer X
- ★ RUSH—New World Man X

WTRY-AM—Albany

- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ FLEETWOOD MAC—Gypsy 12-7
- ★ SYLVIA—Nobody 18-13
- ★ CHICAGO—Love Me Tomorrow 20-16
- ★ BILLY JOEL—Pressure 21-17
- ★ LAURA BRANIGAN—Gloria
- ★ DIONNE WARWICK—Heartbreaker
- ★ JOE JACKSON—Steppin' Out B
- ★ LIONEL RICHIE—Truly B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ DARYL HALL AND JOHN OATES—Maneater B
- ★ CROSBY, STILLS AND NASH—Southern Cross A

WACZ-FM—Bangor

- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 3-1
- ★ A FLOCK OF SEAGULLS—I Ran 5-2
- ★ TONI BASIL—Mickey 19-13
- ★ BILLY JOEL—Pressure 22-19
- ★ STEEL BREEZE—You Don't Want Me Anymore 31-27
- ★ DAN FOGELBERG—Missing You
- ★ TIMOTHY B. SCHMIT—So Much In Love
- ★ DIONNE WARWICK—Heartbreaker B
- ★ DARYL HALL AND JOHN OATES—Maneater B
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ PAT BENATAR—Shadows Of The Night A
- ★ LIONEL RICHIE—Truly A
- ★ CHILLIWACK—Whatcha Gonna Do A

WIGY-FM—Bath

- ★ FLEETWOOD MAC—Gypsy 6-4
- ★ LAURA BRANIGAN—Gloria 12-8
- ★ CROSBY, STILLS AND NASH—Southern Cross 18-10
- ★ THE WHO—Athena 19-12
- ★ CHICAGO—Love Me Tomorrow 24-16
- ★ DON HENLEY—Dirty Laundry
- ★ FIREBALL—Body 'n' Soul
- ★ PAUL McCARTNEY—Tug Of War B
- ★ EDDIE MOONEY—Shakin' B
- ★ THE CLASH—Rock The Casbah B
- ★ DAN FOGELBERG—Missing You B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ PAT BENATAR—Shadows Of The Night B
- ★ THE POINTER SISTERS—I'm So Excited B
- ★ LIONEL RICHIE—Truly B
- ★ MARSHALL CRENshaw—There She Goes Again A
- ★ SHEENA EASTON—Machinery A
- ★ JUDAS PRIEST—You've Got Another Thing Comin' A
- ★ ABC—The Look Of Love A
- ★ APRIL WINE—Tell Me Why A
- ★ DIONNE WARWICK—Heartbreaker X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ DIANA ROSS—Muscles X
- ★ SYLVIA—Nobody X
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ TIMOTHY B. SCHMIT—So Much In Love
- ★ THE FIXX—The Fixx—Stand Or Fall X
- ★ LINDA RONSTADT—Get Closer X
- ★ CLIFF RICHARD—The Only Way Out X
- ★ SURVIVOR—American Heartbeat X
- ★ DONNA SUMMER—State Of Independence X
- ★ THE STEVE MILLER BAND—Cool Magic X
- ★ JEFFREY OSBORNE—On The Wings Of Love X
- ★ MICHAEL MURPHY—What's Forever For X
- ★ QUEEN—Staying Power/Back Chat X

WVBF-FM—Boston

- ★ JUICE NEWTON—Break It To Me Gently 5-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 12-8

- ★ NEIL DIAMOND—Heartlight 15-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 18-13
- ★ SYLVIA—Nobody 20-17
- ★ FLEETWOOD MAC—Gypsy B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ PAUL McCARTNEY—Tug Of War A
- ★ LIONEL RICHIE—Truly A

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/12/82)

Continued from previous page

- SYLVIA—Nobody B
- JUDAS PRIEST—You Got Another A
- JEFFREY OSBORNE—On The Wings Of Love A
- BILLY SQUIER—Everybody Wants You A
- SHEENA EASTON—I Wouldn't Beg For Water A
- SURVIVOR—American Heartbeat X
- KENNY ROGERS—A Love Song X
- SCANDAL—Goodbye To You X
- THE STEVE MILLER BAND—Cool Magic X
- RAY PARKER JR.—It's Our Own Affair X
- MISSING PERSONS—Destination Unknown X
- STEPHANIE WINSLOW—In Between Lovers X
- BILL MEDLEY—Right Here And Now X
- TIMOTHY B. SCHMIT—So Much In Love X
- STEVIE WONDER—Ribbon In The Sky X
- SCANDAL—Tell Me Why X
- ABC—The Look Of Love X

WYRE-AM—Annapolis

- (Mike O'Meara/Larry Wach's—MD)
- ★ JUIE NEWTON—Break It To Me Gently 9-3
- ★ NEIL DIAMOND—Heartlight 16-13
- ★ FLEETWOOD MAC—Gypsy 17-14
- ★ REO SPEEDWAGON—Sweet Time 21-15
- ★ JEFFREY OSBORNE—On The Wings Of Love 29-25
- LINDA RONSTADT—Get Closer B
- LIONEL RICHIE—Truly B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- DAN FOGELBERG—Missing You A
- DIONNE WARWICK—Heartbreaker A
- DARYL HALL AND JOHN OATES—Maneater A
- PAUL McCARTNEY—Tug Of War X
- JEFFERSON STARSHIP—Be My Lady X

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ MEN AT WORK—Who Can It Be Now 6-1
- ★ JACKSON BROWNE—Somebody's Baby 2-2
- ★ MICHAEL McDONALD—I Keep Forgettin' 5-3
- ★ MICHAEL MURPHY—What's Forever For 4-4
- ★ NEIL DIAMOND—Heartlight 21-14
- DAN FOGELBERG—Missing You A
- TONI BASIL—Mickey X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- DARYL HALL AND JOHN OATES—Maneater B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- JEFFREY OSBORNE—On The Wings Of Love X
- JEFFERSON STARSHIP—Be My Lady B
- DONNA SUMMER—State Of Independence X
- STRAY CATS—Rock This Town X
- KENNY ROGERS—A Love Song X
- DIANA ROSS—Muscles X
- THE POINTER SISTERS—I'm So Excited X
- CHILLIWACK—Whatcha Gonna Do X

WFBM-AM—Baltimore

- (Andy Szulinski—MD)
- ★ AMERICA—You Can Do Magic 1-1
- ★ LIONEL RICHIE—Truly 25-16
- ★ SYLVIA—Nobody 4-3
- ★ NEIL DIAMOND—Heartlight 7-4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 26-16
- DONALD FAGEN—I.G.Y. (What A Beautiful World)
- JOE JACKSON—Steppin' Out
- TIMOTHY B. SCHMIT—So Much In Love B
- GLEN CAMPBELL—Old Home Town A
- TOTO—Africa A
- DAN FOGELBERG—Missing You A

WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ SYLVIA—Nobody 1-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-2
- ★ FLEETWOOD MAC—Gypsy 3-3
- ★ ABC—The Look Of Love 18-9
- ★ LIONEL RICHIE—Truly 28-17
- THE STEVE MILLER BAND—Cool Magic
- DIONNE WARWICK—Heartbreaker
- EDDIE RABBITT AND CRYSTAL GAYLE—You And I B
- CHICAGO—Love Me Tomorrow B
- CROSBY, STILLS AND NASH—Southern Cross B
- THE GO-GO'S—Get Up And Go B
- FRIDA—I Know There's Something Going On A
- NOVIO COMBO—Too Long Gone A
- TOTO—Africa A
- STEEL BREEZE—You Don't Want Me Anymore X
- STRAY CATS—Rock This Town X
- DIANA ROSS—Muscles X
- DONNA SUMMER—State Of Independence X
- DAN FOGELBERG—Missing You X
- JEFFERSON STARSHIP—Be My Lady X
- KENNY ROGERS—A Love Song X
- PAT BENATAR—Shadows Of The Night X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- DARYL HALL AND JOHN OATES—Maneater X
- QUARTERFLASH—Critical Times X
- STEVE WINWOOD—Valerie X

WCCK-FM—Erie

- (J. A. Sanford—MD)
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-6
- ★ CHEAP TRICK—She's Tight 16-7
- ★ FLEETWOOD MAC—Gypsy 23-16
- ★ SURVIVOR—American Heartbeat 26-17
- ★ DORNIIE IRIS—Tough World 25-19
- JACKSON BROWNE—Somebody's Baby
- MEN AT WORK—Down Under
- KENNY ROGERS—A Love Song B
- JEFFERSON STARSHIP—Be My Lady A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- TAVARES—A Penny For Your Thoughts B
- POCO—Ghost Town B
- FRIDA—I Know There's Something Going On B
- STRAY CATS—Rock This Town A
- KARLA BONOFF—Please Be The One A
- CHILLIWACK—Whatcha Gonna Do A
- TOTO—Africa A
- DON HENLEY—Dirty Laundry A
- STEPHANIE WINSLOW—In Between Lovers X

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- DIONNE WARWICK—Heartbreaker
- JEFFREY OSBORNE—On The Wings Of Love
- THE ALAN PROJECTS PROJECT—Eye In The Sky X
- WILLIE NELSON—Let It Be Me X

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 1-1
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 10-7
- ★ REO SPEEDWAGON—Sweet Time 12-8
- ★ CLIFF RICHARD—The Only Way Out 19-9
- ★ SYLVIA—Nobody 15-10
- ★ DON HENLEY—Dirty Laundry
- ★ SHEENA EASTON—I Wouldn't Beg For Water
- ★ STEVE WINWOOD—Still In The Game A
- ★ GEORGE HATCHER—Coming Home A
- ★ PHIL GARLAND—You Are The One A
- ★ BOBBY SPRINGFIELD—You'll Never Have To Fall In Love Again A
- KENNY ROGERS—A Love Song B
- DIONNE WARWICK—Heartbreaker B
- MOVING PICTURES—What About Me B
- PAT BENATAR—Shadows Of The Night B

- BILLY JOEL—Pressure B
- THE WHO—Athena B
- TAVARES—A Penny For Your Thoughts X
- THE CLASH—Rock The Casbah X
- LESLIE PEARL—The One Who Turns Me On X
- THE STEVE MILLER BAND—Cool Magic X
- BERTIE HIGGINS—Casablanca X
- LAMI HALL—Who's That Guy X
- THE FIXX—Stand Or Fall X

WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ AMERICA—You Can Do Magic 3-1
- ★ SYLVIA—Nobody 11-7
- ★ CHICAGO—Love Me Tomorrow 17-9
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-10
- ★ STEEL BREEZE—You Don't Want Me Anymore 16-13
- DARYL HALL AND JOHN OATES—Maneater B
- LIONEL RICHIE—Truly B
- DAN FOGELBERG—Missing You A
- DIONNE WARWICK—Heartbreaker A
- SURVIVOR—American Heartbeat A
- TIMOTHY B. SCHMIT—So Much In Love A
- STACY LATTISAW—Attack Of The Name Game X
- TONI BASIL—Mickey X
- THE SPINNERS—Magic In The Moonlight X
- JEFFREY OSBORNE—On The Wings Of Love X

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ LAURA BRANIGAN—Gloria 2-1
- ★ JACKSON BROWNE—Somebody's Baby 7-4
- ★ A FLOCK OF SEAGULLS—I Ran 17-7
- ★ THE CLASH—Rock The Casbah 36-25
- ★ JOE JACKSON—Steppin' Out 40-27
- PAT BENATAR—Shadows Of The Night
- DONALD FAGEN—I.G.Y. (What A Beautiful World)
- THE GO-GO'S—Get Up And Go B
- JOHN COUGAR—Hurts So Good B
- TONI BASIL—Mickey B
- SYLVIA—Nobody B
- THE POINTER SISTERS—I'm So Excited B
- LIONEL RICHIE—Truly B
- RUSH—New World Man B
- PAUL CARRACK—I Need You B
- THE STEVE MILLER BAND—Cool Magic A
- JEFFREY OSBORNE—On The Wings Of Love A
- DAN FOGELBERG—Missing You A
- DARYL HALL AND JOHN OATES—Maneater A
- LINDA RONSTADT—Get Closer A
- ABC—The Look Of Love X
- MOVING PICTURES—What About Me X
- CROSBY, STILLS AND NASH—Southern Cross X
- DONNA SUMMER—State Of Independence X
- DIANA ROSS—Muscles X
- CHICAGO—Love Me Tomorrow X
- TIMOTHY B. SCHMIT—So Much In Love X
- SURVIVOR—American Heartbeat X
- JEFFERSON STARSHIP—Be My Lady X
- BAD COMPANY—Electricland X
- AIR SUPPLY—Young Love X
- PAUL McCARTNEY—Tug Of War X
- MISSING PERSONS—Destination Unknown X

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ NEIL DIAMOND—Heartlight 21-14
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 29-19
- ★ OLIVIA NEWTON-JOHN—Heart Attack 15-11
- ★ KOOL AND THE GANG—Big Fun 25-21
- ★ SYLVIA—Nobody 26-22
- DARYL HALL AND JOHN OATES—Maneater
- JOE JACKSON—Steppin' Out B
- THE POINTER SISTERS—I'm So Excited B
- LIONEL RICHIE—Truly B
- STRAY CATS—Rock This Town B
- DONNA SUMMER—State Of Independence B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- THE SPINNERS—Magic In The Moonlight A
- STEEL BREEZE—You Don't Want Me Anymore X
- CROSBY, STILLS AND NASH—Southern Cross X
- CHICAGO—Love Me Tomorrow X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ STRAY CATS—Rock This Town X
- ★ DIANA ROSS—Muscles X
- ★ DONNA SUMMER—State Of Independence X
- ★ DAN FOGELBERG—Missing You X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ KENNY ROGERS—A Love Song X
- ★ PAT BENATAR—Shadows Of The Night X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ QUARTERFLASH—Critical Times X
- ★ STEVE WINWOOD—Valerie X

WPGC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ NEIL DIAMOND—Heartlight 3-2
- ★ GLENN FREY—The One You Love 6-4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 13-6
- ★ OLIVIA NEWTON-JOHN—Heart Attack 10-5
- ★ LIONEL RICHIE—Truly 16-13

WRQX-FM—Washington, D.C.

- (Dallas Cole—MD)
- ★ AMERICA—You Can Do Magic 5-1
- ★ NEIL DIAMOND—Heartlight 14-8
- ★ OLIVIA NEWTON-JOHN—Heart Attack 13-10
- ★ LINDA RONSTADT—Get Closer 19-14
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 20-15
- JOE JACKSON—Steppin' Out A
- DARYL HALL AND JOHN OATES—Maneater A
- 38 SPECIAL—You Keep Runnin' Away X
- TONI BASIL—Mickey X
- BILLY JOEL—Pressure X
- LAURA BRANIGAN—Gloria X

WQXA-FM—York

- (Dan Steele—MD)
- ★ PAUL CARRACK—I Need You 20-15
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 28-20
- ★ NEIL DIAMOND—Heartlight 19-13
- ★ THE POINTER SISTERS—I'm So Excited 22-18
- ★ CHICAGO—Love Me Tomorrow 23-19
- DARYL HALL AND JOHN OATES—Maneater
- DAN FOGELBERG—Missing You
- DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- KENNY ROGERS—A Love Song A
- DIONNE WARWICK—Heartbreaker A
- JEFFERSON STARSHIP—Be My Lady A
- STEEL BREEZE—You Don't Want Me Anymore X
- RUSH—New World Man X
- JEFFREY OSBORNE—On The Wings Of Love X
- PAUL McCARTNEY—Tug Of War X
- LIONEL RICHIE—Truly B
- THE STEVE MILLER BAND—Cool Magic B
- TONI BASIL—Mickey B

Southeast Region

★ PRIME MOVERS

- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- JOE JACKSON—Steppin' Out (A&M)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—Maneater (RCA)
- DAN FOGELBERG—Missing You (Full Moon/Epic)
- PAT BENATAR—Shadows Of The Night (Chrysalis)

● BREAKOUTS

- CHILLIWACK—Whatcha Gonna Do (Millinium)
- DON HENLEY—Dirty Laundry (Elektra)

WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 1-1
- ★ AMERICA—You Can Do Magic 5-2
- ★ GLENN FREY—The One You Love 9-5
- ★ SANTANA—Hold On 8-4
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-8
- BILLY SQUIER—Everybody Wants You
- DARYL HALL AND JOHN OATES—Maneater
- LINDA RONSTADT—Get Closer B
- SURVIVOR—American Heartbeat B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- STRAY CATS—Rock This Town B
- CHILLIWACK—Whatcha Gonna Do A
- LIONEL RICHIE—Truly X
- DAN FOGELBERG—Missing You X
- PAT BENATAR—Shadows Of The Night X
- LAURA BRANIGAN—Gloria X
- KOOL AND THE GANG—Be My Lady X
- THE GO-GO'S—Get Up And Go X
- THE POINTER SISTERS—I'm So Excited X
- GEORGE HATCHER—Coming Home X

WISE-AM—Asheville

- (John Stevens—MD)
- ★ TONI BASIL—Mickey 10-3
- ★ JOE JACKSON—Steppin' Out 13-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ RUSH—New World Man 21-15
- ★ SYLVIA—Nobody 26-19
- ★ PAUL McCARTNEY—Tug Of War
- CHILLIWACK—Whatcha Gonna Do
- DARYL HALL AND JOHN OATES—Maneater B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- LINDA RONSTADT—Get Closer B
- BILLY SQUIER—Everybody Wants You B
- THE POINTER SISTERS—I'm So Excited B
- TALK TALK—Talk Talk B
- MISSING PERSONS—Destination Unknown B
- DONNA SUMMER—State Of Independence B
- KENNY ROGERS—A Love Song X
- BERTIE HIGGINS—Casablanca X
- DARYL HALL AND JOHN OATES—Maneater X
- SURVIVOR—American Heartbeat X
- DIANA ROSS—Muscles X
- STEPHANIE WINSLOW—In Between Lovers X
- MOVING PICTURES—What About Me X
- BILL MEDLEY—Right Here And Now X

WZGC-FM—Atlanta

- (John Young—MD)
- ★ FLEETWOOD MAC—Gypsy 11-4
- ★ JOE JACKSON—Steppin' Out 22-15
- ★ EVELYN KING—Love Come Down 20-16
- ★ CROSBY, STILLS AND NASH—Southern Cross 23-17
- ★ LIONEL RICHIE—Truly B
- STRAY CATS—Rock This Town B
- DIONNE WARWICK—Heartbreaker B
- JEFFERSON STARSHIP—Be My Lady B
- DARYL HALL AND JOHN OATES—Maneater A
- DAN FOGELBERG—Missing You A
- MOVING PICTURES—What About Me A
- ABC—The Look Of Love A
- THE POINTER SISTERS—I'm So Excited X
- SURVIVOR—American Heartbeat X
- RUSH—New World Man X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X

WQXI-AM—Atlanta

- (J. J. Jackson—MD)
- ★ LIONEL RICHIE—Truly 18-11
- ★ CROSBY, STILLS AND NASH—Southern Cross 14-8
- ★ PAUL CARRACK—I Need You B
- ★ JOE JACKSON—Steppin' Out A
- ★ DIONNE WARWICK—Heartbreaker X

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ JOE JACKSON—Steppin' Out 15-7
- ★ LIONEL RICHIE—Truly 27-14
- ★ CROSBY, STILLS AND NASH—Southern Cross 7-4
- ★ LAURA BRANIGAN—Gloria 18-12
- ★ BILLY JOEL—Pressure 17-13
- CHICAGO—Love Me Tomorrow B
- DIANA ROSS—Muscles B
- JEFFREY OSBORNE—On The Wings Of Love B
- DIONNE WARWICK—Heartbreaker A
- DARYL HALL AND JOHN OATES—Maneater X
- SURVIVOR—American Heartbeat X
- KOOL AND THE GANG—Be My Lady X
- THE POINTER SISTERS—I'm So Excited X

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 19-2
- ★ OLIVIA NEWTON-JOHN—Heart Attack 15-5
- ★ NEIL DIAMOND—Heartlight 20-9
- ★ STEEL BREEZE—You Don't Want Me Anymore 30-22
- ★ CROSBY, STILLS AND NASH—Southern Cross 27-23
- DARYL HALL AND JOHN OATES—Maneater
- DAN FOGELBERG—Missing You
- LIONEL RICHIE—Truly B
- STRAY CATS—Rock This Town B
- ABC—The Look Of Love B
- JEFFERSON STARSHIP—Be My Lady A
- THE GO-GO'S—Get Up And Go A
- LINDA RONSTADT—Get Closer X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- DIANA ROSS—Muscles X
- DONNA SUMMER—State Of Independence X
- PAUL CARRACK—I Need You X
- DIONNE WARWICK—Heartbreaker X
- THE POINTER SISTERS—I'm So Excited X
- SURVIVOR—American Heartbeat X
- CHILLIWACK—Whatcha Gonna Do X
- GEORGE HATCHER—Coming Home X
- MOVING PICTURES—What About Me X

WKXX-FM—Birmingham

- (Rocky Jones—MD)
- ★ AMERICA—You Can Do Magic 3-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 4-2
- ★ FLEETWOOD MAC—Gypsy 10-5
- ★ GLENN FREY—The One You Love 9-6
- ★ JUICE NEWTON—Break It To Me Gently 13-9
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ LINDA RONSTADT—Get Closer
- ★ DIONNE WARWICK—Heartlight X
- ★ LIONEL RICHIE—Truly A
- ★ ALABAMA—Close Enough Is Perfect X
- ★ KOOL AND THE GANG—Big Fun X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ GLENN FREY—The One You Love 5-1
- ★ SANTANA—Hold On 4-2
- ★ CROSBY, STILLS AND NASH—Southern Cross 13-10
- ★ STRAY CATS—Rock This Town 18-13
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 27-21
- TOTO—Africa
- PAT BENATAR—Shadows Of The Night
- DAN FOGELBERG—Missing You B
- THE POINTER SISTERS—I'm So Excited B
- LIONEL RICHIE—Truly B
- CHILLIWACK—Whatcha Gonna Do A
- DONNIE IRIS—Tough World A
- DARYL HALL AND JOHN OATES—Maneater X
- DIONNE WARWICK—Heartbreaker X
- JEFFERSON STARSHIP—Be My Lady X
- THE STEVE MILLER BAND—Cool Magic X
- THE GO-GO'S—Get Up And Go X
- DIANA ROSS—Muscles X
- MISSING PERSONS—Destination Unknown X
- NOVIO COMBO—Too Long Gone X

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 11-8
- ★ CROSBY, STILLS AND NASH—Southern Cross 13-10
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 20-14
- ★ BILLY JOEL—Pressure 24-18
- ★ DONNA SUMMER—State Of Independence 25-19
- ★ DAN FOGELBERG—Missing You B
- ★ NEIL DIAMOND—Heartlight B
- ★ KOOL AND THE GANG—Big Fun B
- ★ GEORGE HATCHER—Coming Home B
- ★ DARYL HALL AND JOHN OATES—Maneater A
- ★ LIONEL RICHIE—Truly A
- ★ TONI BASIL—Mickey A
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ THE GO-GO'S—Get Up And Go X
- ★ SURVIVOR—American Heartbeat X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 18-7
- ★ CROSBY, STILLS AND NASH—Southern Cross 15-10
- ★ CHICAGO—Love Me Tomorrow 19-16
- ★ JOE JACKSON—Steppin' Out 21-17
- ★ BILLY JOEL—Pressure 22-18
- DARYL HALL AND JOHN OATES—Maneater
- PAT BENATAR—Shadows Of The Night
- LINDA RONSTADT—Get Closer X
- DAN FOGELBERG—Missing You X
- SURVIVOR—American Heartbeat X
- KOOL AND THE GANG—Be My Lady X

WDCC-AM—Durham

- (Randy Kabrich—MD)
- ★ JACKSON BROWNE—Somebody's Baby 3-1
- ★ LIONEL RICHIE—Truly 20-4
- ★ MEN AT WORK—Who Can It Be Now 12-6
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 13-8
- ★ GLENN FREY—The One You Love 17-11
- DONALD FAGEN—I.G.Y. (What A Beautiful World)
- DARYL HALL AND JOHN OATES—Maneater
- DAN FOGELBERG—Missing You B
- ABC—The Look Of Love B
- NEIL DIAMOND—Heartlight B
- DIONNE WARWICK—Heartbreaker A
- PAT BENATAR—Shadows Of The Night A
- SYLVIA—Nobody X

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 12-8
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-10
- ★ LAURA BRANIGAN—Gloria 23-17
- ★ DIANA ROSS—Muscles 27-23
- ★ LIONEL RICHIE—Truly 35-27
- DARYL HALL AND JOHN OATES—Maneater
- PAT BENATAR—Shadows Of The Night
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- PAUL CARRACK—I Need You B
- KENNY ROGERS—A Love Song B
- DAN FOGELBERG—Missing You B
- TAVARES—A Penny For Your Thoughts B
- THE GO-GO'S—Get Up And Go B
- DIONNE WARWICK—Heartbreaker B
- TONI BASIL—Mickey B
- PAUL McCARTNEY—Tug Of War B
- SHEENA EASTON—I Wouldn't Beg For Water A
- THE FIXX—Stand Or Fall A
- STACY LATTISAW—Attack Of The Name Game D
- SCANDAL—Goodbye To You D
- PRINCE—1999 D
- BERTIE HIGGINS—Casablanca X
- BILL MEDLEY—Right Here And Now X
- KARLA BONOFF—Please Be The One X
- THE STEVE MILLER BAND—Cool Magic X
- STEPHANIE WINSLOW—In Between Lovers X
- CLIFF RICHARD—The Only Way Out X
- BILLY SQUIER—Everybody Wants You D
- STRAY CATS—Rock This Town D
- RUSH—New World Man D
- SURVIVOR—American Heartbeat D
- MISSING PERSONS—Destination Unknown D

WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 4-3
- ★ SANTANA—Hold On 6-4
- ★ NEIL DIAMOND—Heartlight 12-8
- ★ GLENN FREY—The One You Love 15-11
- ★ CHICAGO—Love Me Tomorrow 18-15
- LIONEL RICHIE—Truly
- DIANA ROSS—Muscles
- DARYL HALL AND JOHN OATES—Maneater B
- LINDA RONSTADT—Get Closer X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- BILLY MEDLEY—Right Here And Now X
- DIONNE WARWICK—Heartbreaker B

WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 11-6
- ★ THE WHO—Athena 16-8
- ★ JOE JACKSON—Steppin' Out 19-9
- ★ STEEL BREEZE—You Don't Want Me Anymore 21-11
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 22-16

- LINDA RONSTADT—Get Closer
- DAN FOGELBERG—Missing You
- CROSBY, STILLS AND NASH—Southern Cross A
- DARYL HALL AND JOHN OATES—Maneater A
- RUSH—New World Man X
- EDDIE MONEY—Shakin' X
- DON HENLEY—Dirty Laundry X
- THE GO-GO'S—Get Up And Go X
- STRAY CATS—Rock This Town X
- BAD COMPANY—Electricland X
- BILLY SQUIER—Everybody Wants You X

Singles Radio Action

Continued from previous page

- JOE JACKSON—Steppin' Out B
- DARYL HALL AND JOHN OATES—Maneater B
- LAURA BRANIGAN—Gloria B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- RUSH—New World Man X
- BILLY JOEL—Pressure X
- REO SPEEDWAGON—Sweet Time X
- LINDA RONSTADT—Get Closer X
- SURVIVOR—American Heartbreak X
- KENNY ROGERS—A Love Song X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- JEFFERSON STARSHIP—Be My Lady X
- DIONNE WARWICK—Heartbreaker X

WKWX-FM—Nashville

- (John Anthony—MD)
- TONI BASIL—Mickey 1-1
 - THE GAP BAND—You Dropped A Bomb On Me 8-4
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10-5
 - MICHAEL MURPHEY—What's Forever For 17-12
 - LIONEL RICHIE—Truly 28-15
 - DON HENLEY—Dirty Laundry
 - SURVIVOR—American Heartbeat
 - BILLY SQUIER—Everybody Wants You A
 - LINDA RONSTADT—Get Closer B
 - BILLY JOEL—Pressure B
 - DONALD FAGEN—I.G.Y. B
 - STRAY CATS—Rock This Town B
 - RUSH—New World Man D
 - DIANA ROSS—Muscles X
 - KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
 - DARYL HALL AND JOHN OATES—Maneater X
 - JEFFERSON STARSHIP—Be My Lady X
 - DIONNE WARWICK—Heartbreaker X
 - PAT BENATAR—Shadows Of The Night X
 - DAN FOGELBERG—Missing You X
 - JEFFREY OSBORNE—On The Wings Of Love X

WBJW-FM—Orlando

- (Terry Long—MD)
- FLEETWOOD MAC—Gypsy 6-2
 - NEIL DIAMOND—Heartlight 20-15
 - CHICAGO—Love Me Tomorrow 25-19
 - JOE JACKSON—Steppin' Out 27-21
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong 28-22
 - SYLVIA—Nobody
 - DAN FOGELBERG—Missing You
 - LINDA RONSTADT—Get Closer B
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) B
 - LAURA BRANIGAN—Gloria B
 - THE POINTER SISTERS—I'm So Excited B
 - DARYL HALL AND JOHN OATES—Maneater A

WKXY-AM—Sarasota

- (Tony Williams—MD)
- OLIVIA NEWTON-JOHN—Heart Attack 17-8
 - JUICE NEWTON—Break It To Me Gently 13-9
 - SANTANA—Hold On 16-11
 - KOOL AND THE GANG—Big Fun 23-19
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong
 - SYLVIA—Nobody B
 - LIONEL RICHIE—Truly B
 - NEIL DIAMOND—Heartlight B
 - REO SPEEDWAGON—Sweet Time B
 - RICK SPRINGFIELD—I Get Excited B
 - DIONNE WARWICK—Heartbreaker B
 - CROSBY, STILLS AND NASH—Southern Cross A
 - THE WHO—Athena A
 - LINDA RONSTADT—Get Closer A
 - TOM SNOW—Hungry Nights A
 - INKENBRANDT—Heaven Must OI Sent You A
 - GLEN ALLEN—The Light A
 - BOBBY SPRINGFIELD—You'll Never Have To Fall In Love Again X
 - AIR SUPPLY—Young Love X
 - JOE JACKSON—Steppin' Out X
 - ORLEANS—One Of A Kind X
 - PAT BENATAR—Shadows Of The Night X
 - KENNY LOGGINS AND STEVE PERRY—Don't Fight It X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- JUICE NEWTON—Break It To Me Gently 9-4
 - THE WHO—Athena 17-10
 - OLIVIA NEWTON-JOHN—Heart Attack 16-9
 - JOE JACKSON—Steppin' Out 27-21
 - STEVIE WONDER—Ribbon In The Sky 30-25
 - CHILLIWACK—Whalcha Gonna Do
 - PAT BENATAR—Shadows Of The Night
 - DIANA ROSS—Muscles B
 - DAN FOGELBERG—Missing You B
 - STRAY CATS—Rock This Town B
 - PAUL CARRACK—I Need You B
 - THE STEVE MILLER BAND—Cool Magic A
 - CHERYL LYNN—If This World Were Mine A
 - MARVIN GAYE—Sexual Healing A
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - DARYL HALL AND JOHN OATES—Maneater X
 - AL JARREAU AND RANDY—Your Precious Love X
 - KOOL AND THE GANG—Be My Lady X
 - DIONNE WARWICK—Heartbreaker X
 - SURVIVOR—American Heartbeat X
 - PAUL McCARTNEY—Tug Of War X
 - RAY PARKER JR.—It's Our Own Affair X
 - YAZ—Situation X
 - GEROGE HATCHER—Coming Home X
 - CARL CARLTON—Baby I Need Your Loving X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-3
 - OLIVIA NEWTON-JOHN—Heart Attack 19-12
 - TONI BASIL—Mickey 17-13
 - LIONEL RICHIE—Truly 20-18
 - AMERICA—You Can Do Magic 21-19
 - JUICE NEWTON—Break It To Me Gently
 - THE WHO—Athena

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- FLEETWOOD MAC—Gypsy 5-1
 - SANTANA—Hold On 19-11
 - CHICAGO—Love Me Tomorrow 22-16
 - CROSBY, STILLS AND NASH—Southern Cross 32-21
 - THE POINTER SISTERS—I'm So Excited 29-26
 - DARYL HALL AND JOHN OATES—Maneater
 - PAT BENATAR—Shadows Of The Night
 - LINDA RONSTADT—Get Closer B
 - JEFFERSON STARSHIP—Be My Lady B
 - TONI BASIL—Mickey B
 - THE STEVE MILLER BAND—Cool Magic B
 - DONNA SUMMER—State Of Independence B
 - JEFFREY OSBORNE—On The Wings Of Love B
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - PAUL McCARTNEY—Tug Of War A
 - BILLY SQUIER—Everybody Wants You A
 - MISSING PERSONS—Destination Unknown A
 - STRAY CATS—Rock This Town X
 - CLIFF RICHARD—The Only Way Out X
 - BAD COMPANY—Electricland X
 - LIONEL RICHIE—Truly X
 - DAN FOGELBERG—Missing You X
 - THE CLASH—Rock The Casbah X

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. My Ding-A-Ling, Chuck Berry, Chess
2. Use Me, Bill Withers, Sussex
3. Burning Love, Elvis Presley, RCA
4. Everybody Plays The Fool, Main Ingredient, RCA
5. Nights In White Satin, Moody Blues, Deram
6. Ben, Michael Jackson, Motown
7. Baby Don't Get Hooked On Me, Mac Davis, Columbia
8. Garden Party, Rick Nelson & The Stone Canyon Band, Decca
9. Popcorn, Hot Butter, Musicor
10. Go All The Way, Raspberries, Capitol

POP SINGLES—20 Years Ago

1. Monster Mash, Bobby (Boris) Pickett & the Crypt Kickers, Garparx
2. Sherry, Four Seasons, Vee Jay
3. Do You Love Me, Contours, Gordy
4. He's A Rebel, Crystals, Philles
5. I Remember You, Frank Ifield, Vee Jay
6. Patches, Dickey Lee, Smash
7. Ramblin' Rose, Nat King Cole, Capitol
8. Only Love Can Break A Heart, Gene Pitney, Musicor
9. Green Onions, Booker T & the MG's, Stax
10. Let's Dance, Chris Montez, Monogram

TOP LPs—10 Years Ago

1. Superfly, Curtis Mayfield, Curtom
2. Carney, Leon Russell, Shelter
3. Days Of Future Passed, Moody Blues, Deram
4. Never A Dull Moment, Rod Stewart, Mercury
5. Chicago V, Columbia
6. Honky Chateau, Elton John, Uni
7. Big Bambu, Cheech & Chong, Ode
8. All Directions, Temptations, Gordy
9. London Session, Chuck Berry, Chess
10. Rock Of Ages, The Band, Capitol

TOP LPs—20 Years Ago

1. Peter, Paul & Mary, Warner Bros.
2. West Side Story, Columbia
3. Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
4. The Music Man, Warner Bros.
5. Ramblin' Rose, Nat King Cole, Capitol
6. I Left My Heart In San Francisco, Tony Bennett, Columbia
7. Ray Charles' Greatest Hits, ABC-Paramount
8. Hatarii, Henry Mancini, RCA
9. Jazz Samba, Stan Getz & Charlie Byrd, Verve
10. Something Special, Kingston Trio, Capitol

COUNTRY SINGLES—10 Years Ago

1. Funny Face, Donna Fargo, Dot
2. It's Not Love But It's Not Bad, Merle Haggard, Capitol
3. Oney, Johnny Cash, Columbia
4. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
5. I Ain't Never, Mel Tillis & The Statesiders, MGM
6. My Man, Tammy Wynette, Epic
7. The Class Of '57, Statler Brothers, Mercury
8. Missing You, Jim Reeves, RCA
9. I Can't Stop Loving You, Conway Twitty, Decca
10. If It Ain't Love (Let's Leave It Alone), Connie Smith, RCA

SOUL SINGLES—10 Years Ago

1. I'll Be Around/How Could I Let You Get Away, Spinners, Atlantic
2. Use Me, Bill Withers, Sussex
3. Freddie's Dead, Curtis Mayfield, Curtom
4. Good Foot, Part I, James Brown, Polydora
5. Ben, Michael Jackson, Motown
6. Woman Don't Go Astray, King Floyd, Chimneyville
7. Everybody Plays The Fool, Main Ingredient, RCA
8. (It's The Way) Nature Planned It, Four Tops, Motown
9. Think (About It), Lynn Collins, People
10. One Life To Live, Manhattans, Deluxe

Radio

Mike Harrison

Billboard's Confab Is Taking Shape

By MIKE HARRISON

Billboard's Radio Programming Convention is rapidly approaching—it's set for Jan. 20-22 at Pasadena's Huntington-Sheraton Hotel—and subjects for discussion are taking shape. Among them:

- Changing job definitions—an accelerating phenomenon in radio in which old job titles are taking on new functions and responsibilities, and a job at one station has a whole different meaning than at another.

- Positioning—that exacting skill that requires art, science, research, taste and common sense; the process that creates lanes and lane changes on the fast-paced freeway of radio programming.

- Syndication—how to make the most of it; what to incorporate and what to avoid.

- The relationship between the radio and music communities—how can it get back into synch?

Among the keynote speakers will be ABC Radio Networks vice president Walter R. Sabo Jr.; Westwood One president Norman Pattiz; programming consultant Lee Abrams; and air personality Gary Owens, with several more to be announced. Ken Kohl, program manager of KOMO-AM Seattle, will be on a panel discussing adult contemporary radio.



Mike Harrison

Among the initial panelists announced are WNEW-FM New York program director Richard Neer; KLOS-FM Los Angeles program director Tommy Hedges; and KGB-FM San Diego program director Larry Bruce, who will be among those representing various incarnations of AOR.

All in all, there will be more than 60 speakers representing all the mainstream genres of radio: rock, pop, AC, country, black, beautiful music and, yes, news, talk and public affairs.

As a matter of fact, there will even be two days of news and public affairs workshops presented in conjunction with the respected radio news journal, Earshot.

Another notable publication joining forces with Billboard in organizing this convention is the Album Network, which will be presenting a midnight "Rock Radio Forum."

One of the many exciting aspects of this convention is that it will bring the radio and music communities back together in an atmosphere of productive communication. It's been several years since there has been such a joint gathering of these industries. In fact, it's been years since there's been a national radio forum designed primarily for front-line, day-to-day radio programmers. (The giant radio trade association conventions of the past few years, although they have done a respectable job, have addressed themselves

mostly to sales and technical concerns.)

One panel I'm particularly looking forward to is "The State Of Contemporary Music," in which a diverse spectrum of radio programmers, record executives, music critics and recording artists will hash out where music's really at and where it might be headed.

Another hot and timely one will be "View From The Top," in which radio purse-string holders will analyze the effects this sour economy is having and will continue to have on programming.

And of course, the convention wouldn't be complete without a repeat of the event that was one of the highlights of the fondly remembered Goodphone Symposium: "Old Timer's Day." That's where you get together a panel of some of the oldest and greatest legends of radio and have them swap stories and field toughies from the young whippersnappers in the audience.

We'll be filling you in on the emerging agenda and roster of speakers over the next several weeks as we prepare for an event that'll start '83 on a bright and positive note.

In the meantime, make room on your calendar and in your first quarter budget to attend what promises to be a most worthy gathering.

Mike Harrison, producer, broadcaster, consultant, is president of Goodphone Communications in Woodland Hills, Calif.

Vox Jox

Continued from page 18

Bert Gould, who joined WPIX-FM New York less than seven months ago as director of advertising and promotion, has been upped to director of operations. Program director Jack Miller now reports to Gould, who says the new structure should improve the coordination between programming and promotion. Gould joined the Adult Contemporary outlet ("It makes you feel good") from WIOD/WAIA Miami, where he was promotion director. Before that he was assistant promotion director for WPLJ-FM New York.



Bert Gould

Ted Ziegenbusch, a.k.a. Ted Wayne, is a busy man. He consults KOLA San Bernardino, programs music and hosts a midday shift at KIFM San Diego, and recently joined KMGG Los Angeles for weekend work. . . . Sharon St. James has joined WBAM Montgomery, 10 a.m.-3 p.m. . . . Gary Marshall is the new music director for KRZY Albuquerque. . . . KUBY Amarillo has a new overnight host—Kevin O'Neill. . . . Diane Summers fills the 2-6 p.m. slot at WDOE Chattanooga now that music director Steve Chappell has moved to the 10 a.m.-2 p.m. position.

KOMO Portland program manager Ken Kohl is the host of a new 90-second feature on home repairs called "Homework." It's heard four times on Saturdays and three on Sundays. . . . Plough Broadcasting's WCAO Baltimore has appointed Larry Coates program and music di-

rector. He joins the country station from WPLO Atlanta, where he was the afternoon drive personality for two and a half years. . . . The new president of the Missouri Broadcasters Association is Laurel Thompson, general manager of KWPM-AM-FM West Plains, Mo.

WWSH Philadelphia, which converted from beautiful music to AC Labor Day, has kicked off an extensive tv campaign entitled "Breaking The Music Limit." The station has also locked in a completely new staff. P.d. and afternoon drive personality is Jack Acuff, who was at WSB-FM Atlanta. Morning drive man is Dennis John Cahill, who was

at WIFI-FM Philadelphia. Harriet Coffee, formerly with WQXI (94-Q) Atlanta, is on the air middays. Evening personality is Melissa (Levine), who was with WKLS (96-Rock) Atlanta. Jay Alan, who was with WLTA Atlanta, is doing overnights. Assistant p.d. is Elaine Di Ciotto, who was with WCAU-FM Philadelphia. News director is Cindy Weber, formerly with WFIL-AM Philadelphia.

Gone from the station are operations manager and morning drive man Nelson Hobdell; midday jock Jim Gordon; afternoon drive personality Alan Michaels; evening personality Bill Hudson; and overnight DJ Pete Edwards.

(Continued on page 81)

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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	1	5	RUSH—Signals, Mercury	1	1	7	DON HENLEY—Dirty Laundry, Asylum
2	4	9	DON HENLEY—I Can't Stand Still, Asylum	2	2	7	RUSH—New World Man, Mercury
3	3	7	THE WHO—It's Hard (Warner Bros.)	3	8	4	PETER GABRIEL—Shock The Monkey, Geffen
4	2	13	BILLY SQUIER—Emotions In Motion, Capitol	4	6	12	BILLY SQUIER—Everybody Wants You, Capitol
5	5	9	BAD COMPANY—Rough Diamonds, Swan Song	5	4	8	THE WHO—Athena, Warner Bros.
6	8	7	STEEL BREEZE—Steel Breeze (RCA)	6	3	8	BAD COMPANY—Electricland, Swan Song
7	6	11	STEVE WINWOOD—Talking Back To The Night, Island	7	5	8	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
8	9	5	PETER GABRIEL—Security, Geffen	8	30	2	PAT BENATAR—Shadows Of The Night, Asylum
9	23	2	PAT BENATAR—Shadows Of The Night, Chrysalis (12 Inch)	9	9	5	STEEL BREEZE—You Don't Want Me Anymore, RCA
10	11	4	BRUCE SPRINGSTEEN—Nebraska, Columbia	10	12	5	JOE JACKSON—Steppin' Out, A&M
11	18	4	SAGA—Worlds Apart, Portrait	11	11	13	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
12	15	11	SOUNDTRACK—Fast Times At Ridgemont High, Asylum	12	17	5	RUSH—Subdivisions, Mercury
13	17	3	BILLY JOEL—The Nylon Curtain, Columbia	13	13	12	STEVE WINWOOD—Still In The Game, Island
14	24	10	STRAY CATS—Built For Speed, EMI-America	14	16	16	ROBERT PLANT—Burning Down One Side, Swan Song
15	12	16	ROBERT PLANT—Pictures At Eleven, Swan Song	15	35	9	SANTANA—Nowhere To Run, Columbia
16	21	11	SANTANA—Shango	16	7	6	THE WHO—Eminence Front, Warner Bros.
17	7	7	KENNY LOGGINS—High Adventure (Columbia)	17	18	9	SANTANA—Hold On, Columbia
18	10	17	MEN AT WORK—Business As Usual, Columbia	18	NEW ENTRY		THE CLASH—Rock The Casbah, Epic
19	22	21	THE CLASH—Combat Rock, Epic	19	14	4	BILLY JOEL—Pressure, Columbia
20	16	15	JUDAS PRIEST—Screaming For Vengeance, Columbia	20	48	3	SAGA—On The Loose, Portrait
21	14	16	FLEETWOOD MAC—Mirage, Warner Bros.	21	26	3	AEROSMITH—Lightning Strikes, Columbia
22	13	18	EDDIE MONEY—No Control, Columbia (EP)	22	NEW ENTRY		PAUL CARRACK—I Need You, Epic
23	20	23	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	23	36	7	THE PAYOLAS—Eyes Of A Stranger, A&M
24	38	2	JEFFERSON STARSHIP—Winds Of Change, Grunt	24	19	8	STEVE WINWOOD—Valerie, Island
25	28	3	DIRE STRAITS—Love Over Gold, Warner Bros.	25	44	5	RUSH—Analog Kid, Mercury
26	19	6	AEROSMITH—Rock In A Hard Place, Columbia	26	NEW ENTRY		MEN AT WORK—Down Under, Columbia
27	25	6	MIKE RUTHERFORD—Acting Very Strange, Atlantic	27	34	24	A FLOCK OF SEAGULLS—I Ran, Arista
28	35	3	UTOPIA—Utopia, Network	28	10	14	FLEETWOOD MAC—Gypsy, Warner Bros.
29	33	2	PAUL CARRACK—Suburban Voodoo, Epic	29	25	3	BRUCE SPRINGSTEEN—Atlantic City, Columbia
30	27	26	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	30	15	2	THE PRETENDERS—Back On The Chain Gang, Real-Import
31	34	5	THE FIXX—Shattered Room, MCA	31	NEW ENTRY		UTOPIA—Hammer In My Heart, Network
32	31	3	LINDA RONSTADT—Get Closer, Elektra/Asylum	32	24	8	MICHAEL STANLEY BAND—In Between The Lines, EMI-America
33	26	5	SHERRIFF—Sherriff, Capitol	33	21	4	BILLY SQUIER—Learn How To Live, Capitol
34	36	25	.38 SPECIAL—Special Forces, A&M	34	38	2	LINDA RONSTADT—Get Closer, Asylum
35	29	9	JOHNNY VAN ZANT BAND—Last Of The Wild Ones, Polydor	35	43	7	.38 SPECIAL—You Keep Runnin' Away, A&M
36	NEW ENTRY		MISSING PERSONS—Spring Session M, Capitol	36	22	3	BRUCE SPRINGSTEEN—Open All Night, Columbia
37	NEW ENTRY		CHILLIWACK—Opus X, Millennium	37	NEW ENTRY		DONALD FAGEN—I.G.Y. (What A Beautiful World), Warner Bros.
38	32	6	HUGHES/THRALL—Hughes/Thrall, Boulevard	38	NEW ENTRY		THE PRETENDERS—My City Was Gone, Real (import)
39	NEW ENTRY		DONALD FAGEN—The Nightfly, Warner Bros.	39	NEW ENTRY		DONNIE IRIS—The High And The Mighty, MCA
40	30	19	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	40	NEW ENTRY		GENESIS—You Might Recall, Atlantic
41	37	19	GENESIS—Three Sides Live, Atlantic	41	23	10	SAMMY HAGAR—Fast Times At Ridgemont High, Full Moon/Asylum
42	41	14	SPYS—Spys, EMI/America	42	42	8	JOHN COUGAR—Jack And Diane, Riva/Mercury, Polygram
43	49	2	DONNIE IRIS—The High And The Mighty, MCA	43	39	2	FRIDA—I Know There's Something Going On, Atlantic
44	47	3	THE PAYOLAS—No Stranger To Danger, A&M	44	NEW ENTRY		CONY HATCH—Devil's Deck, Mercury
45	NEW ENTRY		DARYL HALL AND JOHN OATES—H2O, RCA	45	NEW ENTRY		TAXXI—I'm Leaving, Fantasy
46	39	8	MICHAEL STANLEY BAND—M.S.B., EMI-America	46	59	16	ROBERT PLANT—Worse Than Detroit, Swan Song
47	45	5	TAXXI—States Of Emergency, Fantasy	47	28	14	EDDIE MONEY—Shakin', Columbia
48	40	5	ICEHOUSE—Primitive Man, Chrysalis	48	49	12	JACKSON BROWNE—Somebody's Baby, Asylum (45)
49	NEW ENTRY		PAT TRAVERS—Black Pearl, Polydor	49	20	7	JOE WALSH—Waffle Stomp, Asylum
50	NEW ENTRY		THE PRETENDERS—Back On The Chain Gang, Real—(Import) (45)	50	29	6	GEORGE THOROGOOD AND THE DESTROYERS—Bad To The Bone, EMI-America

Top Adds

1	JEFFERSON STARSHIP—Winds Of Change, Grunt
2	MISSING PERSONS—Spring Session M, Capitol
3	BUCK DHARMA—Flat Out, Portrait
4	DONALD FAGEN—The Nightfly, Warner Bros.
5	DARYL HALL AND JOHN OATES—H2O, RCA
6	PAT TRAVERS—Black Pearl, Polydor
7	CHILLIWACK—Opus X, Millennium
8	FOGHAT—In The Mood For Something Rude, Warner Bros.
9	JOE JACKSON—Night And Day, A&M
10	DIRE STRAITS—Love Over Gold, Warner Bros.

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

Radio



GLAD HAND—WTIC-FM Hartford personality Gary Craig shakes his 15,000th hand with listener Gordon Longley of Granby, Conn., as he works at setting a new world record for handshaking in six hours and 25 minutes. Craig set the new record at the local Big E fair as part of a station promotion.

Pro-Motions

Rock Kicks Off At WRIF

"Monday Night Rock and Roll," WRIF-FM Detroit's answer to the professional football strike, enters its second week Monday (18) from 9-11:30 p.m., and program director Fred Jacobs vows to continue the commercial-free show for the duration of the player walkout. The host is "Howard Hardsell," one of the many voices of RIF Morning Crew co-host George Baier. "It's theatre of the mind," says Jacobs, who explains that Baier sprinkles the show with "footballisms" in the tradition of the noted NFL commentator, Howard Cosell. "Imagine Howard at the console, introducing rock acts like football players, spinning Springsteen and Seger, and you have a feel for the show."

Earlier this month, the AOR station hosted a Sunday afternoon tailgate party in the parking lot of the Pontiac Silverdome, where Poppa Romano's, a local pizza distributor, donated 90 pies and 7-Up supplied free pop for 3,000 wayward football fanatics. The Look, a Plastic recording group, performed their hit, "You Can't Sit Down." "There isn't that much to do around here anyway," says Jacobs. "And people love a good party—even in the pouring rain."

That black 1982 Trans-Am with

gold trim tooling around the city of Atlanta belongs to WKLS-FM, but not for long. The AOR station will present the car to a lucky listener on Nov. 11 during the Kevin ("Bearman") Schultz afternoon drive show. What makes the promotion special is that the Gulf station has enlisted the support of a number of recording groups to drive the car to local malls, high schools and stereo stores, where contestants can meet members of such bands as the Brains, the Throbs, the Producers, the Dregs, R.E.M. and the Atlanta Rhythm Section. Passengers also include air personalities from the station, saddled with bumper stickers, buttons and entry blanks.

David Carroll, WSKZ-FM Chattanooga's music director, has some advice for the finalist of the station's Oct. 30 "Record Run" promotion with the Record Bar chain: "Don't be choosy—just grab and run." He reports that several hundred people have already registered at the Bar's three stores in Chattanooga for the 106-second chance of a lifetime. The contemporary hit station will select its winner on Oct. 26, and the programmer says he fully expects local television coverage ("It's a neat weekend news feature") for the third annual event.



LINE ON ROCK—WPLJ New York programming assistant Maria Carchidi, left, talks with Island recording artist Steve Winwood at the WPLJ studios during a recent appearance by Winwood on the syndicated program, "Rockline."



CONCERT INTERVIEW—Starfleet/Blair president Sam Kooper, right, holds mike as he and Starfleet/Blair program director Joe Mirabella, left, talk to Rick Springfield during a pre-concert interview for a November 21 concert simulcast that will be carried on NBC's Source stations and Showtime cable.

National Programming Colleges Get 'Newsweek FM'

Thirsty Ear Productions president Peter Gordon estimates that 1,000 college stations will shortly be carrying the new "Newsweek FM" show his company is producing for Newsweek Magazine.

The 30-minute magazine-format shows combine music and talk elements. The show debuted Oct. 4 with a live performance by A Flock Of Seagulls. Guests range from Daryl Hall and John Oates to G. Gordon Liddy.

United Stations reports its "Dick Clark's Rock Roll And Remember" is reaching 29.5 million adults, 18 years old and older, according to a national survey conducted by R.H. Bruskin Assoc. This represents 17.6% of the 18 plus U.S. population. The 29.5 million listeners are more than twice the audience of the Johnny Carson show, and almost double the circulation of the Reader's Digest.

"Bands Of Gold," containing 200 hours of big band and ballad music, including several hours of Christmas music, is being offered by Ev Wren, who is also general manager of big band station KKBB Denver.

Dowling & Co. of Wollaston, Mass. is offering a classical series, "Music From Old Vienna," which is being produced by Cassandra Bazoo Productions.

Westwood One has secured the exclusive rights to record and broadcast Journey in concert, according to Norman Pattiz, president of Westwood One. Pattiz says the tapings will be made during the group's 1983 tour. Mutual Broadcasting is lining up stations for its Nov. 20 satellite-delivered "Basie, Herman And Fountain In Concert" show. The network's first big band special, featuring Count Basie, Woody Herman and Pete Fountain, will be taped at the new Disney World Epcot Center. Mutual has also added WLTT Washington to its lineup of stations carrying "The Dick Clark National Music Survey."

Metromedia's KLAC Los Angeles is marking its 12th anniversary of playing country music by debuting Drake-Chenault's "History Of Country Music." Presentation of the 52-hour program will be completed Oct. 31.



Gary J. Rosenberg
formerly of Billboard Publications,
announces the formation of
G & G Management Associates,
a professional meeting & convention
management firm.

The new offices will be located at
3656 Beverly Ridge
Sherman Oaks, California 91423

For information on meeting management
or consultant services, please contact

G & G Management Associates

at
213/981-MEET

Radio Specials

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

Oct. 18, Johnny Van Zant, Guest D.J., Rolling Stone Productions, one hour.

Oct. 18, the Who, Inside Track, DIR Broadcasting, 90 minutes.

Oct. 18, The Kinks, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Oct. 18, Little River Band, The Hot Ones, RKO Radioshows, one hour.

Oct. 18, Tom Jones, Music Makers, Narwood, one hour.

Oct. 18, Sylvia, Country Closeup, Narwood, one hour.

Oct. 18, REO Speedwagon, Inner-View, Inner-View Network, one hour.

Oct. 22, International Festival Of Country Music, part one, Mutual Broadcasting, six hours.

Oct. 22-24, Crosby, Stills & Nash, the Source, NBC, two hours.

Oct. 22-24, Peter, Paul and Mary, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 22-24, Eddie Money, Off The Record, Westwood One, one hour.

Oct. 22-24, O'Jays, part two, Special Edition, Westwood One, one hour.

Oct. 22-24, Best Of Gilley's, part one, Live From Gilley's, Westwood One, one hour.

Oct. 22-24, Rossington Collins, Johnny Van Zant, In Concert, Westwood One, one hour.

Oct. 22-24, Stevie Nicks, Neil Peart (Rush), Rock Album Countdown, Westwood One, one hour.

Oct. 22-24, Robert "Kool" Bell, Roger Troutman (Zapp), The Countdown, Westwood One, one hour.

Oct. 22-24, Donna Fargo, Weekly Country Music Countdown, United Stations, three hours.

Oct. 22-24, Crosby, Stills and Nash, the Source, NBC, two hours.

Oct. 23, Lacy J. Dalton, Gary Morris, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 23, Modern Jazz Quartet, Dave Brubeck, Bobby McFerrin, "San Francisco International KJAZ Festival," Jazz Alive, NPR, two hours.

Oct. 23-24, Duke Fakir, Pat Paulsen, B.J. Thomas, Soundtrack Of The 60s, Watermark, three hours.

Oct. 24, Billy Joel, Spotlight Special, ABC Contemporary Radio Network, 90 minutes.

Oct. 24, Supertramp, BBC Rock Hour, London Wavelength, one hour.

Oct. 24, Missing Persons, BBC College Concert, London Wavelength, one hour.

Oct. 24, Elton John, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Oct. 25, Steve Winwood, Guest D.J., Rolling Stone Productions, one hour.

Oct. 25, British Invasion, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Oct. 25, Cleo Laine, John Dankworth, Music Makers, Narwood, one hour.

Oct. 25, Don Williams, Country Closeup, Narwood, one hour.

Oct. 25, Eddie Rabbitt, Musicstar Specials, RKO Radioshows, one hour.

Oct. 25, George Thorogood, Off The Record, Westwood One, one hour.

Oct. 25, Stephanie Mills, Special Edition, Westwood One, one hour.

Oct. 25, Best Of Gilley's, part two, Live From Gilley's, Westwood One, one hour.

Oct. 25, Kenny Loggins, Billy Squier, Rock Album Countdown, Westwood One, one hour.

Oct. 25, Luther Vandross, Peabo Bryson, The Countdown, Westwood One, one hour.

Oct. 29, Ted Nugent, the Source, NBC, 90 minutes.

Oct. 29, International Festival Of Country Music, part two, Mutual Broadcasting, six hours.

Oct. 29-31, Tommy James and the Shondells, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Oct. 30, Night Moves, RadioRadio, CBS, two hours.

Oct. 30, Mel Torme, Gerry Mulligan, George Shearing, Jazz Alive, NPR, two hours.

Oct. 30, David Frizzell & Shelly West, Michael Murphey, Silver Eagle, ABC Entertainment Network, 90 minutes.

Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 10/23/82

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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	8	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	1
2	1	11	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
3	4	9	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
4	6	11	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
5	5	14	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
6	7	8	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
7	3	17	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
8	9	11	I KEEP FORGETTING Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
9	10	7	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
10	8	16	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
11	11	12	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
12	16	5	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwor/Catpatch/Gold Hill, ASCAP)	
13	15	7	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
14	27	2	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
15	20	5	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/Warch 9, ASCAP)	
16	21	4	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)	
17	14	12	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
18	24	5	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
19	13	16	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
20	18	14	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
21	23	8	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
22	22	8	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
23	26	4	I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)	
24	25	6	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
25	12	18	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
26	17	11	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfzeongs, ASCAP)	
27	35	2	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
28	31	5	FANDANGO Herb Alpert, A&M 2441 (Irving/Calquin, BMI)	
29	33	4	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
30	30	19	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
31	NEW ENTRY		MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Mickory Grove, ASCAP)	
32	32	5	WORK SO HARD Matthew Wilder, Arista 0703 (Streetwise/Foghorn/Big Ears, ASCAP)	
33	NEW ENTRY		A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
34	39	2	TUG OF WAR Paul McCartney, Columbia 38-03235 (MPL Communications, ASCAP)	
35	34	12	I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
36	NEW ENTRY		SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
37	NEW ENTRY		I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
38	36	16	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clarence Scarborough, EMI)	
39	NEW ENTRY		THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
40	28	19	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
41	30	13	FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
42	43	8	PRETTY KITTY George Fishoff, MMG 2-2 (The Moss, ASCAP)	
43	29	17	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
44	38	19	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
45	42	9	I'M NEVER GONNA SAY GOODBYE Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
46	37	13	I ONLY WANT TO BE WITH YOU Nicolette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
47	41	11	THEMES FROM E.T. Walter Murphy, MCA 52099 (MCA, BMI)	
48	44	25	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
49	40	19	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
50	45	10	ABRACADABRA The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	

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

Video

Music Plus Outlet Goes All Out Chain's New Videon Store Stocking Software Only

By JOHN SIPPEL

LOS ANGELES—Trial runs into video software by established record and tape retail chains are usually of the "toe-in-the-water" variety. The Music Plus experiment is different.

The first exclusively video software Videon store in the East Valley here is all-out. Store manager Rochelle Seidman stocks 1,500 different prerecorded cassettes in quantities of twos and threes. There are an additional 400 different videodisk titles in ones and twos.

"We've got probably the second largest inventory of software titles in the city," Seidman explains proudly. "And we may soon overtake Nickelodeon, if we keep buying more new and old titles to fill out our inventory."

The four Music Plus principals, Dave Marker, Terry Pringle, Lou Fogelman and Dave Berkowitz, have not spared a cent in setting up the trial store. Five sales persons usually work the 1,100 square foot store seven days a week from 10 a.m. to 10 p.m. "You can't let a video buff just stand there, when he comes into the store," Berkowitz asserts. "They require attention. If they don't get it, it could mean maybe \$400 worth of business." Berkowitz points out that if the customer doesn't get personal attention immediately, he might

never return, which could mean several hundreds of dollars in cumulative business over a sustained period.

Videon buys direct from a number of manufacturers and fills out from independents from Sound Video Unlimited's North Hollywood branch here. "We also acquired our Liberty glass wall fixtures from Noel Gimbel," Seidman notes. The videocassettes of more recent release are placed front up like the front cover of a book in these vertical cases. Catalog is stocked spine up in large glass floor display cases, with an occasional hot catalog title laying flat so the cover shows.

Videon carefully breaks down its titles into categories, such as kiddie, sports, vintage movies, new releases and X-rated features. All price tags are placed on the reverse of packages, so the customer must either ask a clerk the price or ask that he be able to look over the videocassette requiring a clerk to hand him the title.

"We break open any package for rental," Pat Ryan, one of the salespeople, states. He estimates the shopping center outlet rents more than 150 titles weekly. Videon has almost 100 club members. For an annual fee of \$100, a member can rent for \$6.50 per two days, while non-members plunk down the store

price for the title as a deposit and pay \$10 for the two-day loan. Three- to five-day rental per member is \$10, \$15 to nonmembers, while a member pays \$2.50 for extra days and non-members shell out \$5. Members get their first five rentals free.

Joel Steven-Hammond, another store staffer, doubles as print information chief. Steven-Hammond regularly reprints Videon's entire inventory by title alphabetically. In between, he produces a new release sheet. In addition, he edits the monthly Videon News, a self-mailer that is distributed in the store and also mails to rental members and others who are on the store's mailing list. An important feature is "Cinopsis," in which he capsules new releases.

Videon uses a standard wood-and-metal floor browser from Music Plus for its hot CED and Laser disks.

The store's decor is simple. Pringle has started with a dark blue ceiling, with the side wall strips in graduated lighter hues of blue melding into a white lower wall.

Future Videons? Two of the Music Plus principals feel it is too early to plan other exclusively software outlets in Southern California, the home base for their 25 record/tape stores. They are satisfied with the early progress of the Studio City store.



AWARD-WINNER—CBS/Fox Video recently awarded a plaque to distributor Commtron for that company's "significant contributions to the growth of the video industry." Pictured left to right are Barry Leshtz, CBS/Fox Video's mid-west district manager; Jack Silverman, Commtron president; Jim Silverman, Commtron's executive vice president; and Mary Griffin, senior sales rep for CBS/Fox.

EMI MUSIC 20 Full-Length Projects Set This Year; Firm's Bob Hart Sees 'Breakthrough'

By CARY DARLING

LOS ANGELES—This has been a busy year for EMI Music Video. Approximately 20 full-length videos are being released, several more than last year. The firm now has its own duplication facilities, while all video operations have been brought under the control of video development director Bob Hart, who now oversees promotional as well as long-form videos.

"It's inappropriate to be backing

A&M Sound's First

LONDON—British songstress Elkie Brooks is featured in concert on the first video release by A&M Sound Pictures, a new division of A&M Records here.

Entitled "Pearl—The Video" and recorded in Dolby stereo (on VHS), the program's Nov. 5 release coincides with the launch of Brooks' new audio album "Pearls II," which will be supported by a \$850,000 marketing campaign including television advertising.

away from the future," says Hart of EMI's plunge into video despite the troubled economy. "Music video is on the verge of an exciting breakthrough onto the American consciousness."

Among EMI's current or upcoming releases are Sheena Easton's "Live At The Palace," Tina Turner's "Nice And Rough," Cheryl Ladd's "Fascinated With Cheryl Ladd," Iron Maiden's "Beast Over Hammersmith," Miami Steve van Zandt's "Men Without Women," and programs by April Wine, Billy Squier, Duran Duran and Roger Whittaker. In the classical field, there is a "Castles And Concerts" series as well as a release by the Polish Chamber Orchestra.

Earlier in the year, EMI Music Video released the full-length Frankie Beverly & Maze "Happy Feelin' Live In New Orleans," and "The Ashford & Simpson Video," while country singer/songwriter Michael McGinnis was signed as the label's first music video artist. In addition, there have been broadcast television specials with Cliff Richard, the Little River Band and others.

"We're trying to cover the full range," explains Hart. "There is a tremendous interest in serious on one hand and in rock'n'roll on the other. It will be interesting with Ashford & Simpson to see how widely they play. The advantage with them is that they are one of the most visual acts in the world. I think we've created a production which builds on that. For them, we are looking very hard at syndication. That is a vital window for their audience, but a program like this makes a monkey out of our demographics."

Last year, Capitol/EMI got added exposure for the Tubes' "Competition Backwards Principle" video by using it as an opening "act" in clubs and concerts. "We haven't had another video that would fit that purpose," notes Hart, to explain why the ploy hasn't been done again. "We are looking at theatrical release for

some videos or special late night screenings at theatres."

EMI Music Video has upgraded its facility by installing its own ¾-inch VVU-800 system. The firm can now do its own television spots and also has duplication facilities.

This technical expansion may seem at odds with the folding of promotional and long-form videos under Hart's jurisdiction. "It's very hard to separate the promotional videos from the full-length videos. In most cases, the same director is used, so it would seem obvious to blend the two," he explains.

Hart now works with a staff of eight, including technical operations managers Jim Yukich and marketing and production manager Peter Blachley. "Originally, in England, we brought the promo and full-length video duties under one heading, and it proved very successful. EMI Music Video is a video service organization producing promo clips and full-length video," Hart states.

With all this, Hart seems to have confidence that the video music market will take a bite out of the video film market. "A film is a great piece of rental product. Movies are still not made to be watched more than once or twice. A good music video can be watched several times. We can see a video music market. But many people are overlooking broadcast television, which can be a very effective tool," Hart notes.

For The Record

A story on S/T Videocassette Corp. (Billboard, Oct. 9) stated that the firm had shut its Leonia, N.J. duplicating plant temporarily. Actually, S/T is in full operation; only the packaging plant has been moved, temporarily, to the company's Chicago branch.

Once a new warehouse is completed, adjacent to the N.J. plant, packaging will move back to that branch. Meanwhile, the plant continues to operate at capacity.

Billboard® Survey For Week Ending 10/23/82 Videocassette Top 25 Rentals

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This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	1	17	ON GOLDEN POND	CBS-Fox Video 9037
2	3	6	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004
3	2	17	STAR WARS	CBS-Fox Video 1130
4	10	3	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010
5	6	10	SHARKY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024
6	11	3	DEATH WISH II	Warner Brothers Pictures, Warner Home Video 26032
7	4	19	ARTHUR	Orion Pictures, Warner Home Video 72020
8	5	8	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
9	7	5	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
10	22	3	NICE DREAMS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456
11	21	3	DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256
12	12	19	BODY HEAT	The Ladd Co., Warner Home Video 70005
13	25	14	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
14	NEW ENTRY		QUEST FOR FIRE	CBS-Fox Video 1148
15	13	5	BUTTERFLY	Vestron VA-60007
16	15	24	SUPERMAN II	D.C. Comics, Warner Home Video 61120
17	9	14	RAGTIME	Paramount Pictures, Paramount Home Video 1486
18	8	8	TRUE CONFESSIONS	MGM/UA Home Video 800145
19	NEW ENTRY		THE SEDUCTION	Media Home Entertainment 196
20	14	6	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
21	NEW ENTRY		PARTNERS	Paramount Pictures, Paramount Home Video 1446
22	NEW ENTRY		STRIPES	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600
23	19	6	ROCKY II	CBS-Fox Video 4565
24	24	6	EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018
25	NEW ENTRY		AN AMERICAN WEREWOLF IN LONDON	Universal City Studios Inc., MCA Distributing Corp. 77004

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Video

See Europe VCR Growth Slowing But Boom Is Still On, Says U.K. Research Company

By ALEX FOWLER

LONDON—VCR sales constitute the fastest growing market for any single electronics product in Europe, but this growth is likely to slow by around 50% between 1983-86.

So says an annual report on the European electronics market by U.K. research company Mackintosh Consultants, whose chairman, Dr. Ian Mackintosh, expects governments to realize that "a major social revolution is being detonated by the impact of electronics" within the next decade and to begin what he calls "the long process of adjustment to the eventual age of leisure."

The 26% unit growth rate for VCR sales in Europe this year will be followed by a further 20% in 1983. But between next year and 1986, the report estimates that the European VCR market growth rate will slow to 10% each year. Annual sales in the territory throughout 1986 are forecast to exceed six million units.

Meanwhile, the European consumer electronics market for other audio and video equipment is likely to be restricted by static sales, with an annual average growth rate of just 4% envisaged between 1983-86.

In market value terms this represents a rise from \$12.8 billion next year to some \$14.5 in 1986.

Electronic capital equipment, which includes broadcast and radio communications equipment, is likely to fare better than the consumer market with an annual growth rate of around 6%.

According to the Mackintosh Electronics Yearbook 1983, the West European electronics market as a whole will grow by nearly 8% in 1983 to a total value of \$90 billion at current prices, and this growth rate will continue through to 1986, when total value will be some \$113 billion.

The report also reveals that although the European electronics market has declined over the past two years in U.S. dollar terms, this is mainly due to the strong appreciation of the dollar against most European currencies. When measured in local currencies, the market actually shows positive growth.

The total electronics market in West Germany, for instance, increased by an estimated 7.4% to reach a total value this year of DM47.6 billion (around \$19 billion.) and a similar growth rate in 1983 is expected to take the market.

over DM51 billion (almost \$20.5 billion).

The U.K. electronics market is also up this year, to 9.3 billion pounds (almost \$16 billion), some 19% up on the 1980 figure and 8% up on last year. But next year, Mackintosh says, this growth level is likely to fall. He forecasts a rise of just 6.5%.

Gains were also experienced in both the Italian and French markets, with the former rising by 9% to the lire equivalent of around \$7.7 billion, and the latter by some 7% to the French franc equivalent of \$13.4 billion. The report is optimistic that the French electronics market will rise next year by almost 8%.

In terms of individual product markets, Mackintosh believes the major growth sector in Europe between 1983-86 will be electronic data processing equipment, which includes all types of computers, including word processors. This market is expected to expand 13% over the next three years, from \$21.5 billion to \$31 billion.

The hardware component market, however, will merely expand in line with the European electronics industry as a whole, showing approximately 8% growth over the review period.

VCR INTEREST GROWS

Israeli Mart Expanding, According To New Study

By BENNY DUDKEVITCH

JERUSALEM—Signs that the Israeli video industry could be entering a sizable growth era come from a national market research survey by Shekem, one of the major department stores, which shows that 13% of television set owners currently own a VCR.

But that is only the beginning. Of those quizzed, 43% said they were interested in buying video hardware this year, and 35% intimated it was their intention to buy a VCR in the next couple of years. Another good sign for the future of video in Israel: only 9% said, "No thanks, we're not interested."

During the first two weeks of September, the Jewish New Year, 700 VCR units were sold in the 41 Shekem stores, as well as 2,800 blank videocassettes.

Video enthusiasm has also found its way into the kibbutzim world, according to other statistics, which show that 40 kibbutzim have al-

ready purchased video hardware, along with varying numbers of software units, and that another 100 kibbutzim intend to add video facilities in the near future.

But despite the overall optimism the video market in Israel is virtually uncontrollable. For instance, there are at least 80 pirate-run videocassette libraries. Most of the software handled is of shoddy quality and taped from television programs transmitted in various European territories.

But two major record companies have moved efficiently into the video marketplace in Israel: CBS, representing MGM and EMI, and Hed-Arzi (GMC), which represents Warner/UK, Intervision and RCV. These two firms plan to distribute software featuring Hebrew subtitles, thus creating a preference at consumer level for domestic material, rather than pirated imports of less national interest or significance.

HARDWARE SALES BOOM

Growth Signs In New Zealand

By ANNLOUISE MARTIN

AUCKLAND—While it is clear that few people are going to get rich overnight from video in New Zealand, the growth trends in this area of the entertainment business are encouraging.

In a population of 3.2 million, there are a million television sets, of which 65% are color. At the start of 1982, there were 10,000 VCRs in domestic use throughout the nation. By August, the figure was up to 25,000.

In New Zealand, VHS dominates Beta by about 70% to 30%. Philips V2000 has just 1% of the action.

Last year the government lifted import restrictions on VCRs for other than educational or business use. As a result, the marketplace has become nearly saturated with hardware lines.

Many dealers overestimated the potential demand, and the subsequent overstocking created a price war, with some outlets selling stock for less than they'd bought it for.

Fountain Marketing was one outfit to foresee this situation and withdraw its Toshiba hardware lines just in time. And one sales executive in New Zealand points out that if all the hardware available earlier this year had been sold, New Zealand would have had a greater VCR penetration per capita than the U.S.

But the shortage of software titles was another early setback for New Zealand's video industry. The government's import licensing policy was a key contributory factor, along with the hefty import and profit duties and a 30% sales tax, reduced from 40% in 1981 when the courts ruled prerecorded titles should be classified as "documents." Additionally, a confused censorship system meant that titles were being held up for varying lengths of time by the customs authorities.

The software problems were overcome to a great extent by the establishment of such distribution companies as Video Power, which handles Star, Video Classics and Media titles, and Video Production Services, which had Electric Blue Video (since banned in New Zealand).

WEA New Zealand set up Warner Home Video as a separate unit to distribute Warner/UA product. Group Rentals Video has 20th Century-Fox, and the Record And Tape Company has Intervision.

Warner Home Video in New Zealand has increased its catalog from 12 titles to 92 this year, and the plan is for 150 titles next year. One of the biggest distributors, Video Power, will have more than 600 titles on its combined catalogs by the end of this year.

Russell Clark, Video Power managing director, estimates he can count on doubling his business next year. His confidence stems from the October tax rebate in New Zealand, giving the consumer more spending money for hardware purchasing; the relative convenience and economy video represents; and the lack of interesting domestic television programs, with New Zealand producing 40% of all transmitted material, the rest brought in from the U.S. and U.K. Television New Zealand has its own video division, producing sports and children's programs.

Increased consumer interest in video is reflected in the growth of video clubs, the mushrooming of specialist shops, and the growing success of video games.

Elton Program From Embassy

NEW YORK—Embassy Home Entertainment has released the first in its series of musical programs. "Elton John: Visions" is a 45-minute concept show directed by Russell Mulcahey, a principal in Premiere Programming Ltd, and produced by Al Schoenberger.

"Elton John: Visions" was originally produced on film and features special effects. Songs include "Breaking Down Barriers," "Just Like Belgium," "Elton's Song" and "Nobody Wins."

The program is available in Beta and VHS formats for \$49.95, and on laser-format videodisk for \$24.95.

VIA EMBASSIES

China Pushing Exports On Tape

HONG KONG—China plans to improve its international marketing strategy by promoting export goods on a series of videotapes. Software depicting Chinese-made goods and detailing manufacturing processes is already filtering through to 136 Chinese embassies throughout the world. At the same time, distributors are being named in major importing countries to sell the videocassettes to companies intending to trade, or already commercially linked, with the People's Republic.

Although the idea of marketing through video has been used widely in the U.S., mainly on cable television, it's claimed this is the first time such a project has been launched in Asia.

This new venture is being run jointly by Hong Kong-based Hsin Fung Advertising and Robert Chua Production House. Hsin Fung is a subsidiary of Ta Kung Pao and Wen Wei Po.

Robert Chua Productions, successful in China with "ABC," an English-language teaching program shown on national television, has set up a wholly owned associate, Video Publications, to handle the project. Says Chua, "There's a need for overseas businessmen to be made aware of exactly what is being manufactured in China. We'll also inform people about how to go about conducting business in China."

There are two types of tape involved. The first, updated every three months, covers the whole of China. The second, out every half year, concentrates on individual major industrial centers. Included in the October batch this year are Beijing, Shanghai, Guangdong and Nanking.

The videocassettes run around 90 minutes each, starting with a general introduction advising businessmen worldwide how to trade with China. Details include the background of the region, as well as tips on hotels, transport, visas, restaurants, foreign exchange and other points of inter-

est.

Then come details of various Chinese products, showing how and where they are made, with film of factories and workers. Each section ends with the name of the government department to contact for further details. There's also a listing of all major Chinese trading corporations.

Each cassette comes with an index to enable viewers to run the tape straight on to the product which particularly interests them. And decisions as to which products will be promoted will be made in China itself.

Later this year, Video Publica-

tions will appoint distributors in the U.S., Europe and Australia and will offer duplicating rights to interested parties. As the distribution expands, more agents will be appointed with rights to translate the voice-overs.

The cassettes will be distributed free to Chinese embassies and governmental bodies in other countries. Emphasizes Chua, "We're keeping in mind businessmen who might never have had any previous dealings with China. But we'll also provide valuable updated information to China trading veterans." The tapes are produced in half-inch Beta and VHS formats for both the PAL and NTSC systems. HANSEBERT

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Video

Rock Party Service Goes Visual Founder Sees Video Changing Atmosphere Of Clubs

By LAURA FOTI

NEW YORK — Operating a rock'n'roll video party service has given Perry Gips insight into video clips which are the most successful, and how video is changing the atmosphere in clubs.

Gips is founder and president of Partymaster, based in Hurleyville, N.Y. The company has supplied DJs to resorts, nightclubs and other facilities since 1975, and has offered a video service, Rockmaster, since July.

Rockmaster reaches varied age groups, since it plays in high schools, colleges, camps, catering houses and at singles weekends. But, Gips says, "No matter the age, there is always an intense interest in video and a desire for variety."

"As a DJ service, if we went into the Concord (a Catskills Mountains resort) one night, people would want to hear one particular style of music—'70s rock, for example. But with video they're receptive to all areas, including new music. The sound and atmosphere of the club remain the same. But the visual element creates interest."

As an example, Gips explains what happened with the Motels. "When the DJs played the record, a lot of people left the dance floor. But when the video was played, people

watched it, got into the song, and danced to it. Video made them more receptive to the new group; video helps by adding familiarity."

Promotional clips are, indeed, a "great promotional tool," according to Gips. "Regardless of the age or background of the group watching, all respond in a positive way because it's visual."

Partymaster has an arrangement with a Record World store in Middletown, N.Y. Twice a week, Gips communicates with the store manager, the Rockmaster events have created interest in such new acts as the Motels and Duran Duran. The area in question is not served by MTV, which has also been shown to have an effect on sales of new music.

Even in areas where MTV is available, Rockmaster provides a deeper penetration for new music. "We do events in catering halls in New Jersey, for example," Gips says. "Because the kids have MTV, they make requests. They don't get tired of watching the same clips they've become familiar with at home; after all, just because you hear a record on the radio at home doesn't mean you don't want to hear it when you go out. People like to be entertained with what they're comfortable with, what they know they like."

"It's the same as with records.

People request songs they have at home, yet they also want to hear new songs, which they then go out and buy."

Gips says he finds the general level of knowledge about video to be low among people who own video equipment. "We find video-oriented people, people with VCRs, come to clubs and resorts and want to know if they can buy the tapes we're showing. We tell them about MTV, or that a particular video company has a title available—the Doors, Pink Floyd, etc. People don't know what's available in video music."

Gips and field rep Herb Grund work closely with the record companies and the service Rock-America, from whom he receives his clips. He keeps track of the response to various clips.

"People like to watch creative, story-telling video, using characters from the group. 'Face Dances,' 'Abracadabra'—clips like those combine artistic and theatrical elements with the music to create the greatest amount of interest. The clips with the groups just singing the song straight, like a lot of the heavy metal clips, are watched a couple of times, but then lose their appeal. Viewers like animation, dream sequences and artistic clips that help them to associate with the creative force of the artist."

New Video Releases

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

- THE BEST OF MARVEL COMICS**
Spiderman, Spiderwoman, Mister Fantastic, Invisible Girl, The Thing
Beta & VHS MCA Videocassette \$60.95
- THE GREEK TYCOON**
Anthony Quinn, Jacqueline Bissett, Raf Vallone, Edward Albert, James Franciscus
Beta & VHS MCA Videocassette \$60.95
- THE HAPPY HOOKER GOES TO WASHINGTON**
Joey Heatherton, George Hamilton
Beta & VHS Vestron Video No List
- THE HIGH COUNTRY**
Timothy Bottoms, Linda Purl
Beta & VHS Vestron Video No List
- ELTON JOHN**
Visions
Beta & VHS Embassy Home Entertainment \$49.95
LV \$24.95
- SEPARATE WAYS**
Karen Black, Tony LoBianco, David Naughton
Beta & VHS Vestron Video No List
- SHARKY'S MACHINE**
Beta & VHS Warner Home Video 22024 \$70.00
- THE SHINING**
Beta & VHS Warner Home Video 11079 \$70.00
- SILENT RAGE**
Chuck Norris, Toni Kalem, Ron Silver, Steven Keats
Beta Columbia Pictures/RCA BE10505 \$69.95
VHS VH 10505 \$69.95
- SLUMBER PARTY '57**
Debra Winger
Beta & VHS Vestron Video No List
- SOMETIMES A GREAT NOTION**
Paul Newman, Henry Fonda, Lee Remick, Michael Sarrazin
Beta & VHS MCA Videocassette \$60.95
- STAGECOACH**
John Wayne, Claire Trevor, Thomas Mitchell, Andy Devine, John Carradine
Beta & VHS Vestron Video No List
- SWEET SWEETBACK'S BAADASSSSSS SONG**
Beta & VHS Sun Video No List

THE THING
Kurt Russell, A. Wilford Brimely, T.K. Carter, David Clennon, Keith David, Richard Dysart
Beta & VHS MCA Videocassette \$79.95

THE THREE STOOGES, VOLUME V (PARDON BY SCOTCH; DISORDER IN COURT; HEALTHY, WEALTHY & DUMB)
Beta Columbia Pictures/RCA BE 10554 \$49.95
VHS VH 10554 \$49.95

New On The Charts



"QUEST FOR FIRE"
CBS/Fox Video—16

A high debut this week is "Quest For Fire," introduced just last month. The film is a fantasy set 80,000 years ago. Four rival tribes clash for the possession of fire, the ultimate weapon. When the Ulam tribe loses its fire in battle, three warriors are sent on a quest for fire. Along the way, they encounter treacherous terrain, rival warriors, predatory animals, cannibals and a young girl, Ika, played by Rae Dawn Chong. Naoh (Everett McGill, above) and Ika fall in love. The four finally reach Ika's tribe, which teaches them the secret of making fire. They return to the weakened Ulam tribe with the gift of life. "Quest for Fire," rated "R," has a running time of 75 minutes, and a suggested retail price of \$69.98. For more information on this and other CBS/Fox titles, call (213) 203-1241. This column is designed to spotlight video features making their debut on Billboard's Videocassette Top 40.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	23	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
2	2	21	ON GOLDEN POND	CBS-Fox Video 9037
3	3	4	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010
4	4	6	STAR WARS	CBS-Fox Video 1130
5	5	4	DEATH WISH II	Warner Brothers Pictures, Warner Home Video 26032
6	6	8	ARTHUR	Orion Pictures, Warner Home Video 22020
7	7	9	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
8	15	5	FOR YOUR EYES ONLY	CBS-Fox Video 1128
9	17	3	ROCKY	CBS-Fox Video 4546
10	9	3	NICE DREAMS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456
11	8	8	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
12	10	15	GOLDFINGER	CBS-Fox, Video 4595
13	11	8	BODY HEAT	The Ladd Co., Warner Home Video 20005
14	14	15	RAGTIME	Paramount Pictures, Paramount Home Video 1486
15	23	4	DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256
16	NEW ENTRY		QUEST FOR FIRE	CBS-Fox Video 1148
17	27	2	THE SEDUCTION	Media Home Entertainment 196
18	16	3	PRINCE OF THE CITY	Warner Brothers Pictures, Warner Home Video 22021
19	12	10	DIAMONDS ARE FOREVER	CBS-Fox Video 4605
20	22	22	ROCKY II	CBS-Fox Video 4565
21	18	5	BUTTERFLY	Vestron, VA-60007
22	13	11	TRUE CONFESSIONS	MGM/UA Home Video 800:45
23	24	8	CASABLANCA	CBS-Fox Video 4514
24	19	17	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
25	20	9	ABBOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios, Inc. MCA Distributing Corp. 55074
26	28	2	FROM RUSSIA WITH LOVE	CBS-Fox Video 4566
27	30	20	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
28	NEW ENTRY		DEAD MEN DON'T WEAR PLAID	Universal City Studios Inc., MCA Distributing Corp.
29	34	2	THE TIME MACHINE	MGM/UA Home Video 600152
30	21	10	DR. NO	CBS-Fox Video 4525
31	26	15	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
32	25	27	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
33	29	5	EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018
34	32	24	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
35	39	4	S.O.B.	CBS-Fox Video 7110
36	31	24	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Ent. 10600
37	33	11	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
38	40	14	MAKING LOVE	CBS-Fox Video 1146
39	35	45	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
40	38	6	THE BOYS IN COMPANY C	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10065

● 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).

Talent & Venues

More Salem Country Shows Set Series Begins Second Leg With November L.A. Date

By PAUL GREIN

LOS ANGELES—Salem's Country Gold '82 concert series, which reportedly grossed \$1.9 million in nine dates last spring, is set to begin its second leg of seven shows Nov. 5 at the Sports Arena here. The show stars Alabama, Mickey Gilley and Johnny Lee and is opened by the Thrasher Brothers.

Tickets, which were priced at \$12.50 across the board on the spring tour, will jump to \$15 for this second fleet of shows, according to promoter Sonny Simmons, head of Nashville's Century II Promotions.

"For the entire 16-show series to wind up in the black, some refinements had to be made," Simmons says. "Some cost cuts here and ticket price adjustments there. The philosophy of the show is to give the most for the least, but there's a limit to what we can give."

"We have 130 people on the road, 12 buses, five trucks and five limos, and the expenses warranted the raise. Also, we need 14,000-seaters just to lay down the show, and on the fall tour we're going to be playing some smaller halls. We won't break even on our shows in Albuquerque or Las Cruces even though those are good country markets."

Simmons says the spring shows averaged 85% of capacity in venues holding from 15,000 to 20,000. He says the most successful date was the Mini-Dome of the Silverdome in Pontiac, Mich., where there was 24,000 paid attendance; the least successful was Nassau Coliseum on Long Island, which drew 13,900 out of a capacity of 18,500.

All of the shows are set for indoor coliseums, except the last date Nov. 21 at the Gulfstream Race Track at a fairgrounds in Hallandale, Fla. Sim-

mons says that date is an experiment to see how the show works out of doors. The show, which runs four and a half hours, features sound by Clair Brothers and lights by Bandit Lights of Knoxville.

Simmons says the reason for scheduling the shows only in the spring and fall is that most country artists are busy playing parks and fairs in the summer. This is the first nationwide tour for Simmons' Century II Promotions, best known for its involvement in fairs.

The Salem Country Gold '82 concerts also mark R.J. Reynolds' first full-scale venture in tour sponsorship, according to Simmons.

Jim Johnston, Reynolds' executive vice president, says: "The blending of Salem and country music is a natural. Country settings have been a key part of virtually all of Salem's advertising throughout its 25-year history."



Billboard photo by Robert Matheu

CLOSING NIGHT—Tom Petty joins the Plimsouls at the closing night show at the Whisky in Los Angeles. The venue has closed its doors, at least temporarily.

Hollywood Palace Ready For Reopening This Month

LOS ANGELES—The landmark Hollywood Palace is set to reopen at the end of this month as the Palace, a combination video/film production facility and showcase for live and multimedia entertainment.

The reopening comes more than four years after principals Dennis and Beverly Lidtke and Paul Henderson bought the property for \$750,000. Construction began in 1978, but high interest rates forced its suspension until earlier this year.

Dennis Lidtke, chief operating officer of Gribbitt Ltd., a locally-based graphics, typesetting, color separation and printing complex, says the total investment in the Palace was in excess of \$6 million. "The cost of money over the four years ran that way up," he notes.

Lidtke says the Palace will be geared to video production activity on weekdays and concerts and cabaret events on weekends. "The evenings will always include some sort of live concert activity in conjunc-

tion with straight disco," he says. "I'd like to see nights for country, jazz and new wave."

The Palace's director of video production is Dee Baker, who has worked on tv specials by Lily Tomlin and Neil Diamond. Video productions already taped in the theater include an hour-long Sheena Easton special, since sold to HBO; "The American Movie Awards," a recent two-hour NBC-TV special; and "Merv At The Palace," starring talk show veteran Merv Griffin.

While the Palace won't officially reopen until Oct. 29-30, the video production stage has been in use since spring. The venue has also hosted several private parties.

Lidtke hopes labels will use the club both to showcase acts and to shoot and screen videos. "The facility was built for the industry," he says, "and I hope the industry can regain a level of financial health that will enable it to use it. If the record business survives, I'll survive."

EASY AS ABC? U.K. Band Eyes Elaborate Show For Upcoming Tour Of U.S.

By CARY DARLING

LOS ANGELES — Not many groups travel as part of a 16-piece entourage and have stage shows with changing sets, but that is exactly what Mercury's ABC, touring the U.S. in December, plans to do. The quartet, which is charting with its single "The Look Of Love" and album "The Lexicon Of Love," believes in performing on a grand scale and is somewhat contemptuous of much of the British "new wave" they are lumped with for believing otherwise.

"If it was good enough for Burt Bacharach and the Temptations, why couldn't it be good enough for us?" asks 24-year-old Martin Fry, lead vocalist for the Sheffield, England-based band. "A lot of people, especially in the U.K., shortchange themselves. They're cheapskates. They're using backing tapes, but why shouldn't people feel the full-bodied sound of a string section?"

Why not? It's 1982. There's no reason to diminish your audience and yourself."

The 16-piece band would include the four members of ABC (Mark White, keyboards and guitar; David Palmer, percussion; Steven Singleton, saxophone) plus at least six strings, two keyboards, one bassist and other instruments. Venues will also be rather unconventional, although nothing has yet been set. In Los Angeles, for example, the band is eyeing the Dorothy Chandler Pavilion. It is these types of actions, they feel, which will separate them from the rest of the British new music scene to Americans. "It's irritating and inevitable to some extent, but the music does speak for itself," says Fry. "It stands on its own two feet. To be seen in the same context as A Flock Of Seagulls, Haircut One Hundred and Talk Talk is upsetting."

The tour may seem grandiose, but it does fit the tone and mood of the album, which recently entered the U.K. charts at No. 1. The quartet, which claims it writes all its songs as a group so no individual writer credits are given, makes heavily-orchestrated music (produced by Trevor Horn, who used to be in Yes and the Buggles) which has echoes of Phil Spector and mid '60s Motown. Even the name, ABC, was a 1970 Jackson 5 song. "That might have had something to do with it," laughs Fry. "But it was the idea of just picking out the first three letters of the alphabet rather than associating ourselves with any specific sort of music."

"We're interested in an international sense," adds Mark White. "A lot of new English groups mean nothing all around the world. We thought a name like ABC could appeal to any sort of European-based country in the world."



Billboard photo by Bob Morf

CHANCE SHOW—Cyclops Records artist Jan Miles plays the Chance in Poughkeepsie, N.Y., opening for Marshall Crenshaw.

The band likes to think of itself as making motion pictures for the ear. "I like the idea of songs being three-minute epics," comments Fry. "Soundtracks with a widescreen effect where you can throw in everything."

It was producer Horn who helped them do this. "We were very ambitious, but it would lead to frustration. Trevor could articulate a lot of our ideas. He'd say, instead of using a string machine, like on the demo, why not use a real string orchestration?" recalls Fry.

"He taught us that whatever we want to do, do it," adds White. "Why not have this on the record? Let's do it instead of thinking an idea is ludicrous and not doing it."

It is somewhat ironic that ABC has this attitude, as it comes from economically depressed Northern England, where the musical norm has been such bands as Human League, and Orchestral Maneuvres In The Dark, who have a darker, more minimalist, and often more political approach. "A lot of times political themes wind up as sloganeering. Some of the best political statements are just a maturity in writing," comments Fry. "Like 'The Message,' the 'Temptations' 'Take A Look Around,' Stevie Wonder's

(Continued on page 35)

Talent In Action

OLIVIA NEWTON-JOHN TOM SCOTT

Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$15

Newton-John's first local appearance in five years—since her co-starring role in "Grease" revived and redirected her career—was a total triumph, eliciting the boisterous fan response normally seen only at rock shows.

Part of the reason for that reaction is that the singer includes rockish material in her set, from the '50s-shaded "You're The One That I Want" to the new wave-influenced "Heart Attack." Newton-John also sings with greater strength and conviction, even on the older ballads. Her emphatic vocals gave an extra emotional dimension to the rueful "Sam" and the plaintive "Please Mr. Please."

Another key to the Oct. 7 show's success was the simplicity of the staging by Kenny Ortega, who has not always exercised such restraint, as seen in his overblown extravaganza for Cher last year. Because special effects here were used sparingly, they achieved greater impact, as when a glittery substance fell during "Silvery Rain," a power ballad from the "Physical" album.

The staging was also impressive on "Suddenly," which Newton-John sang with backup singer Dennis Tufano. The two started out sitting shyly on steps at either end of the stage and slowly came together as the song's tempo built. And the sweetness and melodrama of "I Honestly Love You" was smartly offset by the offhanded way it was staged, with Newton-John

kneeling on a stack of towels following her work-out with "Physical."

The show also made effective use of video. It opened with a montage of Newton-John's career milestones; included a video clip of "The Promise," which features the singer cavorting with dolphins, and closed with screened "credits" for band and crew members.

There were two costume changes, but the only props in the show were a leather jacket for "You're The One That I Want" and a cowboy hat for "If You Love Me Let Me Know," performed as part of four-song country medley. Among the other standout selections: the beguiling "Magic" and the irrepressible "Make A Move On Me."

Newton-John was backed by a seven-man band fronted by saxophonist Tom Scott. The ensemble also opened the show with a 30-minute set laced with songs from Scott's new Elektra album, "Desire." Highlight of the set was a powerful reading of Paul McCartney's "Maybe I'm Amazed."

PAUL GREIN

DENIECE WILLIAMS JEFFREY OSBORNE

Radio City Music Hall,
New York City
Admission: \$17.50, \$15, \$12.50

This concert matched two of the best singers on the current pop music scene, one already established as a consistent solo act, the other seemingly a sure bet to be one.

Headliner Williams turned in a solid, if unspectacular, show, leaning heavily on material

from her two Thom Bell-produced Columbia albums. As expected, recent hits such as "Silly" and "It's Gonna Take A Miracle" were well received. However, the set's most interesting moments came when Williams, a born-again Christian, performed her trademark gospel song "Jesus Is Amazing" and Billie Holiday's "God Bless The Child." The songs provided a contrast in styles that Williams exploited well. On "Child," her soaring voice, far removed from Holiday's sultry delivery, made for a very distinctive interpretation of the jazz classic.

Williams performed in a tight fitting outfit of red, orange, and silver made of bright reflective material, noteworthy since it suggested a conscious shift from the almost angelic appearance she has projected onstage in the past.

During Williams' performance, opener Jeffrey Osborne came out to duet with her on "Too Much, Too Little, Too Late." At his appearance, the audience's female fans reacted with the kind of enthusiasm usually reserved for a Teddy Pendergrass or Peabo Bryson. Singing most of the songs on his self-titled A&M debut and a couple of tasty chestnuts from his days as LTD's lead singer, Osborne showed considerable vocal gifts and an energetic attitude which made him an immediate favorite. A dramatic, well-crafted performance of LTD's finest song, "Love Ballad," provided the highlight of an extremely polished set.

Williams and Osborne shared the same 11-member band and the same basic stage set-up. Doing double duty was an outstanding crew of musicians including the Average White Band's

(Continued on page 34)

The use of video clips in clubs and other venues is changing their atmosphere, suggests the operator of a rock'n'roll video party service. It's also said to be spurting record sales, Page 32.

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Survey For Week Ending 10/23/82

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).

- **PETER ALLEN & THE ROCKETTES**—\$1,327,022, 56,696 (58,740 capacity), \$30-\$17.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, 10 shows, five sellouts, Sept. 24-25, 28-Oct. 3, 8.
- **THE WHO, JOE JACKSON**—\$1,280,000 (Canadian), 64,000, \$20, Concert Prods. Int'l, Canadian Nat'l Exhibition Stadium, Toronto, sellout, Oct. 9.
- **THE WHO, T-BONE BURNETT**—\$541,035, 36,496, \$15, Contemporary Presentations, Rosemont Horizon, Chicago, two sellouts, Oct. 5-6.
- **THE WHO, DAVID JOHANSEN**—\$315,453, 20,062, \$16, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 10.
- **THE WHO, T-BONE BURNETT**—\$271,755, 18,337, \$15, Sunshine Promotions, Freedom Hall, Louisville, sellout, Oct. 7.
- **FLEETWOOD MAC, MEN AT WORK**—\$262,380, 17,910 (19,000), \$15, Beaver Prods., Reunion Arena, Dallas, Sept. 28.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$237,043, 19,176, \$13.75 & \$12.75, in-house promotion, Front Row Theatre, Highland Hgts., Ohio, six sellouts, Oct. 8-10.
- **GRATEFUL DEAD**—\$222,444, 19,000, \$13.50 & \$12, Bill Graham Presents, Frost Amphitheatre, Stanford, Calif., two sellouts, Oct. 9-10.
- **DIANA ROSS**—\$220,245, 12,636, \$17.50, \$15, & \$12.50, Bill Graham Presents/John Bauer Concerts, Vancouver (B.C.) Coliseum, sellout, Oct. 7.
- **DIANA ROSS**—\$219,180, 13,102, \$17.50, \$15 & \$12.50, Bill Graham Presents/Albatross Prods., Seattle Coliseum, sellout, Oct. 6.
- **DIANA ROSS**—\$212,019, 12,757 (13,000), \$17.50, \$15 & \$13, Bill Graham Presents Oakland (Calif.) Coliseum, Oct. 9.
- **HEART, JOHN COUGAR**—\$210,756, 17,855, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 7.
- **JETHRO TULL, SAGA**—\$171,914, 14,666 (16,225), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., Sept. 30.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$152,387, 14,658 (24,070), in-house promotion, Mid-South Fair Mid-South Coliseum, Memphis, two shows, Oct. 2.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$150,900 (Can.), (13,847), \$12.50 & \$11.50, Perryscope Prods., Northlands Coliseum, Edmonton, Alta., Oct. 10.
- **JETHRO TULL, SAGA**—\$125,091, 11,247 (12,437), \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., Oct. 2.
- **HEART, JOHN COUGAR**—\$123,150, 12,118 (12,437), \$10.50 & \$9.50, Don Law Co., Centrum, Worcester, Mass., Oct. 11.
- **DAN FOGELBERG**—\$120,999, 10,799 (17,459), \$11.50 & \$10, Contemporary Presentations/in-house promotion, Ind. Univ. Assembly Hall, Bloomington, Oct. 9.
- **HEART, JOHN COUGAR**—\$117,472, 7,735, \$11.50, \$10.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 8.
- **VAN HALEN, AFTER THE FIRE**—\$111,719, 9,900, \$11.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 7.
- **HEART, JOHN COUGAR**—\$108,422, 9,500, \$12.50 & \$11.50, Tony Ruffino-Larry Vaughn Prods., Cumberland County Civic Center, Portland, Maine, sellout, Oct. 10.
- **ZZ TOP, '38 SPECIAL**—\$106,566 (Can.), 8,894 (10,000), \$12 & \$11, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Sept. 28.
- **RUSH, RORY GALLAGHER**—\$105,346, 10,100, \$10.50, Stardate Prods., Dane County Memorial Coliseum, Madison, Wis., sellout, Oct. 10.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$100,801, 10,348 (12,000), \$10 & \$9, Schon Prods. Met Center, Minneapolis, Oct. 5.
- **JUDAS PRIEST, IRON MAIDEN**—\$100,237, 9,914, \$10.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 9.
- **DAN FOGELBERG**—\$98,054, 7,995 (9,000), \$13.50, \$12.50 & \$11.50, Fey-line Presents, Colo. State Univ. Moby Gym, Ft. Collins, Oct. 5.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$90,366, 10,452 (11,828), \$9.50 & \$8.50, United Prods., Charlotte (N.C.) Coliseum, Oct. 9.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$86,760, 8,844, \$10, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, Oct. 3.
- **JUDAS PRIEST, IRON MAIDEN**—\$83,596, 8,291 (8,547), \$10.50 & \$9.50, Don Law Co., Centrum, Worcester, Mass., Oct. 1.
- **JETHRO TULL, SAGA**—\$83,410, 8,198, \$10.35, Silver Star Prods., Bayfront Center, St. Petersburg, Fla., sellout, Oct. 10.
- **HEART, JOHN COUGAR**—\$82,300, 8,183 (10,200), \$11 & \$10, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial, Oct. 5.
- **JETHRO TULL, SAGA**—\$79,926, 7,830 (8,314), \$11, Silver Star Prods., Hollywood (Fla.) Sportatorium, Oct. 9.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$78,167, 7,982 (11,900), \$10, \$8.50 & \$7, Electric Factory Concerts, Spectrum, Philadelphia, Oct. 11.
- **CHICAGO, ALLAN KAYE**—\$77,825, 8,350, \$9.50 & \$8.50, Mid-South Concerts, Univ. of Ark. Barnhill Arena, Fayetteville, sellout, Oct. 7.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$76,411, 7,498 (10,411), \$10.50 & \$8.50, Sea-Son Prods., Humphrey Coliseum, Starkville, Miss., Oct. 1.
- **THE CLASH, KHAMER ROUGE**—\$67,861, 6,463, \$10.50, in-house promotion/Consolidate Entertainment Group, RPI Fieldhouse, Troy, N.Y., sellout, Oct. 3.
- **CHICAGO, ALLAN KAYE**—\$59,012, 5,292 (6,541), \$11.50 & \$9.50, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., Oct. 2.
- **JETHRO TULL, SAGA**—\$48,700, 5,028 (7,972), \$10, Silver Star Prods., Stephen C. O'Connell Center, Gainesville, Fla., Oct. 8.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$36,667, 4,035 (7,654), \$9.50 & \$8.50, United Prods., Asheville (N.C.) Civic Center, Oct. 8.
- **GEORGE THOROUGHGOOD & THE DESTROYERS**—\$34,082, 3,606, \$10.50 & \$9.50, Fahn & Silva Presents, Golden Hall, San Diego, sellout, Oct. 9.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$34,020 (Can.), 2,832, \$12.25, Perryscope Prods./Isle of Man, Queen Elizabeth Theater, Vancouver, B.C., sellout, Oct. 8.

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Talent & Venues

Talent In Action

• Continued from page 33

Steve Ferrone on drums, Carol Steele on percussion, Chic sideman keyboardist Raymond Jones, and musical director-keyboardist Onaje Allen Gumbs.

NELSON GEORGE

PUBLIC IMAGE LTD.

Roseland, New York

Admission: \$15

Nobody really knew what to expect here Sept. 28 when PiL played Roseland. After all, in the act's previous New York appearance, over a year ago at the Ritz, John Lydon and Keith Levene performed with a pickup drummer in back of a screen, all but provoking a riot.

But this time around, PiL was the venue's best friend. That could have been because Lydon has long expressed a desire to play the venerable dance hall, and it could have been because with no live shows and no recorded product for the last year, the band simply needed the money more than any sort of artistic or other aggravation. And it could have been just a matter of self-preservation.

Roseland was packed to its full 3,450 capacity with a full spectrum of new wave fans—from Squeeze clean to Mohawk punky. They weren't rowdy, but they did want to get close, defying efforts by the stage managers before the show and by Lydon himself during the concert to get them to move back. There were no problems, but with this crowd shoved up against the stage there was no wisdom in provoking anybody either.

Right from the beginning PiL appeared set to please its audience, with Lydon and Levene appearing with a full rock band, enlisting Peter Atkins (Brian Brain) on drums and Peter Jones (Cowboys International) on bass. PiL began with a new song, "Where Are You," which was about as accessible as this band gets, and for the rest of the hour set mixed such new numbers as "Mad Max" with such better known older selections as "Public Image" and "Flowers Of Ro-

mance," with members of the audience singing along.

An hour may not seem long for a headliner, but few acts are as intense as PiL. It is music near the edge of sanity: hypnotic, pounding, repetitious and punctuated by shrieks, howls, yelps and chants. It is anti-rock with a passion, and a little bit of it goes a long way. The crowd didn't appear disappointed when it ended.

It was a bit disappointing for some of the old folks in the audience, though, that Lydon still does not perform any of his old Sex Pistols hits. It has been enough years now that his association with that seminal band is history, but it is history as important to its fans as the Doors have been to AOR habitues. A dose of "God Save The Queen" would have felt good.

ROMAN KOZAK

LOU RAWLS PHYLLIS HYMAN

Carnegie Hall,

New York

Admission: \$20, \$17.50

Mixing equal parts Las Vegas glitz, Apollo Theater soul, and MOR attitude, Lou Rawls charmed a near-sellout crowd here October 2. Rawls, backed by a rhythm section, a nine-piece horn section, and two female singer-dancers, ran through an inoffensively eclectic set that included blues, his many pop-soul hits, and such standards as "It Was A Very Good Year."

Rawls' deep baritone is still in wonderful shape after all these years, and when backed by the horns, his strong blues roots were quite evident. But Rawls' show succeeded not simply because he is a marvelous singer, but because he is a relaxed, ingratiating performer. His ease on stage, whether doing kicks like the Rockettes with his dancers or mixing monologues and music on "Dead End Street," was a reflection of his confidence as a performer.

Opening act Hyman, taking a night off from "Sophisticated Ladies" on Broadway, showed

development as a live performer. Where she was once overly talkative, Hyman mixed clever stage patter with jazz-influenced vocals quite effectively. Her version of "Betcha By Golly, Wow," which she first recorded while with Norman Connors' band, was truly moving. Hyman still needs to improve her onstage movement, however. She often seems tentative and doesn't command the stage with the authority of a Rawls. A good choreographer could help this fine singer develop a stronger live act.

NELSON GEORGE

MAC DAVIS

Grand Ole Opry House, Nashville

Admission: \$50, \$12, \$10

Mac Davis brought his Vegas-style performance to a near full-house at a benefit concert, Sept. 30, for the Middle Tennessee Chapter of the American Diabetes Assn.

The 65-minute show highlighted such Davis hits as "One Hell Of A Woman," "Baby Don't Get Hooked On Me," "Hooked On Music" and "Stop And Smell The Roses," as well as the classics he penned for Elvis Presley ("In The Ghetto"), Bobby Goldsboro ("Watching Scotty Grow") and Kenny Rogers & the First Edition ("Something's Burnin'").

Davis' deft comedic abilities added considerably to the performance. The writer of "It's Hard To Be Humble" (which he also included in his set) demonstrated, by waggishly singing some of his early compositions, that he once had plenty of reasons for being humble. He also trotted out the gimmick that he used to feature on his television series: asking the audience to give him phrases from which he created on-the-spot songs. And, as usual, it proved to be a crowd-pleaser.

A rousing 10-minute gospel set finished the evening. Davis and his eight-piece band encored with "You're My Bestest Friend" and "I Believe In Music."

ERIN MORRIS



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THE CENTERS OF TULSA

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Talent & Venues

ABC Eyes Elaborate Stage Show For U.S. Tour

Continued from page 33

'Living For The City' and the Sex Pistols' 'Anarchy In The U.K.' These are the only songs that I think have made any sort of political statements about contemporary life. Beyond that, political things get abused, and

I'm not willing to do that in a lyric."

ABC rose from the ashes of Vice Versa, a synthesizer band consisting of Singleton and White. Fry, working as a fanzine writer, went to interview the group and ended up becoming a member. Palmer was then

brought in on percussion. That was two years ago and, not long after, the first single, "Tears Are Not Enough," went top 20 in England. The subsequent singles, "Poison Arrow" and "The Look Of Love," were top 10.



Billboard photo by Chuck Pulin
MTV PARTY—Epic's Paul Carrack, left, plays with Nick Lowe at a party at the Ritz for MTV.

Billboard Dance/Disco Top 80

Survey For Week Ending 10/23/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	4	7	DON'T GO —Yaz—Sire (12 inch) (0-29886)	42	40	9	YOU DROPPED A BOMB ON ME —The Gap Band—Total Experience (LP cut) TE-1-3001
2	3	9	LOVE'S COMIN' AT YA —Melba Moore—EMI-America (12 inch) 7803	43	50	8	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU —AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
3	1	12	REDD HOTT —Sharon Redd—Prelude (LP-all cuts) PRL 14106	44	48	4	SHOW ME THE WAY —Race—Blacksuit (12 inch) TS5001
4	2	11	LOVE COME DOWN —Evelyn King—RCA (12 inch) PD-13274	45	47	5	DON'T LET GO OF ME —Mike & Brenda Sutton—Sam (12 inch) 12351
5	5	10	DO IT TO THE MUSIC —Raw Silk—West End (12 inch) WES 22148	46	56	4	PAC-JAM —Jonzun Crew—Tommy Boy (12 inch) TB 826
6	9	5	NASTY GIRLS —Vanity 6—Warner Bros. (LP Cut) WB 1-23716	47	49	3	777-9311/THE WALK/I DON'T WANT TO LEAVE YOU —The Time—Warner Bros. LP cut 1-2370
7	7	7	CAN'T BELIEVE —Nancy Martin—RFC/Atlantic (12 inch) DMD 362	48	45	8	STEPPIN' OUT —Joe Jackson—A&M (LP Cut) SP4906
8	11	8	THE LOOK OF LOVE —ABC—Mercury (LP Cut) SRM-1-4059	49	59	3	STRAIGHT AHEAD —Nick Straker Band—Prelude (12 inch) D635
9	6	14	DO YOU WANNA FUNK —Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	50	53	5	WAY OUT —Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
10	10	13	WHITE WEDDING —Billy Idol—Chrysalis (12 inch) ETC 5002	51	55	2	E. T. BOOGIE —Extra T's—Sunnyview (12 inch) SUN 404
11	14	6	IF YOU READ MY MIND —Columbus Circle—Elektra 67893 (12 inch)	52	54	4	VOYEUR —Kim Carnes—EMI-America (LP Cut) (ST) 17078
12	17	6	YOU CAN'T HAVE YOUR CAKE —Brenda Taylor—West End 22149 (12 inch)	53	62	3	SHE'S JUST A GROUPIE —Bobby Nunn—Motown (12 inch) 4502 MG
13	12	14	WALKING ON SUNSHINE —Rocker's Revenge—Streetwise (12 Inch) 2203	54	63	3	RED HOT STUFF —Magic Lady—A&M (12 inch) AM 2436
14	20	22	ROCK THE CASBAH/MUSTAPHA DANCE —The Clash—Epic (12 inch) (49-03144)129	55	64	2	WALK ON BY/D TRAIN'S THEME —D Train—Prelude (12 inch) D638
15	8	11	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU —Melissa Manchester—Arista (LP Cut) AL 9574	56	58	4	CAN HE FIND ANOTHER —Double Discovery—Tropique/Polydor-PDD 524 (12 inch)
16	27	6	(You Said) YOU'D GIMME SOME MORE —K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	57	37	10	WHO CAN IT BE NOW —Men At Work—Columbia (LP cut) ARC 37978
17	36	3	MICKEY —Toni Basil—Chrysalis (12 inch) CHS-45PDJ	58	65	2	WOT —Captain Sensible—A&M (12 inch) SP 12052
18	19	8	DON'T GO WALKING OUT THAT DOOR —Richard Jon Smith—Jive/Arista (12 inch) VJ 1200	59	NEW ENTRY	NEW ENTRY	ROCK THE HOUSE —Pressure Drop—Tommy Boy (12 inch) TB 827
19	25	7	SHE'S SO DEVINE —The Limit—Arista (12 inch) CP 721	60	NEW ENTRY	NEW ENTRY	1999 —Prince—Warner Bros. (7 inch) 7-29896
20	23	5	A PUPPET TO YOU —Alfie Silas—RCA (12 inch) PD-13305	61	61	4	ELEVATOR —Our Daughter's Wedding—EMI (12 inch) 50086
21	26	6	REALLY SAYING SOMETHING/AIE A MWANA —Bananarama—London LLD 101 (12 inch)	62	NEW ENTRY	NEW ENTRY	PLAY AT YOUR OWN RISK —Planet Patrol—Tommy Boy (12 inch) TB 825
22	18	11	I'M SO HOT FOR YOU —Bobby O—O Records (12 inch) OR718	63	68	2	BABY OH NO —Bow Wow Wow—RCA (12 inch) PD1306
23	28	6	SECONDS —Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)	64	67	2	LOVE MY WAY/AEROPLANE —Psychedelic Furs—Columbia (12 inch) 44-03197
24	35	3	BODY SLAM —William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919	65	NEW ENTRY	NEW ENTRY	IMAGES OF HEAVEN/EMOTIONAL DISGUISE —Peter Godwin—Polydor (12 inch) PX-1-504
25	57	3	GIVE ME—I Level —Epic (12 inch) 49-03292	66	NEW ENTRY	NEW ENTRY	MAGIC WAND —Whoudini—Jive/Arista (12 inch) VJ 12008
26	26	12	ABRACADABRA —The Steve Miller Band—Capitol (LP) ST-12216	67	NEW ENTRY	NEW ENTRY	MT. AIRY-GROOVE —Pieces of A Dream—Elektra (12 inch) 67967
27	30	8	DANCE OR DIE —Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997	68	52	7	WRAP IT UP —Touche—Emergency (12 inch) EMDS 6529
28	51	2	IT'S RAINING MEN —The Weather Girls—Columbia (12 inch) 4403181	69	33	10	IN THE GROOVE —Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309
29	29	9	LET ME TICKLE YOUR FANCY —Jermaine Jackson—Motown (LP cut) 6017	70	39	14	LOVE CASCADE/A WAY YOU'LL NEVER BE —Leisure Process—Columbia (12 Inch) 44-02989
30	30	7	I MUST BE DREAMIN' —Wanda—Elektra 69998	71	66	4	YOU SHOULDN'T DO ME LIKE THAT —Jan Miles Cyclops—(12 inch) CY 902
31	13	15	JUMP TO IT —Aretha Franklin—Arista (12 inch) CT-718	72	70	19	I LOVE A MAN IN A UNIFORM —Gang Of Four—Warner Bros. (LP) WB1-23683
32	34	5	STOOL PIGEON —Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK-3681	73	69	7	CONNECTING FLIGHT —Romanelli—21 Records T-1-0-301
33	15	20	SITUATION —Yaz—Sire (12 inch) BSK 0-29950	74	72	17	DIRTY TALK —Klein & MBO—25 West (12 inch)
34	60	3	COME AND GET YOUR LOVE —Lime—Prism (12 inch) PDS-440	75	73	10	HUNGRY LIKE A WOLF —Duran Duran—Capitol (LP cut) 12211
35	38	6	KNOCK ME OUT —Gary's Gang—Radar RDR 12000 (12 inch)	76	46	8	UNDER THE BOARDWALK —The Tom Tom Club—Sire (12 inch) 0-29930
36	36	4	BABY, I NEED YOUR LOVING —Carl Carlton—RCA-PD-13314	77	77	7	THE CRACK —The Cosmetics—I.R.S. (12 inch) SP 7096
37	21	19	FACE TO FACE —Gino Soccio—RFC/Atlantic (LP all cuts)	78	78	7	LOVE ACTION —Human League—A&M (12 inch) SP 12049
38	22	16	LOVE IS IN CONTROL —Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	79	43	12	THE MESSAGE —Grand Master Flash—Sugar Hill (12 inch) 584
39	44	4	BOY CRAZY/JUKE BOX —Flirts—"O" Records (LP Cuts) OLP-1	80	31	18	DANCING IN HEAVEN (ORBITAL BEBOP) —Q-Feel—Jive/Arista (12 inch) BJ 12004
40	40	8	RESPECT —Zinga Washington—My Disc (12 inch) 429-03139				
41	29	15	IT SHOULD HAVE BEEN YOU —Gwen Guthrie—Island (12 inch) DMD 344				

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

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).
★ Stars are awarded to other products demonstrating significant response.

Dance Trax

By BRIAN CHIN

All singles: Willie Hutch's "In And Out" (Motown promo 12-inch) brings back all sorts of good memories of mid '70s soul-disco with its rhythm-box beat (we're reminded of George McCrae and Bobby Moore, especially); the flip side brings back memories more directly—it's a repressing of the 1973 classic "Brother's Gonna Work It Out." ... Pieces Of A Dream's "Mt. Airy Groove" has been remixed by producer Grover Washington Jr., and now includes a rap version as well as an instrumental; it's a sign of initiative that Elektra arranged for a remix after a re-edit was already distributed for promo only. The new version will be commercial. ... Cheri's "Give It To Me Baby" (Venture 12-inch) is a terrific follow-up to the chart-busting "Murphy's Law"; it segues from adolescent French cooing to a slick male rap, undoubtedly the same one that appeared on last year's "Love Rescue." ... Warp 9's "Nunk" (Prism 12-inch) was produced by DJ John "Jellybean" Benitez, along with Richard Scher and Lottie Golden, who wrote "I Specialize In Love"; it's a very skillful pastiche of a whole passel of recent street and fusion sounds, along with a simple rap. ... Denroy Morgan's "Happy Feeling" (Becket 12-inch) is possibly the sweetest song Morgan's ever sung; it's to producer Bert Reid's credit that he didn't over-funkify this lovely soul serenade.

Familiar names: Scherrie Payne, former Supreme (from the "He's My Man" and "You're My Driving Wheel" period) turns in a sharp, precise reading of 10cc's "I'm Not In Love" (Altair 12-inch) at pop-disco tempo with all-star help including Edmund Sylvers, Freda Payne and Mary Wilson on backups and arranging by John Davis and Tom Tom '84; Rick Gianatos produced. ... Carol Williams, the voice of 1976's "More" hustle, teams with Darryl Payne for a simmering, tough "Can't Get Away From Your Love" (Vanguard 12-inch); DJ Ray "Pinky" Velazquez stops the action midway and builds back up inventively. ... GQ's "Try Smurfin'" (Arista 12-inch) is one of what will undoubtedly be many surf-dance songs; its rhythm track makes for a good seven-minute instrumental (Tee Scott is associate producer). ... the Strikers' "Contagious" (Prelude 12-inch) starts off as a surprisingly good-timey cross between the Trammps and One Way, then slips into the freaky-funk style that made "Body Music" so big—grows on you. Darryl Payne produced; Francois Kevorkian mixed.

Remixes, reissues and news: Yaz' "Don't Go" is now commercially available on Sire 12-inch in the special six-minute re-edit serviced to clubs recently; Miro Miro's "Nights of Arabia" (Portrait 12-inch) is now available domestically after a summer of club play; it's one of the best Eurodisco records around—though the cover art of the import screamed "new wave."

Upcoming releases: Grace Jones' "Nipple To The Bottle" on Island. ... Heaven 17's "Who Will Stop The Rain" (not the Creedence Clearwater song) on Arista; a \$6.98 album by the group will be released, including "Penthouse And Pavement" and "Play To Win."

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I'm On The Run—Friday
E.T. (Every Time)—Little Dabs
Gypsy Lane—Cold Fire
Who Needs & Love Like That—Brenda Watts
Nunk—Warp 9
Eyes Of A Stranger—Payola
Space Twist—Space Case
Green Onions—Zinthesizer
Determination—Suede
Cosmic Cars—DK Gang
Extraterrestrial—Donna Rhodes
Beat/ Moody (Remix)—ESG
Play At Your Own Risk—Planet Patrol
Die Hard Lover—Loverde
I'm Gonna Get Your Love—Jade

Masterpiece—Gazebo
Walkman—Piano Fantasia
It's Raining Men—Weather Girls
More Dirty Talk (Remix)—Klein & MBO
Knock Me Out—Gary's Gang
Come & Get Your Love (Remix)—Lime
Techno Talk—Overdrive
Popcorn—Popsicle
Just Be Yourself (Hot Trax Mix)—Nite Life Uni.
City of Night—Rational Youth
Passion (Remix)—Flirts
I'm So Hot For You—Bobby O
Call All Boys (Remix)—The Flirts

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CIRCLES AND HOLLYWOOD

Arizona Chain Sees Strong Sales

By SAM SUTHERLAND

LOS ANGELES—Arizona may evoke hardy images of cowboy country, but its record and tape buyers include a large and active jazz audience, underscoring the Sunbelt's rapid economic growth and increasingly cosmopolitan tastes.

That trend emerges vividly in the case of one of the state's better known retail combines, the Circles and Hollywood stores overseen by Angela Singer. With stores under either of those trademarks in key cities including Phoenix, Tucson and Flagstaff as well as surrounding suburban areas, Singer depicts a jazz clientele that routinely matches the share of market seen for jazz in markets more traditionally typecast as strongholds for the genre.

Singer says that jazz sales are consistently strong, ranging from 15 to

20% at most locations, whether near the state's university populations or near the older communities that have helped pace the state's recent census growth. Most revealing, however, are her experiences with two of the four Circles outlets, one in downtown Phoenix and the other in nearby Scottsdale.

"In the Phoenix market, jazz averages 20% of sales between both the downtown and the Scottsdale stores," says Singer, adding that the latter, located in the Fashion Mall, is actually above that figure.

The Scottsdale-Fashion Mall location isn't the largest of the Circles/Hollywood network of nine locations, nor does it move the largest volume of jazz product. But in share of market, store plan, clientele and staff operation, it's easily the most arresting, succeeding by overturning many of the normal methods often

associated with full-service record/tape outlets.

For starters, notes Singer, the Scottsdale outlet offers an unusual mall layout as a result of its move a year ago from another area in the complex to larger quarters providing two separate entryways, one inside the mall itself and a second opening to the parking area.

"It's a very low-key location in a rather 'chi-chi' area," suggests Singer, by way of explaining the atypical decor and operating style. Because of the diversified store traffic, which includes a high proportion of affluent older buyers, "We play jazz perhaps 85% of the day in-store, with the rest of the material aired either classical or easy listening.

"We have a very affluent crowd that shops in the mall, and a lot of tourists throughout the year. So any younger clerk who tries playing rock'n'roll in that location will get fired—we've had to fire personnel there for that reason, and would again."

The motive behind that censorship is Singer's experience with jazz as one product area that won't alienate any segment of the clientele. As proof, she notes that the same store also does strong business in new wave and dance rock, despite a floor plan that devotes nearly 50% of its bin space to jazz, fusion and crossover product alone.

That space commitment is determined by Singer's awareness of jazz as one of the most extensive areas catalog-wise: "These customers are multiple LP and tape purchasers, and they're not just interested in the new releases. They're tremendous catalog buyers, so you must carry depth in catalog."

Even in the Fashion Square location, however, she sees the demographic base shifting. "Normally, buyers are adults, mostly middle-aged, but recently they're getting younger," she observes.

Still, Singer agrees that many dealers' preoccupation with the stereotype of the youthful pop and rock consumer may have led to store environments that chase older purchasers away. So, in addition to her jazz/classical axis in in-store play, she also stresses decor. Pale accent colors in the paint used, full carpeting, overstuffed leather chairs and ficus trees offer an elegant atmosphere that meshes more effectively with the other shops in the mall, while Singer frowns on the use of merchandising displays and hanging mobiles or posters throughout the store.

Instead, she notes, one entire wall has been committed to a series of 14 framed display areas, each four by eight feet, where display priorities for the 4,000 square foot site are arrayed.

As for product mix, Singer notes that the Fashion Mall store carries not only full lines of U.S. jazz labels but a growing number of imports, noting that PolyGram's import division, PolyGram Special Imports, has helped break open the demand for Japanese and European disks.

Tape, however, continues to lag behind the pop/rock/black mainstream, Singer notes, with cassettes averaging only about 25% of the overall jazz album market.



KNOWING OUTLOOK—Epic Records artist Stanley Clarke, left, visits David Lampel for an interview on Lampel's syndicated show "Outlook." Clarke discussed his new album "Let Me Know You" on the show from Narwood Productions.

San Diego Fest Survives Despite Money Problems

By THOMAS K. ARNOLD

SAN DIEGO—For four consecutive years, the prestigious San Diego (formerly La Jolla) Jazz Festival has been considered a musical and artistic success despite the fact that it has yet to break even.

But promoter Rob Hagey, who spent \$20,000 in subsidizing the three previous festivals, says it's all par for the course. "In events such as this, ticket sales traditionally don't cover more than one-third of the cost," Hagey says. "Look at the other cultural events around town—the Santa Fe Music Festival, the Stravinsky Festival, even the symphony.

"They survive, in large part, because of grants and private donations. This year, we're very optimistic because we're finally being recognized as being in the same league. "We've received a \$4,200 grant from the National Endowment for the Arts, and the well-known poster artist Milton Glaser has agreed to design our posters and let us print up 4,000 copies for sale to the public at \$20 apiece. The posters alone, I hope, will all but take care of our deficit this year."

The 1982 San Diego Jazz Festival was held the last weekend in September at the three theaters in the Old Globe complex in Balboa Park: the 225-seat Cassius Carter Center Stage, the 618-seat outdoor Festival Stage, and the 581-seat Old Globe Theatre itself.

The three-day event was broken down into five performances—three in the evening, two in the afternoon—and two workshops, both offered through the Univ. of California at San Diego extension program for optional college credit. The lineup included an eclectic mix of jazz innovators and traditionalists;

the avant-garde and the tried-and-true.

Among the artists were Dizzy Gillespie, Jon Hendricks, Anthony Davis, Jack DeJohnette, Junior Walker & the All Stars, and a trio of "artists of the '80s": Bobby McFerrin, United Front, and Ronald Shannon Jackson & the Decoding Society. Interestingly, it was the performance featuring the latter three artists—not the big names like Gillespie or Walker—that was the festival's only sold-out show.

"You can't compare us with the Kool Jazz Festival, held earlier this year at San Diego Jack Murphy Stadium," Hagey says. "We can't do what they do; we can't even attempt to do what they do. They have too much money, and if I would try to compete with them, they'd blow me right out of the water."

"So what we've done this year is gear the festival more toward the artistic side of jazz—it's more creative, more educational. We have a much more eclectic group of talent lined up than they do. We take a lot more risks with unknowns, but because of that, there are always surprises."

This year's festival—the name was changed from La Jolla Jazz Festival after last year's fest—"because the festival encompasses more of the community by having 'San Diego' in its name," Hagey says—takes on special significance in the local arts community.

Other summertime cultural events, such as the San Diego International Film Festival and the San Diego Opera's Verdi Festival, have been canceled for financial reasons.

"Cultural events, as opposed to commercial pop concerts, generally don't make money—that's not their intent," Hagey says.

Bubba's, Florida Nightclub, Closes

FT. LAUDERDALE—Bubba's, the popular jazz spot featuring name musicians and singers on a year-round basis, has been closed, according to Bob Shelley, who ran the club for Crown Liquors. Economics was the reason, Shelley notes: "We just couldn't fight the economy anymore."

The club will go up for sale, and Shelley said they might make a liquor store out of it. The closing of the longest-running jazz nightclub in South Florida will be a loss to jazz

aficionados who often traveled 40 miles or more to hear such noted performers as Dizzy Gillespie, Stan Getz, Mel Torme, Ahmad Jamal and Monty Alexander, among others.

Shelley is hoping to continue with jazz in a new spot in Miami Beach; acts available and already contracted to Bubba's include Gillespie, Getz, Torme, Sarah Vaughan, Kenny Rankin, Michel Legrand, Joe Williams and Peter Nero.

SARA LANE

OCTOBER 23, 1982, BILLBOARD

This Week		Last Week		Weeks on Chart		TITLE		Artist, Label & Number (Dist. Label)	
1	15	1	15	1	15	26	20	15	LOOKING OUT McCoy Tyner, Columbia FC 38053
2	2	2	20	2	20	27	27	50	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
3	3	3	15	3	15	28	17	15	THE BEST Quincy Jones, A&M SP-3200
4	4	4	15	4	15	29	29	7	ECHOES OF AN ERA 2, THE CONCERT Various Artists, Musician 60175-1 (Elektra)
5	5	5	11	5	11	30	14	20	LITE ME UP Herbie Hancock, Columbia FC 37928
6	6	6	11	6	11	31	31	7	TRADITION IN TRANSITION Chico Freeman, Musician 60163-1 (Elektra)
7	7	7	11	7	11	32	25	35	MYSTICAL ADVENTURE Jean-Luc Ponty, Atlantic SD 19333
8	8	8	11	8	11	33	36	3	ELABORATIONS Arthur Blythe, Columbia FC 38163
9	9	9	11	9	11	34	34	5	AN EVENING WITH GEORGE SHEARING AND MEL TORME George Shearing And Mel Torme Concord Jazz CJ-190
10	10	10	15	10	15	35	35	7	MARIEL Paquito D'Rivera, Columbia FC 38177
11	11	11	15	11	15	36	37	100	WINE LIGHT Grover Washington Jr., Elektra 6E-305
12	12	12	16	12	16	37	NEW ENTRY	LOTUS FLOWER Woody Shaw, Enja 4018 (Polygram)	
13	13	13	16	13	16	38	40	5	RADIANCE Tyzik, Capitol ST-12224
14	14	14	15	14	15	39	30	36	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654
15	15	15	15	15	15	40	42	3	SMILIN' THROUGH Cleo Laine & Dudley Moore, Finesse FW 38091
16	16	16	15	16	15	41	41	29	IT'S A FACT Jeff Lorber, Arista AL 9583
17	17	17	15	17	15	42	43	37	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
18	18	18	15	18	15	43	26	37	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574
19	19	19	15	19	15	44	47	32	RIO Lee Ritenour, Musician E1 60924 (Elektra)
20	20	20	15	20	15	45	45	29	TELECOMMUNICATION Azymuth, Milestone M-9101 (Fantasy)
21	21	21	15	21	15	46	38	70	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
22	22	22	15	22	15	47	39	26	HOLLYWOOD Maynard Ferguson, Columbia FC 37713
23	23	23	15	23	15	48	46	11	ELOQUENCE Bill Evans, Fantasy F-9618
24	24	24	15	24	15	49	49	24	FATHERS AND SONS Fathers And Sons, Columbia FC 37972
25	25	25	15	25	15	50	44	48	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)

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Digital Boom Seen As Several Years Away

By SAM SUTHERLAND

LOS ANGELES—Despite the forthcoming roll-out for the Sony/Philips digital Compact Disc format and the spread of new VCR-based digital cassette technology, studio operators here indicate the timetable for widespread professional digital audio recording may be delayed by several years.

A variety of factors are cited for the setback in digital's expected emergence as the dominant medium for professional recording, but the most evident reason given is the soft industry economy, and its domino effect on costs at every stage of record and tape production and manufacture.

Add to this the availability of a growing number of competitive, non-compatible professional digital systems; continued concern over downtime and maintenance costs; perennial discomfort from some engineers and operators over digital editing, despite further refinement of editing systems; and operators' apparent satisfaction with various "super-analog" techniques affording some of digital's performance gains at significantly less cost.

Thus, while digital recording has become commonplace in classical recording both here and abroad, and even smaller specialty jazz labels have dabbled in two-track digital dates, the new technology's role in the industry's main arena—pop, rock, black and country projects—appears in a holding pattern.

"Sheer cost is what has inhibited the multi-track digital business," asserts Record Plant's Chris Stone, who was among the first operators on the West Coast to bring 3M's

multi-channel system on line. "Right now, nobody in the record business, and few people in the film business, can afford the cost."

Even Los Angeles' busiest digital facility, Warner Bros. Recording, reflects the obstacles facing a more rapid spread for the costly recording technique. "We have the 3M system and we're using it fairly consistently," reports Ed Outwater, who adds that Christopher Cross is the latest act to use the gear.

"But the people that are using digital in our studio are established acts. They don't have the same budgetary constraints as new and developing acts, and there's certainly a differential in price when using digital."

Indeed, admits Outwater, with labels in a tight production budget squeeze throughout the country, the typical hourly cost for digital gear would have to inhibit its growth beyond established acts' projects.

That predicament, backlit by rate reductions at most major studios, explains the reticence of other facility operators, whose opinions vary from pure cost-consciousness to a wariness of the current state of the digital art. Asserts Sunset Sound's Paul Camarata, "We've had just about every major digital system in for evaluation, but one recurring problem is that there's still no single digital standard.

"It also still has some inherent problems with the sampling rate and high frequency cutoff."

Camarata's view may not be shared by all, given that several respondents feel later generations of digital gear are arguably rectifying such criticisms. But concern over maintenance does remain a stum-

bling block, as underscored by Kendun Recorders' Kent Duncan, who attributes that facility's decision to forestall digital until this year primarily to maintenance.

"Any new product will inevitably have some bugs, and we didn't want any downtime here," says Duncan, who adds that he was also faced with the prospect of a financial squeeze since he was then making a commitment to costly Studer analog gear—including half-inch two-channel mastering—as a more flexible solution.

Now Kendun is readying for digital on a full-time basis. "In fact, the Studer digital machine that will be on display at AES will be going straight to Kendun after the show," he reports.

That commitment has followed earlier tryouts with Soundstream, 3M and other designs leased or borrowed from specific projects cut at Kendun. "We do a lot of jazz work, and those clients are very sensitive to downtime," notes Duncan. "If you lose a session's feel because of a maintenance delay, some feel you just won't get it back. So while they like the idea of digital, in practice they're still somewhat wary."

Such cavils, as well as several cases where early digital setups have been dismantled (including one flagship facility expected to confirm removal of its West Coast digital installation during or just after AES), shouldn't be construed as an outright rejection of the technology, however. Nor do operators contend that the tough economy means they can get by with conventional analog equipment.

In fact, it might be argued that digital's promise has indirectly up-

graded analog standards through the spread of costly but more flexible "super-analog" systems and techniques. Using higher recorder speeds (30 i.p.s. rather than the standard 15 i.p.s.), new generations of magnetic tape, half-inch two-channel tape recorders and interlocking 24-track machines to afford 48-track capability, analog rooms can bring their recordings impressively close to current digital standards for dynamic range and distortion.

At the same time, they can hold session rates down, and additionally retain the advantage of being able to bicycle tapes to other facilities, a rarity when working with digital because of the small number of studios owning the same basic system.

Hybrid productions in which basic tracking is handled on analog gear, then mixed down to a two-channel digital master before the final disk mastering phase, are also on the rise.

Thus, increasing numbers of rooms wary of a full digital commitment in the current marketplace are

still willing to spring for Studer or Ampex master recorders and multi-track machines that can bring a per-room price tag close to that for a basic digital recording package of multi-track machine, two-channel master recorder and editing equipment. Because their "super-analog" alternative includes two 24-track machines, they have the option of using one deck for a separate room on certain projects.

Record Plant's Stone, in fact, says the cost of a complete Studer analog setup is equivalent to the rumored cost for Sony's long-awaited multi-channel digital system, "but much more flexible."

That trend is borne out by various studios who report an increase in twin-24-track analog use, either to provide some channels for basic track storage, or to allow overdubbing and signal processing to be implemented on a "work" copy while a pristine master tape is preserved. That tape, saved from wear normally associated with necessary passes for overdubbing, is then aug-

(Continued on page 54)

Aerial Finding Sound Gigs Are Harder To Come By

WHITMORE LAKE, Mich.—Aerial Enterprises is one of the top sound reinforcement companies in the Midwest, but it is finding gigs harder to come by as the economy winds down.

"It's hard to sell a national tour from the Midwest," partner Steve Fisher says. "Detroit hasn't been sending out much in the way of product. Bands from L.A. look for L.A. production, in the same way that bands from New York do. Midwest-based Grand Funk, John Cougar and Ted Nugent use us. We just finished a Nugent video locally. But you really have to be on the inside to grab those tours. We don't get much business from straight advertising. We do advertise if there's a Detroit issue of a magazine, but our ad focus is regional. National gigs come from word of mouth." Aerial began in 1976 with five partners: Don Balcom, David Bartlebaugh, Fisher, Edna Frederick and Jim Lillie.

The main PA is Five-Way. Low frequency speakers are Gauss. "We use Thiel alignments, and Electro-Voice and Gauss mids and highs," Fisher says. "We have a three-way high frequency section. Our mixer is a Custom Audio Electronics, 24 inputs with six stereo submasters and a stereo master."

The company offers a service rather than just equipment rental. "We sometimes rent equipment locally, but if it's going to go any distance, we usually look to have it manned," Fisher comments.

"We have constant technology changes," Fisher continues. "We have a lot of equipment so we can offer a cost effective rate. We don't have to go through a shift electronically or acoustically or change design factors because of technology changes. And some of the changes that have to be made are wide and sweeping."

Aerial gets many jobs through word of mouth. "We got two Santana tours when we did a Santana rain date," Fisher relates. "They were supposed to do a Detroit-area gig, but missed it because of rain. They made it up the following spring and we were the local sound

company. The band liked us and we got two tours out of it."

Business has gone to L.A. and New York, Fisher feels, because tours start and stop there. "It's hard to tap that business," he says, "but we do tap it, by doing regional shows for bands just starting out. We do local one-nighters, impress the band, and get a tour out of it, especially while they're playing theaters. We did local gigs with Prince. Time was the opening act. Time called us to do a tour. That's artist preference, and it's a way I like to get jobs. The other

(Continued on page 54)

Fla. Fest Used Portable System

MIAMI—On-location digital recordings of the New World Music Festival held here recently was made possible by a lightweight portable digital recording system developed by the Sony Co.

According to Pete McGrath, chief engineer of Audiofon Records, based here, the Sony model PCM-F1 digital audio processor, and the Sony model SL-2000 portable videocassette recorder were used as a stereo 16/14 bit recording system to document the festival for archival purposes.

McGrath describes the system as simple, convenient and economic, and explains that one of its attractions is that it allows the engineer to "go to a concert, find his peak level, then throw away between five and 10dB of that peak because the dynamic range of the system allows the recordist to take such liberties with impunity."

McGrath also notes that tape consumption is about one-tenth the cost of analog mastering at 30 ips. He also applauds the system's "elimination of machine calibration and other analog set-up steps such as tape quality previewing."

McGrath used the system to record the works of such composers as Chick Corea, Morton Gould, John Corigliano, Ned Rorem and Alan Hovhaness.

OCTOBER 23, 1982, BILLBOARD

MUSIC COMPUTER FIRM

Syntauri's Innovations Continue

By JACK McDONOUGH

PALO ALTO, Calif.—Syntauri Corp., creator and marketer of the alphaSyntauri music synthesizer, is continuing its innovations in both hardware and software.

The company will unveil at AES a new tool for professional users called the Composer's Assistant, which will print out music notation in score format. Lenore Wolgelenter at the firm notes that the program can be used with the high-resolution printers available from Apple Computers (the alphaSyntauri is designed around the Apple II system). A paper on the Composer's Assistant will be delivered to the AES by Kentyn Reynolds on Monday (25).

Wolgelenter says that "by the end of 1982" the company will also have on the market a "Meta-Expander," which will afford the user a memory for 20,000 notes. The basic system affords a memory of only 3,000 notes. Wolgelenter says that adding the Expander to a system automatically increases the storage capacity of the Apple to the 20,000-bit level for other, non-musical uses if desired.

These two items follow closely on the heels of the introduction last spring of a 16-track recording system (called the "Meta-Track") made to interface with the five-octave alphaSyntauri unit, and of a four-track recording system (called the "Mini-Track") made for use with Syntauri's four-octave synthesizer.

At the beginning of this year, the company had introduced both the "Plus Four" and the "Five"; "Draw

Waves," which lets musicians create new sounds by drawing graphical representations of complex waveforms (with the Apple II micro-computer transforming the pictures into sound); and "MusicMaster," a curriculum for basic music education.

Wolgelenter says that the MusicMaster program—designed at Stanford with an Apple Foundation grant—is already in use at 80 schools (high schools, junior colleges and universities) in the U.S.

Wolgelenter stresses that "all of our programming is done by musicians." One of these is Steve Leonard of the Cretones, who has been using the alphaSyntauri on the road to replace his former array of a Hammond B-3 organ, Hohner Clavinet, Wurlitzer piano and combo organ. Another musician who has toured with the unit is Don Preston, who used it with the band of former Mothers Of Invention known as the Grandmothers.

Syntauri is also encouraging "a marriage between computer stores and music stores" as well as the establishment of an alphaSyntauri "user's group," which has thus far circulated its initial newsletter, according to Wolgelenter.

Getting the music stores involved, says Wolgelenter, is important "because musicians may realize that digital is the way of the future but they may be nervous about walking into a computer store. So the company is working with outlets like Sam Ash in New York, Levin in the Washington, D.C. area and Re-

menyi and Steve's Music in Toronto to enable those stores to work more closely with local Apple dealers."

Syntauri was set up a little over two years ago, mainly by president and chief operating officer Ellen Lapham. Four of the five founders are women, and Apple founder Steve Wozniak is a major backer. The alphaSyntauri units, in fact, got major exposure at the Wozniak-produced US Festival in Southern California in early September, where both Herbie Hancock and Chick Corea showed up to experiment with them.

Nat'l Video Centers Forms Equipment Arm

NEW YORK—National Video Centers of Huntington, N.Y., a retail and wholesale video chain, has formed a new division to sell and rent professional video equipment and to handle production chores.

The division holds seminars in cooperation with manufacturers to educate professionals on the advantages of video. "We plan to acquire additional sophisticated equipment to attract broadcast and cable network clients, to co-produce a pilot for cable tv distribution, and to syndicate a sports program for broadcast television," says Sheldon Erman, NVC president.

Company president Barry German heads the new division, National Teleproduction Services Corp.

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AES Convention '82

Mexican Peso Devaluation Hurting Some U.S. Studios

By MARTHA L. FISCHER

DALLAS—The recent peso devaluation ordered by Mexican president Lopez Portillo has inflicted

widespread damage to U.S. participants in the Hispanic music industry.

Hardest hit are studios recording Mexican artists. Some are reporting

business losses as high as 50%. Record distributors and even cassette manufacturers have felt the impact of the blow, and significant employee layoffs are reported.

"I have already laid off seven people at the pressing plant," says Joey Lopez of Joey Records, Inc., in San Antonio. "In the next two weeks, I may have to lay off two

more." That would amount to nearly half of his previous work force of 20.

Lopez says his ZAZ Studios is hurting as well. "We were doing a lot of custom work, too," he says. "Now people just can't afford it: it's 80 or 90 to one (pesos to dollars). Tape duplicating and record pressing are slow. It (the devaluation) has put a wrench in our gear."

Carmen Tamez of Hacienda Records & Recording Studio in Corpus Christi says poor record sales make matters worse. "We are giving 15%-20% discounts," she says. "It helps, but sales are still not up to what they used to be." The small firm, she adds, has already begun to lay off staff.

In Mission, Tex., a studio called Audio Oremex has lost the recording business of six Mexican groups, amounting to 50% of the firm's business. "Groups that begin to make money in Mexico prefer to use American studios," says owner Valente Hernandez. "Now it's absolutely impossible for them to continue doing so." He has decided to fill the void by looking for more American groups.

"In Mexico, there are only two manufacturers of cassette tapes," observes Hernandez. "They cannot begin to fill their country's demand. Besides, they're poorly assembled, not comparable with American quality. Eight American companies were furnishing cassettes to Mexican buyers. I know of one Mexican buyer here in the Valley who had placed an order for 10,000 cassettes. Now the deal's off, and both sides lose. I am not a pessimist by nature but I can't help seeing things getting worse and worse."

Lopez suggests the American and Mexican governments develop a joint monetary fund in the border area to help both sides. "After all, it hurts their business as much as ours."

Many also blame the U.S. recession for hurting Hispanic record sales since last January. Customers who formerly paid in 30 days are now taking 60 or 90. Yet studios and labels must pay suppliers cash on delivery.

Lopez says his company is cutting down on open accounts, reducing 30-day to 10-day terms and offering a special discount for COD customers.

"The recession has been affecting everybody down here," says Rudy Nordmeyer, of Falcon Studios in McAllen, Tex. "Unemployment is hitting here like everywhere else, but maybe a little bit more. The peso devaluation hit a lot of people that had to trim the fat so they could survive."

Freddie Recording Studio & Records of Corpus Christi is weathering the storm better than most. While record sales are down, general manager Lee Martinez says the company's strong stable of artists has kept losses to only about 12%. He adds that studios hurt the most by the peso devaluation were those depending on a lot of custom work.

Toni Garza of Garza Sound Studio in Houston says the peso devaluation and recession have "not really hurt us, though September was a little down." She credits her husband Nacho's reputation as an engineer for bringing business from as far away as Florida.

The biggest exception to the trend is Amen Studios in San Antonio. According to Manny R. Guerra, business has "never been better." He notes, however, that many distributors have been affected, and are slowing their payback to 90 days.

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AES Convention '82

U.K. Firms Jumping On Digital Recording Bandwagon

By BRIAN OLIVER

LONDON—Enthusiasm for digital audio recording appears to be growing in the U.K., as the launch of

the Compact Disc—set for early 1983—draws nearer.

At most levels of the U.K. record industry, support for digital seems to be on the increase—tempered only

by the restraining effects of the continuing recession. Only pop and MOR-biased record labels, and manufacturers whose livelihood currently depends on analog record-

ing, are still dragging their heels.

One independent U.K. disk pressing company, Nimbus Records of South Wales, has already committed itself to spending some \$4 million in

order to start producing Compact Disc software by mid-1983. Even normally cautious studio equipment manufacturers and independent custom pressers admit they are now looking closely at the development, or installation, of digital hardware.

British record retailers are generally excited about the potential of the Compact Disc too, believing that it can help to throw a little Beatles-style excitement back into the stagnant U.K. marketplace.

"It could do what the vinyl micro-groove did for the old 78s 25 years ago," says one veteran record dealer. "That led to a boom in record sales and I think the Compact Disc can do the same. It will put audio back as a consumer desirable."

Most classical records produced in the U.K. are now being cut on digital equipment. And many major rock artists are reportedly insisting that their record labels put them into digital studios in future.

Despite a lot of positive noises from recording studio bosses, the effects of a painful recession, which has been snapping at their heels (and their capital investment budgets) since about 1979, has forced many companies to postpone any plans for going digital over the last few years. However, industry observers here believe that the expected shift towards digital could start in earnest within a year.

At present, only EMI's Abbey Road studios and a studio facility at the BBC's Broadcasting House can boast truly all-digital equipment. But Decca's London studio now has its own digital recording system and five top London studios—including Roundhouse Studios, Virgin Records-owned The Townhouse, and Advision—have already installed digital multitrack machines.

The BBC system was developed jointly by the state-owned broadcasting network and Neve Electronics. EMI's digital equipment was developed totally in-house by its own Central Research Laboratory.

Roundhouse Studios and The Townhouse both use 3M's Mincom 32-track digital mastering system, while Advision has installed Sony's 3324 multitrack digital machine. Unlike 3M, Sony does not currently have a digital mastering unit, but its PCM-F1 processor is being used more widely in conjunction with U-Matic VCRs and good quality mixers in order to produce low-cost, quality masters.

"It's a bit of a Catch 22 situation at present," says Noel Bell of Studio Sound magazine. "Until the cost of digital multitrack equipment comes down, there won't be many more machines installed. But more machines will have to be ordered for the cost to come down. However, there will be a big boost for digital when the Compact Disc is launched. Most people on the classical side are already recording on digital equipment."

The front-runner in the digital field among British manufacturers is Neve Electronics. It has invested heavily in digital, and it claims its DSP Sound Mixer is the only one in the world with a full facility digital mixing capability. It can also interface with both the Studer and Sony multitrack machines, and Neve says it will conform to the proposed professional signal standards for digital recording.

However, Neve (which is exhibiting at the AES convention under the name of its U.S. subsidiary, Rupert Neve Inc.) will not be displaying any digital hardware at the AES

(Continued on page 47)



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AES '82

Michigan's Solid Sound Is Rural But Sophisticated

By CONSTANCE CRUMP

ANN ARBOR—Solid Sound, Inc., Michigan's first automated studio, has its home in the country but its heart in the major leagues. A rural backroad is the home of some of the most sophisticated sound recordings in the state. "Sippie," an Atlantic LP by octogenarian blues singer Sippie Wallace, recorded at the studio, was recently named best of the month by Stereo Review.

The studio, designed by George Augspurger, is 28 feet by 23 feet plus an isolation room 12 feet by 12 feet. The control room is 17 feet by 17 feet. It was built as a recording facility. MCI JH-114 24-track, MCI JH-110B two-track, Otari 5050B two-track and Nakamichi 582 cassettes get it all on tape.

The mixing console is an MCI JH-636 32 inputs plus 32 outputs. Crown and Hafler amplifiers power UREI 813, JBL 4311 and 4313, Rogers LS3/5A and Auratone monitors. "We've been high on UREI lately," says studio manager Robert Martens.

Engineer Willard Spencer hopes all the equipment will stay current until digital gets cheap enough for people to use. Both Spencer and Martens are pleased with their equipment's potential longevity. "Some of the equipment keeps its value because it becomes hip to have it," Martens says, "like the old UREI limiters. Even though they're prob-

ably 10 years old, they'll maintain their value for a long time."

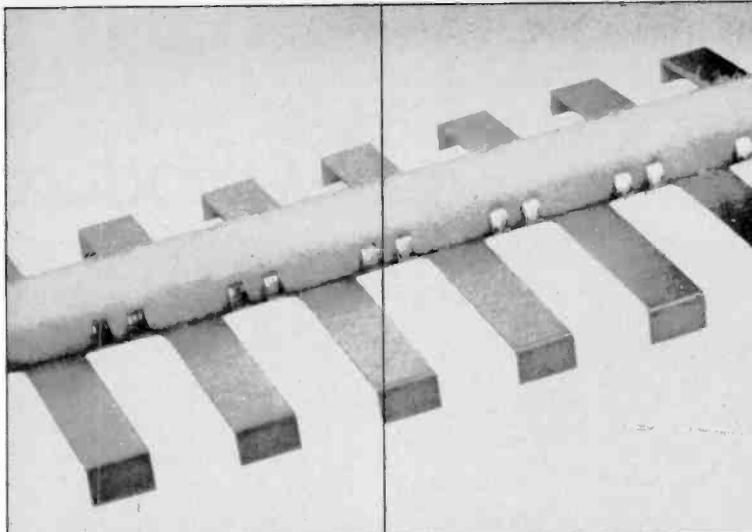
Lexicon 224, Echoplex II Lexicon Prime Time, Delta Labs DL-1 and Roland Chorus Echo make up the reverb, echo and delay systems. Other outboard equipment includes an Eventide Harmonizer and Instant Flanger, Fender Rhodes 88, Wurlitzer Electronic, ARP 2600 Synthesizer, UREI LA-3As, UREI 546, EXR Aural Exciter, 32 channels dbx, and dbx 160, 165, and 900 rack. A 1905 Baldwin concert grand is being refurbished in Cincinnati. The piano was singled out in the Stereo Review write-up of the Sippie Wallace LP.

Electronics added recently include Neumann U-67 microphones, a Linn Drum Synthesizer and updates for Lexicon equipment. Recent physical changes include the addition of a drum isolation room.

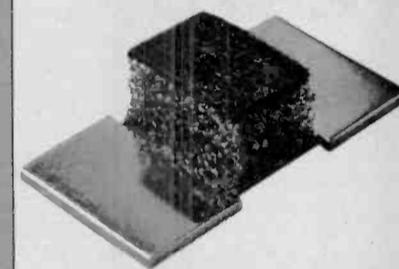
Solid Sound has been able to maintain rates as well as quality, no mean feat in Michigan's declining economy. "The industry is definitely in bad shape, but we're doing as well as we ever have," Martens says. "We're cheap because we're in Ann Arbor. This studio would command \$100 an hour more in New York City." The published rate is \$85 an hour for 24-track.

Spencer and Martens have formed an in-house production company that aims to reduce reces-

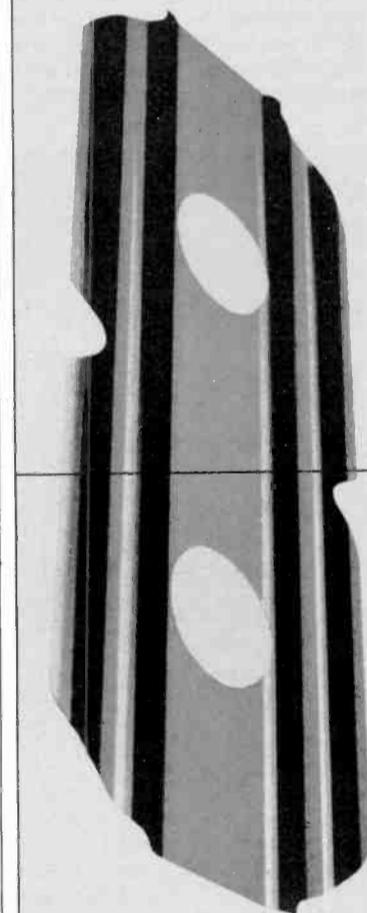
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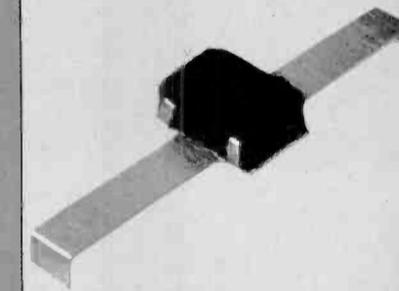
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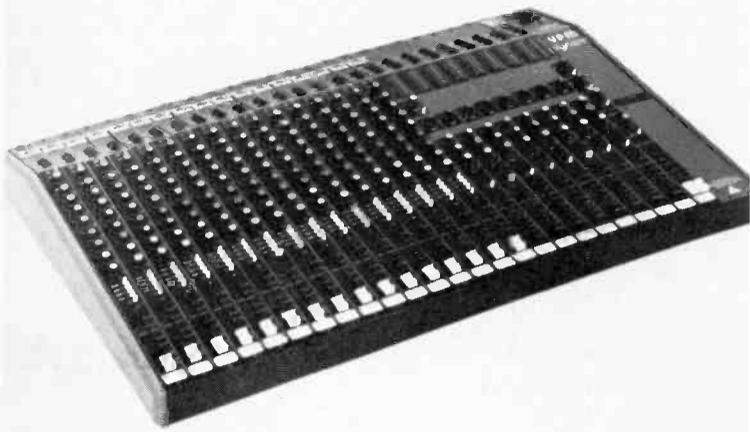


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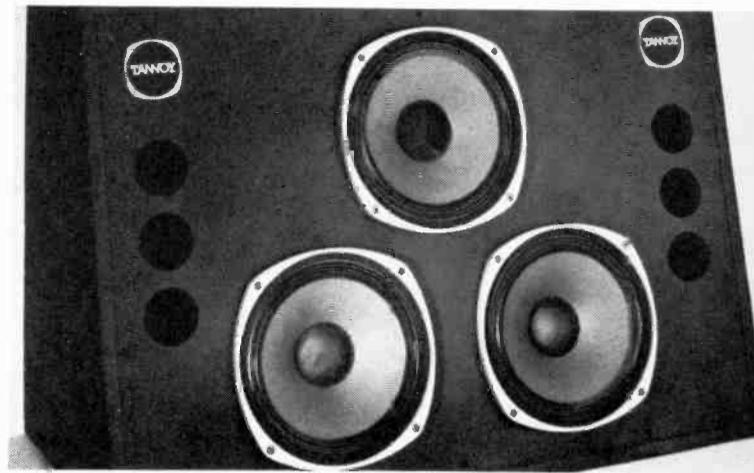
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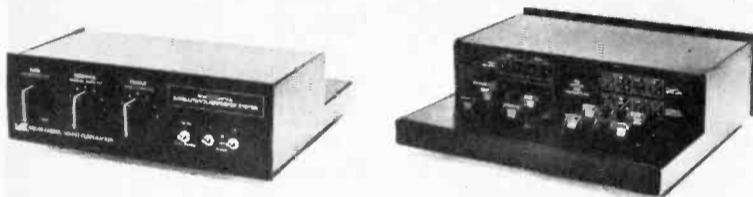
MODULAR CONSOLE—This unit, model VFM from Trident Audio, is one in a series of low-cost, fully modular mixing consoles which are available in 18-8-2, or 16-4-2 configurations. It comes in p.a. or recording versions, and has long throw carbon faders, separate microphone and line inputs, insert send and return on every input, and full multi-track monitoring.



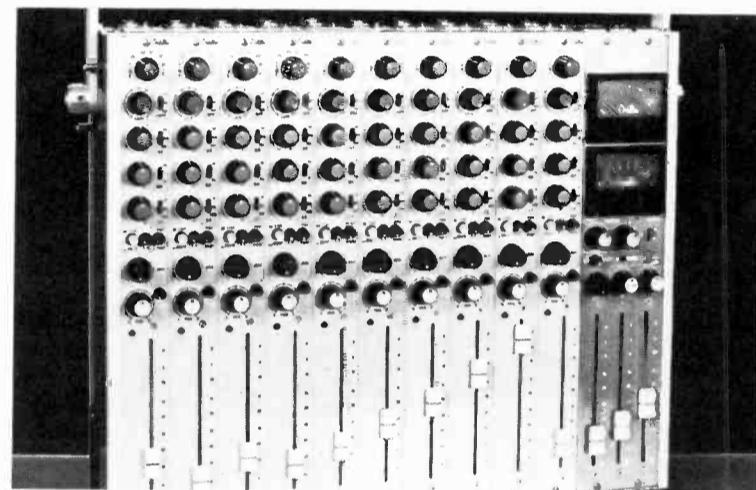
PORTABLE HORN—Cerwin Vega's new model V-50 is a four-way, full-range portable component horn system for sound reinforcement, public address and musical playback applications. It consists of the D-32B mid/treble horn system, and the B-36A self-contained bass system. It carries a retail price of \$1300.



DREADNOUGHT MONITOR—This loudspeaker system from Tannoy has 1000 watts peak input, 125dB plus peak output, and is designed for large studio control rooms. A dual concentric drive unit is used. It combines an HF compression driver, and a direct radiating bass unit coaxially in a common unit.



VOLKSWOOFER REMOTE—M&K Sound has developed a remote control system (pictured) to complement its Satellite Volkswoofer line. By wiring the remote control unit between the amplifier and the Satellite Volkswoofer, the user can control level, seven position midrange character control, seven position treble character control, Satellite Volkswoofer phase control and a 100Hz Satellite high pass filter that can be switched in and out. The remote, model RC-1, is compatible with all Satellite Volkswoofer systems.



MULTI MIXER—This new model ADO62 Multimixer from Audio Developments is one of a new range of mixers with custom designed aluminum extrusions that allow for smaller, more compact systems. The unit will be on display at the AES show.



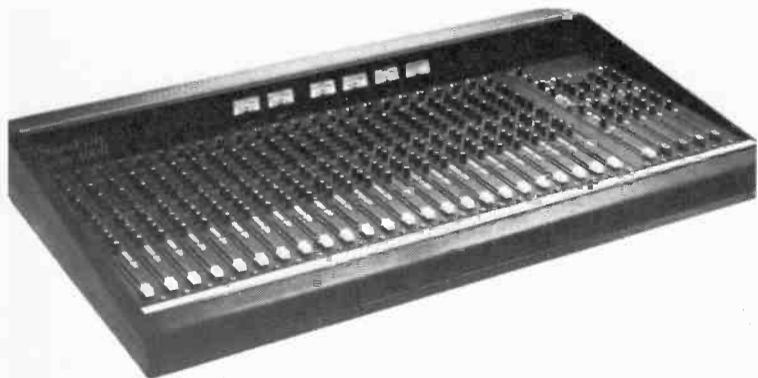
M&K SATELLITE—M&K Sound is now offering the high performance speakers in a compact package. The model S-3B compact Satellite speakers use the same crossover network found in larger Satellite models. They use a one inch soft dome tweeter, and a five inch proprietary polypropylene midrange/woofer. They carry a suggested retail price of \$300 a pair.



FREQUENCY DIVIDER—The James B. Lansing Sound Co., has introduced three new Frequency Dividing Networks as part of its Professional Series. The units, models 3110A, 3115A and 3120A are equipped with a three-position high frequency equalization boost switch which is said to compensate for power response roll-off. According to JBL engineers the design allows the networks to be utilized in systems incorporating the company's exclusive line of Bi-Radial Constant Coverage horns.



ADVANCE REVERB—This model RMX-16 is a 2U 19 inch rack mount system on an 18kHz bandwidth, offering nine programs of reverberation ranging from the smallest room to the largest hall. Once the program is selected, the user controls the delay time. Pre-reverberation delay can be added, and independent adjustment of both high and low frequency decay characteristics is possible.



SOUNDCRAFT CONSOLE—Soundcraft has introduced the series 4003 general purpose mixing consoles (pictured). They are available in two sizes and two formats. Both formats are fully modular and include phantom power supply. They also feature 4-band sweep frequency EQ. The standard format is available with either 16 or 24 inputs, and features four auxiliary sends, 8-track monitoring, sub-grouping, a set-up oscillator and 100mm ultra smooth faders. The monitor format features 8 discreet mixes for on-stage monitor mixing with a master channel level control. Prices range from \$5,500 to \$7,500.

Modular Cabinets

BRIDGEPORT, Conn.—The Rusland Corp., based here, has begun marketing a line of modular storage cabinets for open reel tapes, LP records and 45s. The cabinets are aimed at the recording studio and radio station markets.

The cabinets are available in two, three and four foot widths and can be stacked to the ceiling. The modular construction of the units allow them to be modified as a studio or radio station needs grows, according to Rusland designers.



RUSLAND CONSOLE—This new model RL400A console from the Rusland Corp. is designed to house the Otari 5050 Mark III/8 tape machine. According to the unit's designers the Otari machine is dropped into place in the console, with the feet determining sturdy, non-shift positioning.

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AES Convention '82

Shure Forms New Mike Wing

EVANSTON, Ill.—Shure Bros. Inc. has formed a new division for the manufacture, marketing and sales of communications microphone products, including mobile and base station microphones.

The new company, designated Shure Electronics of Illinois, will function as a wholly owned division of Shure Bros., and will also manufacture Shure's circuitry products.

William Finnegan, Shure's vice

president, marketing and sales, says that Shure Electronics was formed to expand his company's service to commercial and industrial markets. He adds that the new division will have its own engineering development group, marketing staff and "full manufacturing facilities."

Manufacturing facilities for Shure Electronics will be located in Wheeling, Ill. The sales, marketing and engineering departments will be

housed in Shure's Evanston headquarters.

Harvey Amend will serve as operations manager of the new division.

He will be responsible for all manufacturing, engineering, purchasing, production control and materials functions.

Meanwhile, Shure is offering a \$50 U.S. Savings Bond free to purchasers of its new model V15 Type V Phono cartridge. The special limited offer will run through Dec. 31. Purchasers of the model V15 Type V cartridge are being asked to mail in their purchase receipt, proof-of-purchase carton end flap, and the Bond authorization form available at authorized Shure dealers. In return they will receive a U.S. Savings Bond.

Purchasers of the item are also eligible to receive a free copy of Shure's landmark TTR-117 "Audio Obstacle Course" test record, valued at \$15.

Michigan's Solid Sound Is Rural But Sophisticated

• Continued from page 43

sion impact on the studio. "Right now we're doing jingles," Martens relates. "We're after big Detroit customers who are currently going to New York, who are feeling the pinch, not necessarily automotive customers. It seems to be the one business that hasn't cut back," Spencer adds.

The production company will also handle recording projects for the team. "We're really trying to do more in-house," Martens says, "but it's hard because of the financial end. It's a big gamble with great potential. If you get a couple of good deals, you're all set." The current split between in-house and outside clients is 50/50. The studio operates about 50 hours a week.

"The tape business is a sideline that keeps us above water," Martens

says. "We're the Michigan Agfa dealer. We wholesale both master tapes and cassettes and we sell a lot of them. We wind lots of cassettes, too."

Martens and Spencer are artists as well as technicians. They feel this gives them an edge when it comes to recording other artists. Marketing is mainly by word of mouth. Spencer says lots of business comes from producers who have worked in the studio.

Cherry Records and Detroit's Plastic Records are recent Solid Sound clients. Contemporary Christian artist Don Wharton just wrapped up a project.

"We specifically go out of our way to keep out people with flash," Spencer says. "We're hard workers, and it's no fun to watch people waste money and time—theirs and ours."

German Firms Plan Controls

DUSSELDORF — West Germany's leading video software companies, meeting at the Hi Fi/Video Fair here, have agreed to introduce a voluntary system of control whereby violent and sexually explicit titles will be specially coded to distinguish them from family-viewing releases.

The plan will cost around \$3.2 million to implement, since there are several thousand active titles in Ger-

man video stores, and the cost is expected to fall particularly heavily on smaller outlets.

Exact details of the system will be decided by Dr. Gerd Albrecht of the German Film Institute in consultation with the newly founded Assn. of German Video Software Companies, but it is likely that children under the age of 18 will be prohibited from renting or purchasing adult titles.

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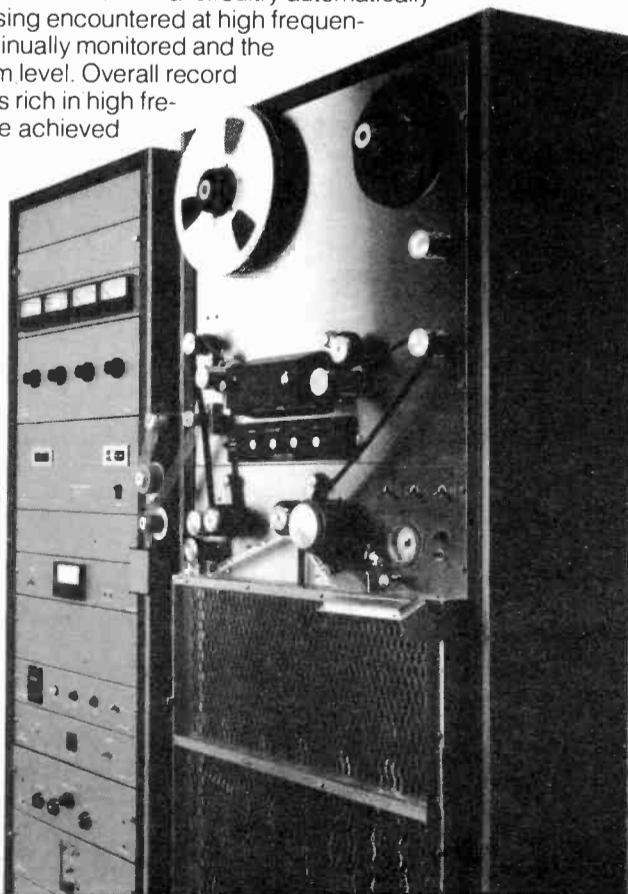
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AES Convention '82

U.K. Firms Jumping On Digital Recording Bandwagon

• Continued from page 42

this year. It will instead be showing its 8128 multitrack recording console and its recently-launched 51 series of sound mixing consoles, including the brand new 5106 model, which is aimed at the tv production and post production markets.

"We will have literature and engineers on hand to discuss our digital capability," explains Neve's managing director, Derek Tilsley. "We are making digital sound mixers only to individual customer specifications."

Tilsley is confident that digital is on its way: "The big question is when, not if," he says. "I think the U.S. market is being a bit more cautious about it than the U.K. at present."

"There seems to be more talk about early acceptance of all-digital recording studios in Britain than there is in the States. But this situation can obviously change with the fortunes of the industry and the general acceptance of digital."

Companies likely to benefit greatly from any shift towards digital include the manufacturers of high quality loudspeakers. Tannoy—which will be showing its SRM range of monitors at the AES (including the SRM 10B and the SRM 12B), along with its M1000 monitor and the giant Dreadnought—says it is looking forward to a "very good future" if the trend towards digital continues.

"Speakers like ours which have a good dynamic range will show all the advantages of digital," says Tannoy's marketing services manager, Peter Osborne. "Digital will be good for the industry—and good for us."

British companies say they are not planning to rush into digital just to capture a healthy slice of the U.S. market. Trident Audio Developments' sales manager, Colin Rowley,

points out that 90-95% of his company's analog sales already come from outside the U.K.—with "astounding sales" currently being notched up on the U.S. West Coast, he claims.

Trident, which has a reputation for producing upmarket mixing consoles, plans to unveil its VFM range of low-cost, fully modular analog mixers for the first time in the U.S. during the AES. The new range, which was designed for use in small studios and group PA and theatre applications, has already created a

lot of interest in the U.K., says Trident. Also on display will be the company's Series 80 model (a smaller version of its well-established TSM unit) and the Trimix system.

"We are looking continuously at digital, but I don't think it will become a significant development for a year or so," adds Rowley

Graham Blyth, co-founder and technical director of Soundcraft Electronics, which makes low-cost mixing consoles, says his company is pursuing "serious research and de-

velopment" on the digital audio front. But he adds: "We won't be leaping into digital in the way that Neve has done. I think they have gone too far, too quickly."

However, Blyth acknowledges that someone always has to make the running: "The major problem is the enormous amount of money which has to be invested in going fully digital. We are looking at the digital control of analog functions as the first step in that direction. Then it's just a case of amending the software."

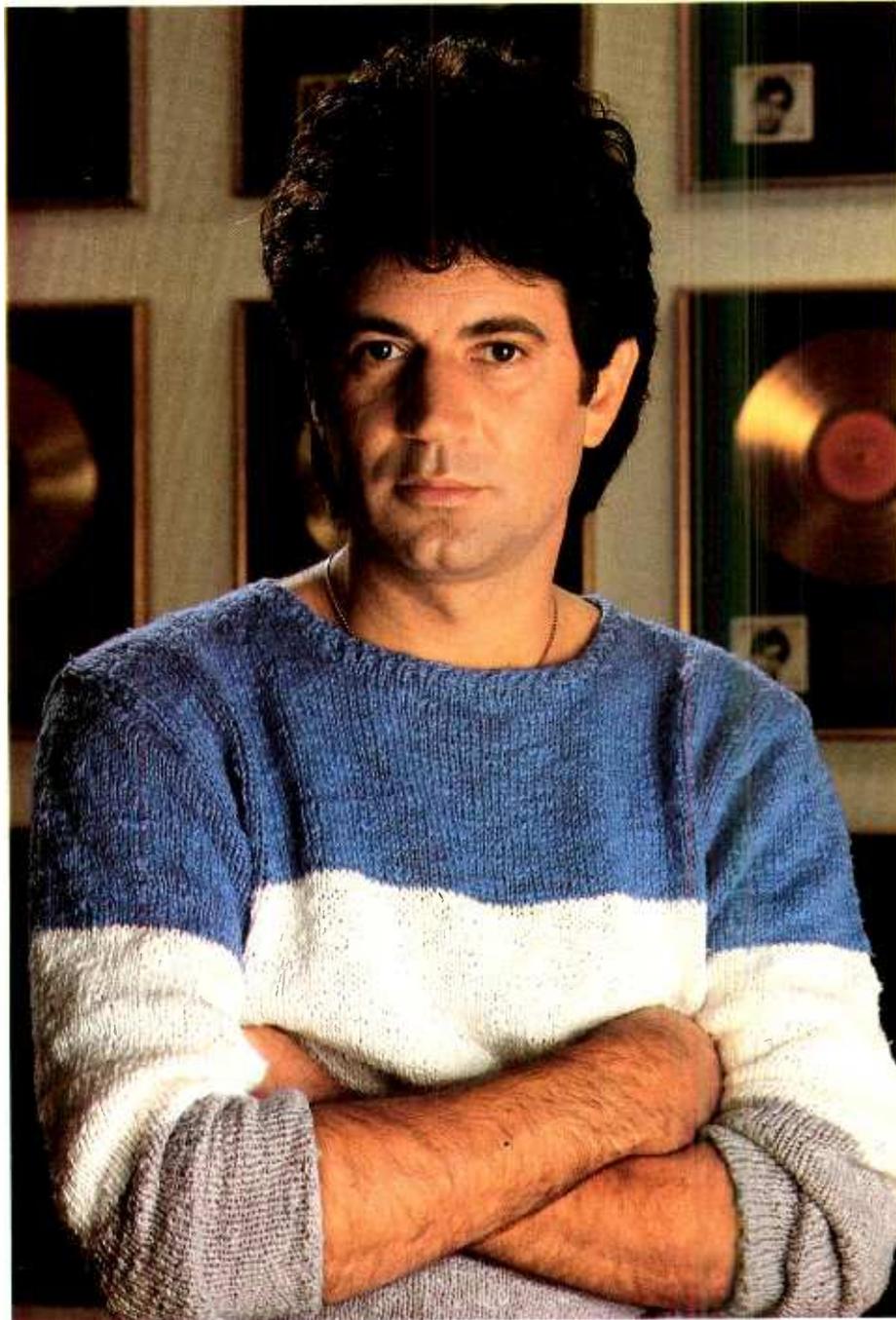
Meanwhile, at this year's AES,

Soundcraft will be showing for the first time in the U.S. its 2400 mixer, the 800B series of sound reinforcement consoles, the 1600 range of medium-sized recording consoles and the new 400B range of small, multi-purpose consoles. Its sister company, Soundcraft Magnetics, will be displaying a range of multitrack tape machines.

John Strudwick, sales manager for Solid State Logic, says his company plans to unveil its new SL6000E system, which has been designed for

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Mitsubishi Cuts Digital Prices

PISCATAWAY, N.J.—The Digital Audio Division of Mitsubishi Electronics has posted substantial price reductions for its professional digital audio systems. It's part of fall celebrations to mark its successful development of a Compact Disc player, and the completion of its professional product line.

Lou Dollenger, Mitsubishi's national sales manager, states that because of the reductions, the price tag on some of the firm's professional digital audio systems will drop to less than \$20,000. The promotion is expected to benefit recording studio owners who have been preparing their facilities for the introduction of the Compact Disc.

Dollenger says that since the proposed AES standard for sampling frequencies was adopted at Mitsubishi, the firm has been shipping recorders that are equipped with the necessary 48kHz crystals, making them compatible with the rest of the industry.

The Mitsubishi recorders offer razor blade splicing and automatic electronic editing capabilities. Dollenger claims that this is an industry first, and adds that the recorders utilize open reel quarter-inch tape at a speed of 15 ips. He states that when used with the Mitsubishi model XE-1 Electronic Editor, two recorders can be locked together for four channel synchronized record and playback.

The promotion will begin on Saturday (23) and run through January, 1983.

AES Convention '82

Studio Track

By ERIN MORRIS

In Los Angeles at Soundcastle, Rita Coolidge laying A&M tracks with David Anderle producing, Joe Chiccarelli engineering and Mitch Gib-

son assisting. ... Dave Mason finishing album project with Chris Bond producing. Engineering is Brian Christian and assistant David Marquette. ... Ed Thacker mixing project for Psychedelic Furs for CBS with Gibson assisting.

... Yarbrough & Peoples mixing tracks with Mike Evans producing and Gibson engineering. ... Mark Goldenberg producing EP for Boy Next Door on Radio Active Records. Larry Hinds is engineering with Marquette assisting. ... Pro-

ducer Bond mixing Boardwalk artists Hot.

At K Disc Mastering, projects by John Golden include Joni Mitchell album for Geffen, two album projects for Merle Haggard, soundtrack to Clint Eastwood's latest film, "Honky Tonk Man."

In Santa Cruz at Fane Productions, the Chambers Brothers laying tracks with Fane Opperman engineering. ... Mike Hand finishing Orpheus project with Opperman behind the board. ... The Score laying tracks with Pete Carlson engineering. The Score includes former Doobie Brother bassist Tiran Porter and ex-Snail guitarist Ken Kraft.

In San Francisco at the Automatt, the Whispers recording tracks for Solar with Nicholas Caldwell producing, Leslie Ann Jones engineering with assistance from Wayne Lewis. ... Ronnie Montrose producing EPs for Agent and Bandit with Dave Frazer engineering. ... Randy Hansen cutting for upcoming project with Ken Kessie producing and engineering. ... Maureen Drony engineering project for Vicious Rumors.

At Tres Virgos, Van Morrison laying Warner Bros. tracks. Morrison is producing the cuts with engineer Mick Glossop and assistant Robert L. Missbach. ... Thin Ice mixing tunes with Bill Spooner of the Tubes producing. Engineering is Robin Yeager with Missbach assisting. ... The Questions recording EP with Stacy Baird engineering and co-producing with the band. Gordon Lyon is assisting. ... Frankie Madrid finishing laying vocal tracks with producers Jerry Brostoff and Archie Williams. Yeager and Missbach are engineering.

In San Diego at Western Audio, Anders Stone finishing new album for Redletter. Engineering is Mike Harris.

The Kamikazi Klones cutting tracks for a debut album on their own Klone label at The Last Recording Studio in Boulder, Col. Jeff Wood is co-producing with the band.

In New York at M & I Recording, B.B. King cutting new album with producer Sid Seidenberg. ... Lesley Gore finishing new material with producer/co-writer Benjy King. Behind the board is Peter Darmi.

The Camaros at Electric Lady Studios working on debut LP for Elektra/Asylum. Producing is Tom Allom.

Norman Nardini & the Tigers at the Power Station with producer Kurt Kinzel.

At Skyline Studios, Paul Wickliffe and Lloyd Donnelly producing and engineering an Armband album.

Construction of Gramavision Studio is complete and the studio's first album project is being produced by Pat Metheny. The artist is Bob Moses with David Baker engineering.

At Media Sound, producers Richard and Michael Berardi and T. Richardson Willits are mixing a Willits project for Wild Car Records.

Producer/songwriter Kashif is in Celestial Studios recording his debut album for Arista. Morrie Brown will be co-producing with Kashif, with Steve Goldman behind the board.

At Third Story Recording in Philadelphia, Carl Bright Unlimited is putting finishing touches on their debut album for Third Story Records. John Wicks is producing and engineering the project. ... Wicks also producing and engineering John Scott Mottinger.

In Boston at Blue Jay, Benhatzel working on LP for High Pockets Records with producer John Nagy. Engineering is Paul Mufson.

At Long View Farm in North Brookfield, Mass., J. Geils Band overdubbing on live concert tracks, with Seth Justman producing, John Mathias and Jesse Henderson engineering. ... David Reid and his band cutting LP tracks. Gil Markle and Reid are co-producing, with Henderson engineering.

The Dazz Band at Cleveland's Recording Connection with Reggie Andrews producing, Dale Peters engineering.

In Chicago at Universal Recording Corp., the Kirk Brik Band mixing their debut album. Producing the album is Tom Miller. ... Maxx Traxx also completing their debut album. Co-producing with the band is Lou Simon, with Danny Leak engineering.

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U.K. Firms Jumping On Digital Bandwagon

• Continued from page 47

video, post production and broadcasting requirements. The company will also be showing its 4000E console, which is aimed at recording studios and certain broadcasting applications. Solid State Logic is also currently looking at digital, according to Strudwick, but he has doubts about the ability of existing 16 bit processors to achieve the dynamic range already boasted by good analog recording decks.

AES Convention '82

Nashville's Major Studios Report A Healthy Year

By BOB MILLARD

NASHVILLE—Major recording studios here had a good year in 1982, with the volume of work in city sound rooms reportedly holding near last year's high levels.

This comes on the heels of several years of sustained growth. However, in light of the impact of the weakened U.S. economy on record sales, the prosperity is credited by industry analysts as a tribute both to country music's solid consumer base and to the uniqueness of the Nashville scene.

Industry leaders here say that the area's easygoing atmosphere, lower studio rates and fast-learning pickers combine to make Nashville attractive to the record producer in search of a studio.

On an individual basis, it appears that many studios having the best business flow during the past 12 months were those exercising the most aggressive marketing plans. With major labels cutting artist rosters, or slowing commitments in artist development to singles-only strategies, it was often, in terms of studio bookings, the early bird that got the contract.

According to Johnny DeGeorge, president of the American Federation of Musicians Local 257, the dollar flow through union sessions here was about the same as in 1981. Given the 7% increase in union master scale late last year, this could reflect a slight decline in recording activity here during the past year. However, it must also be noted that "scab" sessions are commonly undertaken by out-of-work union pickers.

Johnny Rosen, owner of Fanta Sound Studios, says, "This has been our best year of the past decade. There's business out there; you've just got to go after it. I don't think it's bad manners to call a producer."

Rosen credits a continuing search for new clients for his 40-foot mobile recording truck to the big increases in his studio's audio for film and video work in 1982. Fanta, one of the five biggest remote recording outfits in the country, now counts MTV, HBO, Viacom and several other major tv firms among clients for audio on video work. Rosen also reports jumping from one to four radio syndicators as clients for remote concert recording.

Advertising accounts, and out-of-town projects running the gamut of musical styles, were reported as the plums picked up this year by the aggressive marketing efforts of LSI Studio and Audio Media.

Pat Carter and Roy Dea, who purchased LSI about a year ago, have made up for a drop in custom country sessions in 1982 by hustling jingles, primarily from Atlanta and local agencies, according to office manager Charli Hailey. They have also rebuilt their control room and added a new MCI 24-track recorder.

"Things have been busy all year, though not at the killer level that it was last year," reports Audio Media's Paul Whitehead, whose facility drew a number of aerobic dance album projects this year, in addition to major label LP sessions.

At Sound Emporium studio manager Jim Williamson has felt the crunch in 1982 due to decreases in labels' budgets. The studio has had a rate adjustment and kept its 1981 work flow, if not cash flow. Again, aggressive outreach to out-of-towners brought Midwest and West Coast accounts into the Emporium and, according to Williamson, "I'm seeing New York agencies losing

(jingles) contracts to Nashville because of generally lower production costs."

Several existing studio operations expanded in 1982 with additional recording rooms, among them Sound Stage, Creative Workshop and Bennett House. A third studio was built at Sound Stage, comparable with the existing Backstage room, in response to client need for a lower rate facility for small overdub jobs.

Chief engineer Gordon Evans reports that new room will be ready soon and will be outfitted with MCI

24-track, automated JH 500 console which is highly modified, and Studer A80 one-half-inch two-track for mix and mastering duties. In other Sound Stage major equipment additions, Studer A800 and A80 VU machines have been linked in dual 16-track configuration by a TLS 2000 synchronizer, yielding a useful 30-track option. As with nearly all Nashville studios, one-half-inch two-track analog mastering equipment is the preferred purchase, while digital mastering equipment is rented as needed per client request.

At Creative Workshop, a second

room was completed in late August. Studio vice president Brent Maher explains that the new studio is slightly larger than the original and is stocked with Studer recorders and a Sphere Eclipse console with full automation. Maher reports the additional studio has already brought new business to the operation he heads along with Buzz Cason. Their 1982 sessions fall roughly in equal thirds between jingles, country and pop work. The new room was designed by Los Angeles-based architect/consultant George Augspurger.

Creative was the first studio in

Nashville's "off Broadway" studio area in Berry Hill, and its expansion was not the only cause of growth in that thriving recording area. Since it began in the late '60s, Berry Hill as a recording enclave has grown to include Chips Moman's studio, Scruggs Studio, Sound Track, Gary Paxton's Waxworks, and Gene Lawson's Reflections. General manager Fred Vail has relocated Island Studio, renamed Treasure Isle, to Berry Hill this autumn, from its Music Square West location.

Carrying a lot of previously
(Continued on page 51)

The face is young, but the credentials show fifteen years of experience in the industry. In seven years with A&R Recording and eight years as an independent engineer and producer, Elliot Scheiner has worked with the finest: Jimmy Buffet, Donald Fagen, Roberta Flack, Foghat, Billy Joel, Olivia Newton John, Ricki Lee Jones, Phoebe Snow and Steely Dan. With two Grammys as proof of his engineering skills, he now spends about a third of his time producing.

ON METHOD

"All of my recordings have basically been very clean. I like everything that's on tape to be heard, without strain to one's ears. My method is to clean up everything and make sure that everything that was intended to be heard is heard. I guess that's carried over to production. I don't really want to be categorized as... 'Oh yeah, his stuff is really clean, it always sounds good.' I want to be able to make really good records of all types."

ON COMING UP

"I still feel the best way to learn about the industry is being in the industry. The recording schools teach basic fundamentals and that's OK. But it doesn't really apply. You have to go in there and experience it and get in trouble and work it out yourself. That's sort of how I grew up in the industry. I learned everything I know from Phil Ramone. But basically I started at the bottom and it was really the only way to go. It's a long process now days, but you learn a lot."

ON DIGITAL

"Well the first time I recorded in a studio with it, we were doing an overdub on a piano track and it was this wonderful grand piano, that sounded unbelievable in the room. We recorded it and I played it back for the first time digitally and it was like having my head under the cover of the piano. It's so real. It will have to get a lot more inexpensive to replace analog totally, but I definitely think that it's the future."

ON BAD EXPERIENCES

"There was a moment not too long ago when I got into the studio, producing and engineering, and I was really happy with what everybody was playing. The room sounded amazing that day. And when it came up to the first play back I was thrilled. We reeled back the tape and it starts to roll and it sounded terrible. There was no top end on the tape, the bottom end was ill-defined and I was embarrassed. We had a serious tape problem."

ON TAPE

"One of the maintenance engineers suggested that I try 226. The first playback just astounded me, I was amazed. The top end, the bottom end, everything sounded exactly the way I was listening to it when it went through the console. And I became a 226 freak after that. I can't be bought, so if I say I like 3M 226 it's because I believe in it. I really feel strongly about the tape and what it's done for me."

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AES Convention '82

L.A. Studios Finding Ways To Survive Recession

By SAM SUTHERLAND

LOS ANGELES—With the economy still soft and the music industry saddled by recessive indicators, it's

hardly surprising that studio operators here report flat or depressed income and continued erosion of hourly recording rates.

But a survey of major facilities in

the Los Angeles area does offer some heartening signs of the studio trade's resistance, as well as key trends in the kinds of dates that are being booked. Despite a national slump

felt even more acutely here as a result of the area's rapid expansion in facilities during the '70s, rooms surveyed suggest that well-managed, fully-equipped studios can hold

their own.

Survival, however, appears contingent on a balance between developing new business and sustaining the basics of solid maintenance, customer service and good equipment. Local success stories include both expansion-oriented rooms now deriving much of their income from projects outside the music industry and facilities which have bucked the trend toward diversification and invested in room renovations or new gear aimed at preserving or increasing their roster of producer, artist or label clients.

"There's a definite decline," admits Paul Camarata of Sunset Sound when queried on the available recording dollars in 1982. "I just don't think there were the projects and the budgets out there. But I see an upturn right now: things are loosening up, based on what producers and artists we work with are saying. It's not a major surge, but the labels do seem to be opening up a little bit."

Camarata offers a somewhat typical menu for sales protection in this soft market: more media jobs shoring recording projects with jingles work, as well as an influx of video sweetening dates, have helped offset the dip in regular session dollars.

He also sees a shift in the lines of finance behind those albums that are being cut. "What we've seen more of are cases where the management company will pick up the recording costs and then sell the master to a label, rather than having the label itself cover those costs from the beginning. And the budgets the labels are offering when they do pick up the tab are much smaller than before, so the acts are spending less time cutting."

Joe Gottfried, co-owner of Sound City in Van Nuys and a partner in Keith Olsen's Goodnight L.A., agrees. Of the former studio, he notes, "It's been down about 20%, at least for us, and from what I've seen at a lot of other studios, it's much worse. It's not costing us, but we're hardly showing a profit."

He, too, sees those sessions that are booked varying from the norm of a few years ago: "A great many acts that would have done complete album projects here before now are coming in for just tracking, overdubbing elsewhere, and then coming back to mix."

"That's because of our price structure—we won't come down any further on our rates, and in other rooms they can get a cheaper deal. It's simply a case of the economy."

That scenario dovetails with Camarata's report at Sunset Sound, which has a rate card comparable to Sound City's. Says Camarata, "Since we took over the Sound Factory, we can now offer package deals to give a client a more attractive price for overdubbing there. So they'll take the tapes to Sunset Sound Factory for that part of the date after tracking at Sunset. We were never able to do that before, because the overhead at Sunset itself is higher, so our rates have stayed higher."

Sound City's Gottfried also notes that top producers who once averaged two or three months per project are now wrapping up albums in six weeks.

With rates frozen or forced down, the total number of albums cut reduced, and the average number of hours per project also diminishing, how can a facility keep its head above the red ink? The answers vary, but generally involve added investment.

(Continued on page 52)



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AES Convention '82

Nashville's Major Studios Reporting A Healthy Year

• Continued from page 49

owned equipment, Isle has bought considerable outboard equipment for the new studio, and boasts a Trident 80 console and Sony digital reverb along with Studer 24-track and one-half-inch two-track recorders. Vail and partner Dave Shipley say that at 23 feet high, theirs is the largest single room built here in the past five years. Completion of the Treasure Isle facility ended a 54-week down time period for Vail and Shipley after the loss of their FISI building lease, during which time they used other studios to produce work for clients.

In that area, Chips Moman kept his studio busy much of the past year with in-house production projects such as Willie Nelson, Waylon Jennings and the "WW II" duo LP, according to office manager Ann Bryant.

Trisha Johnson, studio manager at Scruggs, says, "We've been very busy." She reports a 50-50 split between country and contemporary Christian projects, with a lot of in-house Christian recording done by Randy Scruggs and partner John Thompson.

Glaser Studios, while nowhere near the crushing volume of its early '70s heyday, was busy this year, with a 60-40 ratio between outside work and the Glaser Brothers' own sessions, according to office manager June Glaser. As with a number of studios reporting, the first half of 1982 tended to be sluggish in terms of time bookings, with the later half seeing business pick up.

Glaser stopped block leasing this year, finding a day-to-day "open studio" policy to be more flexible for their particular needs. New equipment includes Studer A800 24 and the A80 half-inch 2, along with a remodelled control room.

At Woodland Sound Studio, there was a slight increase in session volume over 1981, says studio manager Glenn Snoddy. Jingles, country and black gospel sessions made up a majority of their work again this year. Equipment additions for '82 included Studer's A800 and A80 Mk III 24-track and an A80 1/2 mastering recorder.

Joe Gayden at Quadraphonic reports a "dreadful summer." However, a recent influx of activity promises a busy winter. Gayden predicts the continuation of a generally softer market for studios, even though session work is picking up for him and numerous other studios around town. Studer scored again here, as the A800 and A80 one-half-inch two-track, along with a modified MCI 500 board, were additions to Quad in 1982.

Among Nashville's many largely private studios, Jack's Tracks has been busy most of the year with producer Allen Reynolds' projects, while an occasional outside project was booked during his slack periods. David Briggs' House Of David facility was reported by sources as staying busy primarily on an in-house basis. One of the area's smaller but notable 24-track studios, Norbert Putnam's Franklin, Tenn. Bennett House did 80%-90% occupation, according to Ann Keener there. Twin synched MCI 24s this year gave an effective 46-track option for Putnam, while a second studio for overdubbing is scheduled to be completed this year.

The aggressive second year Music Row sound room, Polyfox has stayed busy primarily through personal attention to the numerous custom country sessions its \$35-an-hour 24-track rate has attracted, says stu-

dio owner Glenn Fox. An early leader in the developing trend among parts of the Nashville recording industry toward lowering rates, Polyfox is also starting to draw more

charting indie-label artists.

Porter Wagoner sold his Fireside Studio facility to a trio of Oklahoma businessmen earlier this year. Terry West, Kraig Kendall and Mike

Smith are starting a small record label, Adamas, and publishing operations in conjunction with Fireside, which is run by Porter's former studio manager Benny Kennerson.

Music City Recorders was sold to the SiJohn Music Group and is being remodelled. It is now called Studio 19 and is managed by Chuck How-

(Continued on page 54)

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AES Convention '82

L.A. Studios Finding Ways To Survive Recession

• Continued from page 50

Record Plant's Chris Stone has championed diversification of services, a route that has taken Record Plant beyond its West Hollywood facility to the Paramount Pictures lot, where Record Plant now operates the historic Glen Glenn soundstage. Stone's game plan—offering sophisticated modern audio technology to a business where comparatively little technical change has been seen in audio, despite the advent of multi-channel soundtracks and the even more widespread adoption of Dolby noise reduction—has involved a complete acoustic facelift for the cavernous room.

In addition to 24-track recording capability and revamped monitoring, Record Plant's renovation of the Paramount space has also necessitated additional playback monitoring considerations of a complexity dictated by the size of film score or-

chestras and the large cast of film and audio technicians needed. From extra headphone outputs to the introduction of digital recording for selected soundtrack projects, the campaign has been costly—but, Stone says, it's offered vital new room for business growth at a time when Record Plant's original bread and butter, music recording, is at best flat.

At the other extreme is Kendun Recorders, the Burbank facility that has grown substantially over the past decade from its origin as a disk mastering room. Now a full-service facility, Kendun has seen total overall sales—“flat—dollar for dollar, we're up about 5%,” according to founder Kent Duncan.

Duncan can be excused for showing pride when he adds that this 5% variance has been constant for four straight years, despite the turmoil facing his business overall. As he's

quick to note, that dollar volume has been achieved despite Kendun's own reduction in rates packages. “We're selling more hours, but at a

BASF To Introduce New Mastering Tape

NEW YORK—Audio mastering tape, considered to be the weakest link in the process of cassette duplicating, gets a boost this month from BASF.

The tape company is introducing chrome mastering tape available in half-inch and one-inch configurations. The tape will be available as of the AES show.

Says BASF professional product manager Bob Piselli, “Poor quality mastering tape is my pet peeve. Chrome provides the high retentivity of high-frequency information that ferric can't.”

lower rate,” he admits.

That's been achieved, Duncan says, while staying “with the business we started in, and know best: making records.” Interestingly, Duncan's own involvement in Sierra Audio, which designs and supplies studios throughout the world, placed Kendun in a strong position for diversification, and the facility's owner confirms that Kendun had explored other areas. “We made a study of the remote business, video sweetening, film scoring, and decided against them. We do no jingles at all, no video, and no films.”

What Kendun has done, however, is pour an estimated \$500,000 into new equipment over the past two years, along with some room renovation. As the first studio here to offer “super-analog” master recording by mixing down to half-inch two-channel tape, rather than quarter-inch, Kendun has since added four more

A-800 Studer recorders. A one-of-a-kind Studer disk mastering/preview system, mounted on an A-800 deck, is another coup, yet Duncan says the rooms have also been graced with “old” technology as well as up-to-the-minute new gear, including some tube microphones (Neumann) and reverb plates (two of EMT's venerable Model 142 units).

At Richard Perry's Studio 55, studio manager and chief engineer Larry Emerine (who also heads his own Precision Lacquer mastering facility) is another believer in reinvestment, despite the tough economy. Allowing that Perry's twin hats as label chief and producer bring a “completely different” set of goals to the facility itself, Emerine still notes that the combination of Perry's own Planet label dates and selected outside bookings has the studio “chugging along—we're not making a lot of money, but it's paying its way.”

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Not a signal-processing system, but a way of recording better

Dolby HX Professional is not a noise reduction or other signal-processing system, but rather is a method of recording high-frequency signals on the tape in an inherently more accurate way. With conventional recording, high-level high frequencies in music have a self-biasing effect, adding to the bias from the oscillator. The result is temporary over-biasing, and thus tape saturation, when the music is rich in highs. Dolby HX Professional, on the other hand, continuously monitors the total effective bias at the head and automatically keeps it constant on all program material, regardless of its spectral balance. Over-biasing and tape saturation are thus forestalled, resulting in significantly increased headroom.

The improvement is automatic

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

appropriate nominal bias for the tape being used. Thereafter in day-to-day use, the circuit's operation is totally automatic. No level-matching or other unusual adjustments are required (although Dolby HX Professional does permit a new degree of freedom in setting record level).

All listeners benefit, as no special decoder is required

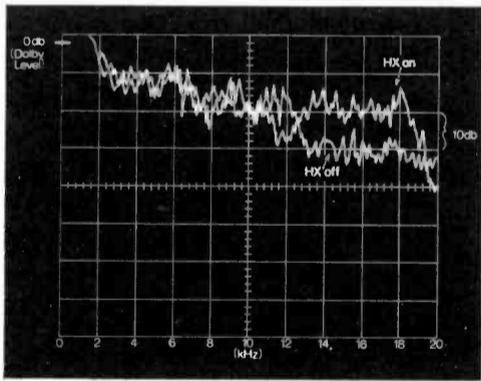
Because Dolby HX Professional does not encode the signal, but rather improves the recording process itself, no special playback circuitry is required. The higher quality of cassettes recorded with Dolby HX Professional is realized on *any* cassette player, from personal portable to elaborate home component deck.

For further information

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

Dolby

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Spectral analyses of two high-speed (32 times) cassette recordings of the same selection of rock music show the highest levels accumulated over time at each frequency. Both recordings were made on conventional iron oxide tape of the type favored for commercial cassette duplicating; in this example, the high-frequency headroom improvement provided by Dolby HX Professional is as much as 10 dB.

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FOR TAPE MANUFACTURING

WEA Plant 'At Full Capacity'

By JACK McDONOUGH

OLYPHANT, Pa.—After its first year in operation, WEA's 240,000 square foot state-of-the-art pressing facility, Specialty Records, is, according to operations chief Joe Helminski, "under-utilized for records right now, but running at full capacity in tapes. We've already expanded our tape operation to the level we thought we wouldn't reach until next year."

The new facility was completed last October, three years after Warner Communications' newly-formed WEA Manufacturing, Inc., purchased the family-owned Specialty, which had long supplied WEA labels from its original factory here. Helminski reports that the new Specialty plant, built at a cost of over \$15 million, has a daily manufacturing capacity of 500,000 units in all configurations.

The facility also performs all post-production operations including plating, label printing, finishing and packaging, in addition to pressing and tape duplication. Specialty also handles radio and press promo product fulfillment for some WEA labels.

The plant, which is set up exclusively with Sweden's Europa-Film equipment in its plating division, is preparing for future digital disk production as well as studying both optical and capacitance videodisk

technology.

The decision to go with Europa-Film equipment in the plating department was, says Helminski, "a matter of technical preference and opinion. We did a lot of checking by going to acknowledged leaders in that part of the industry. Sheffield Labs, now owned by Warner Communications, was one of the places we talked to. They did their own plating and had a top quality operator. He was using the Europa-Film equipment and we were able to see it in operation. It maintains excellent purity of solution and the controls are very consistent."

Helminski says that the equipment can be used in digital duplication for both audio and video. It can also be utilized for the new Direct Metal Mastering (DMM) developed by Teldec in Germany.

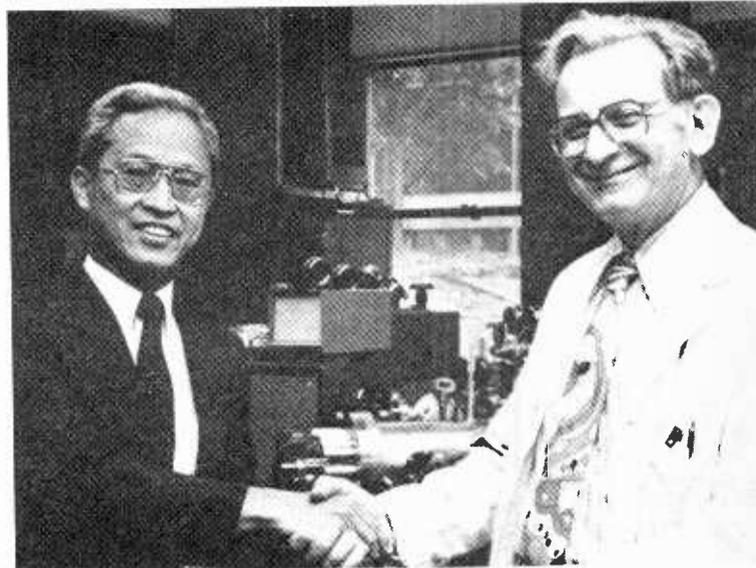
"All these factors went into the decision in favor of that plating equipment, even though it was much more expensive than competing brands. It gave us high quality plating, along with the flexibility of going into the digital audio disk, digital video and direct-to-disk mastering," he says.

Helminski estimates that 75% of the plant's work is WEA-derived, with 25% coming in independently. The plant presently duplicates tapes for the WCI-owned Franklin Mint, and Helminski says they may also be doing the records for the Mint's direct-mail, archivist-oriented offer-

ings of classical, jazz and country music.

In the past year, the plant duplicated an interesting in-house quality-control-standards tape that is now used by all WEA personnel in this field. This tape, derived from "ideas and examples contributed by the quality-control departments of all of the labels, plus our own department," contains aural examples and definitions for such terminology as "pre-echo," "print-through," "scuff," "ocean roar" and "orange peeling."

Specialty has also established a house sound system which every quality control listener in the plant uses, as do all management personnel. The system uses Pioneer amplifier, Technics turntable, Namamichi cassette recorder and JBL monitors.



SONY GRANT—Dr. James Holland, right, director of the Career Center at Mount Sinai School Of Medicine in New York, receives a grant of \$300,000 from Kenji Tamiya, president of Sony Corp. of America. The money will go toward the establishment of an Iwama Memorial Sony International Fellowship in honor of the late Kazuo Iwama, president and chief operating officer of the company. Iwama died of cancer last August.

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Digital Audio Boom

• Continued from page 38

mented with any outboard overdubs or effects during final mixdown to two-track.

Thus, Kendun's Duncan says his sessions now virtually eliminate noise reduction because of quieter "super-analog" methods. Likewise, producer Bob Gaudio, who co-owns Hollywood's Sound Labs, notes that while 10% to 15% of his facility's dates are digital, "we do about 60% to 70% of our business using 48 tracks with a SMPTE linkup."

Similarly, another holdout, Larry Emerine, who manages Studio 55 for Richard Perry, says "almost everything we cut is half-inch, two-channel in the final master tape, and at least 60% of what we cut at my own mastering room, Precision Lacquer, is etched from half-inch two-track—it's made a dent."

Thus, for Emerine, who just completed purchase of new Studer "su-

per-analog" gear for Studio 55, the bottom line is—well, the bottom line. "I just spent \$130,000 for two analog machines," he says bluntly. "I can't imagine justifying \$150,000 for just one digital machine, and no client I have is going to pay for it in his session rates."

Emerine may in fact be representative, since he claims he's been eagerly awaiting digital's theoretical gains for some time: "I thought the next machine I would buy would be a multi-channel digital system. I felt that way three years ago, I felt that way two years ago, and I felt that way up until last year.

"Now I have to think it will be five years, since we've just taken delivery on this new analog equipment. That could change with the arrival of the CD digital disk, but I don't think so. ... Right now, I don't see the world ready to rush off to digital like it seemed it would two years ago."

Aerial Finds Fewer Jobs

• Continued from page 38

way is through management and self-promotion—create a regional niche and fill it by being cost effective."

Fisher isn't worried about the disappearance of live performance. "People still want to hear live music," he says. "Live sound has a different presence. I don't think concerts will die out."

Aerial is trying to grow slowly and sensibly, Fisher says. "We've never been known as a 'Big P.A.'" he comments. "We don't do 50,000-seat outdoor gigs, but we've been called the best theater P.A. in the U.S." (by Santana soundman Fred Meyers). All Aerial components are identical and spaced within a very high tolerance, Fisher reports.

CONSTANCE CRUMP

EECO Pacts With Harvey For N.Y. Distribution

SANTA ANA, Calif.—EECO Inc. has entered into a distribution agreement with Harvey Professional Audio/Video Division under which Harvey will distribute EECO's computer controls for video production.

EECO's equipment is used by television studios and independent post production facilities worldwide. Harvey Professional Audio/Video Division is part of the 50-year-old Harvey Group headquartered in Woodbury, N.Y. It will distribute EECO's video products throughout New York State.

EECO has also selected MZB & Associates of Dallas and Houston to distribute its products in Texas, Oklahoma, Arkansas, Kansas, New Mexico and Louisiana. MZB & Associates has served the broadcast and industrial video marketplace with technical service and sales since 1924.

The EECO line to be handled by Harvey includes the firm's model VIG-850 VITC Generator/Reader

and the model VIR-950 VITC Reader, said to be capable of recovering, decoding and displaying Vertical Interval Time Code with user bits from video, at tape speeds ranging from freeze frame to plus/minus 45 times play.

The units can also be switched over to the hexadecimal word format for user bit display, and can provide the advantage of freeing an audio track for other uses when VITC is used exclusively.

EECO's model VCG-750 Series Video Character Generator is said to be a versatile microprocessor-based time code instrument. It can read and display longitudinal SMPTE/EBU time codes and/or Vertical Interval Time Code.

The firm's model MQS-100A Series Multi-Cue Synchronizer is a frame accurate microprocessor based SMPTE/EBU time code instrument that cues and synchronizes as many as three audio/video transports simultaneously.

Nashville's Studios Say It's Been A Healthy Year

• Continued from page 51

ard, Jr., who immediately dropped the former hourly rates to go hard after publishers wanting time blocks for full demos. Wild Tracks upgraded in the last 12 months to 24-track capabilities.

There were relatively few casualties among the recording community in 1982. Historic Columbia studios were closed by CBS just a few months prior to the closing of the company's last recording facility in New York this fall. The resort-like, off-the-beaten-path Bull Run Studio has also shut its doors.

However, at least five major recording facilities will have been completed here by the end of 1982. Bullet Studios opened for business this January; Harold Shedd moved to his newly finished log cabin studio and office complex; Treasure Isle was completed; Stargem recently opened its new recording headquarters; and Even Stevens and partner David Malloy pre-

miered their Emerald Studio in early October.

Of the five, only Bullet has been in business long enough to report on 1982 recording work. Manager Piers Plaskitt admits it has been a slow start for what is reportedly the most expensive room in town. A 65% booking level characterized most of 1982 until September, when work flow picked up and a 90% occupancy resulted.

Bullet's advanced equipment makes it one of only two local studios called "state-of-the-art" by Nashville industry people. The other, Ronnie Milsap's Morningstar facility, is the only Nashville studio with its own multi-track digital mix and mastering capabilities, but it is not soliciting business.

Bullet equipment includes an SSL 4000E console with Total Recall computer tied in for Studio A and a Neotech Series III board in B. A pair of Studer A800 Mk II recorders can be linked for 46-track option, and a full range of outboard equipment complements the system.

Bullet also has a video production option in one of the studios with six cameras, three video recorders and complete one-inch production equipment. A mobile video control room goes into construction soon.

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Country



COUNTRY CHARISMATICS—A host of celebrities appeared onstage at the 16th annual CMA Awards Show to accept their honors. At left, Columbia artist Janie Fricke receives the female vocalist of the year trophy. Alabama, center, flourishes one of its three awards won during the evening. Epic artist Ricky Skaggs, right, makes his first appearance at the awards show as he accepts the male vocalist of the year prize.

Top BMI Awards Go To Welk And 'Elvira'

By CARTER MOODY

NASHVILLE—Songwriter Dallas Frazier and publisher Acuff-Rose Publications, Inc. received top honors Tuesday (12) for "Elvira," named recipient of BMI's 13th annual Robert J. Burton Award for most performed country song of the year. And for the first time, the Welk Music Group became BMI's top country publisher of the year, racking up an impressive 19 citations.

The presentation of the Burton Award, founded as a memorial to the licensing firm's late president, highlighted the annual BMI banquet and awards ceremonies, held again in a candle-lit, festively decorated circus tent outside the firm's Nashville office.

BMI senior vice president Theodora Zavin led a contingent of 10 BMI executives from New York, Los Angeles and Canada to the event. Zavin presented the Burton award with Frances Preston, vice president and host of the ceremonies.

The songwriting team of Kye Fleming and Dennis Morgan led the award-winning writers recognized at the banquet. The two writers received eight citations each. Bob McDill and Merle Haggard followed with four each. Winning three citations apiece were David Malloy, Eddie Rabbitt, Even Stevens and Hank Williams Jr.

Two citations each were presented to Kenneth Bell, Boudleaux Bryant, Rosanne Cash, Bruce Channell, Lacy J. Dalton, Mac Davis, Dean Dillon, Tim DuBois, Dallas Frazier, Stewart Harris, Danny Morrison, Wood Newton, Don Pfrimmer, Sherry Pinkard, Don Reid, Billy Sherrill, Terry Skinner, Johnny Slate, Keith Stegall, J.L. Wallace and Norro Wilson.

Welk Music was followed in the publishing citations by Tree Publishing Co., Inc., with eight. It's the first time in several years that the Nashville publishing giant has not held first place in BMI's awards.

House of Gold Music, Inc. and Warner-Tamerlane Publishing Group all won five citations each. Algee Music Corp. and Shade Tree Music, Inc., Bocephus Music, Inc., tations apiece went to Blackwood Music, Inc., Bocephus Music, Inc., Briarpatch Music, Debdave Music, Inc. and Peso Music.

Publishers winning two citations each were American Cowboy Music Co., Atlantic Music Corp., Blue Lake Music, Cedarwood Publishing

Co., Inc., Duchess Music Corp., Al Gallico Music Corp., Hotwire Music, Songpainter Music and Unichappell Music, Inc.

Eleven BMI song award winners received citations recognizing previous accomplishments. A third-time award went to "Am I Losing You," written by Jim Reeves, published by Tuckahoe Music, Inc. (first and second awards were presented in 1957 and 1961, respectively).

Second awards went to "But You Know I Love You," written by Mike Settle, published by Devon Music, Inc. (previously awarded in 1970); "Crying," written by Joe Melson and Roy Orbison, published by Acuff-Rose Publications (1981); "Hey Joe," written by Boudleaux Bryant, published by Acuff-Rose Publications (1953); "I Love A Rainy Night," written by David Malloy, Eddie Rabbitt and Even Stevens, published by Briarpatch Music and Debdave Music, Inc. (1981); "Loving Her Was Easier

(Continued on page 58)

Ray Wins Two From SESAC

NASHVILLE—Composer Glenn Ray scored double plaudits at the 18th annual SESAC Country Music Awards Thursday (14) when he was named the organization's country songwriter of the year and his John Anderson cut, "I Just Came Home To Count The Memories," was named SESAC's country song of the year.

More than 500 executives, artists and writers were on hand for the annual gala, held once again at the Woodmont Country Club. Trophies for musical excellence in 12 categories were presented by SESAC host Dianne Petty, with a highlight of the evening being a special presentation to Country Music Hall Of Fame member Hank Snow of SESAC's "Humanitarian Award." Snow is founder and director of the Hank Snow Foundation For The Prevention of Child Abuse.

SESAC honored Maggie Cavender, executive director of the

(Continued on page 64)

ASCAP Honors Welk Music Group

By KIP KIRBY

NASHVILLE—ASCAP honored the Welk Music Group for the first time as its publisher of the year Wednesday (13). Bob Morrison earned his fourth victory as ASCAP's songwriter of the year.

Welk garnered a total of 13 individual awards during the 20th annual ASCAP Country Music Awards ceremonies, held in the grand ballroom of the Opryland Hotel. Morrison received six separate awards to win his accolade.

ASCAP honored 80 songs from its member writers and publishers during the evening's festivities. For the first time, presentations were made on the strength of performance alone, rather than charted activity. Highlighting the event was the debut of a new ASCAP award for the most performed country song of the year: "There's No Getting Over Me," written by Walt Aldridge and Tommy Brasfield, published by Rick Hall Music.

A special presentation was given to nine of the performing rights

society's "standards," in the category of most performed songs: "Mister Sandman," "It's Now Or Never," "Don't It Make My Brown Eyes Blue," "Mona Lisa," "Riders In The Sky," "Take Me Home Country Roads," "Orange Blossom Special," "Wichita Lineman," and "I'm Gonna Sit Right Down And Write Myself A Letter."

Multiple songwriter award winners included Charlie Black, Rory Bourke, Murray Cannon, Earl Thomas Conley, Steve Gibb, Randy Goodrum, David Hanner, Wayland Holyfield, Archie Jordan, Richard Leigh, Brent Maher, Johnny MacRae, Bob Morrison and Charles Quillen.

Multiple publisher award winners were Almo Music Corp.; Angel Wing Music; April Music, Inc.; Blendingwell Music, Inc.; Blue Moon Music; Blue Quill; Chappell Music Co.; Cross Keys Publishing Co., Inc.; Famous Music Corp.; Edwin H. Morris & Co., Inc.; Music City Music, Inc.; Sabal Music, Inc.; Sailmaker Music; Southern Nights Music Co.; United Artists Music Co., Inc.; Welbeck Music Corp.; and the Welk Music Group.

For this year's ceremonies, ASCAP used two video screens against a black mirrored backdrop. During the presentation, videotapes of five of its most performed country songs were shown: "Lady," "Queen Of Hearts," "Somebody's Knockin'," "What Are We Doing In Love," and "Mister Sandman."

ASCAP president Hal David presented plaques with the organization's southern regional executive director Connie Bradley, heading a contingent which also included Paul S. Adler, ASCAP's director of membership; Todd Brabec, western regional executive director; Gloria Messenger, managing director, Karen Sherry, director of public relations; Lisa Schmidt, east coast regional director of repertory; and Toni Winter, executive secretary to the president.

In addition to the award winners, guests at the event were slated to include Nashville Mayor Richard Fulton; Ed Bruce; Ronnie Milsap; Charley Pride; George Strait; Dottie West; and Don Williams. In addition, ASCAP board members on hand were to include Leon J. Brettler, Sal T. Chiantia, Arthur Hamilton, Sidney Herman, Chuck Kaye,

(Continued on page 58)

Alabama, Skaggs, Fricke Are Big Winners At CMA Awards

By KIP KIRBY

NASHVILLE—In an evening fraught with surprises, Alabama, Ricky Skaggs and Janie Fricke emerged as the big winners during the 16th annual Country Music Assn. Awards Show, telecast live from the Grand Ole Opry House Monday (11).

Alabama captured the triple crown when it became the first group to win the CMA's entertainer, vocal group and instrumental group of the year honors. The popular RCA country-rock band took the latter two awards in 1981, foreshadowing this year's triumph.

Ricky Skaggs, nominated for five awards, took the Horizon Award and—in what was viewed as an upset—beat out competition from Willie Nelson, Merle Haggard, George Jones and Ronnie Milsap to win the male vocalist of the year trophy.

Janie Fricke proved one of the evening's most popular winners, receiving a standing ovation when her

name was announced as the CMA female vocalist of 1982.

Willie Nelson, who was not present for the Opry House festivities, earned CMA trophies for "Always On My Mind," winner in both single of the year and album of the year categories. Composers Mark James, Johnny Christopher and Wayne Thompson were on hand to accept their award for "Always On My Mind," which also captured song of the year honors.

David Frizzell and Shelly West duplicated their 1981 victory in the vocal duo of the year category, with Chet Atkins winning the organization's award for instrumentalist of the year.

Also presented during the colorful 90-minute network telecast were the CMA's annual Hall Of Fame awards. Legendary stylist Lefty Frizzell was selected to the winners' circle in the inactive performers/non-performers competition, with publisher Roy Horton named in the active/inactive non-performers division. An obvious favorite was singer Marty Robbins' choice as Hall Of

Fame inductee in the active performers/non-performers category. Presenter Eddy Arnold unveiled the bust of Robbins which will be permanently displayed in the Country Music Hall Of Fame Museum in Nashville.

Prior to the live broadcast, CMA president Ken Kragen announced this year's Journalist's Award presentation to TV Guide New York bureau chief Neil Hickey for his continued efforts on behalf of country music in print. Also preceding the telecast were the announcements of this year's 1982 small, medium and large market country radio DJ Awards. Selected were Al Snyder, WNVL Nicholasville, Ky., small market; Tim Williams, KOKE Austin, medium market; and Chuck Morgan, WSM Nashville, large market (see separate story, page 18).

Among the presenters at the 1982 CMA Awards Show were Boxcar Willie, Charlie Daniels, Crystal Gayle, the Gatlin Brothers, Mickey Gilley, George Jones, Loretta Lynn, Charley Pride, T.G. Sheppard, Dottie West and Tammy Wynette.

TELEVISION REVIEW

New Breed Shines On Awards Show

NASHVILLE—For anybody still harboring doubts about the real direction of today's country music, those reservations were clearly addressed Monday night (11) during the telecast of the 16th annual CMA Awards Show.

The setting was perfect for the changing of the guard, a smooth, seamless transition witnessed by millions of viewers tuned to the 90-minute CBS-TV program. The results were certainly conclusive: when the winners were announced onstage at the Grand Ole Opry House, it was obvious that the balance of power in country music has perceptibly shifted.

It has shifted to a crop of newcomers so fresh that for two of the night's biggest winners—Ricky Skaggs and Janie Fricke—this was their very first CMA win. So new that Skaggs has been recording for a major record company less than two years and has never before been nominated for any CMA honor.

Not that the evening belonged solely to the rookies—Willie Nelson took awards for "Always On My Mind" as single, song and album of the year, and Chet Atkins won for instrumentalist of the year—but it almost did.

Fricke's dark-horse victory as female vocalist took many by surprise, but so popular was her choice that the tearful singer got a prolonged standing ovation from the black-tie audience when her name was called.

Skaggs seemed a shoo-in to take the Horizon Award, but when he also pulled off a long-shot triumph as male vocalist of the year, whistles and cheering broke out around the Opry House, and some stood to acknowledge his unexpected victory.

David Frizzell and Shelly West, a promising duo whose first splash came only a year and a half ago with "You're The Reason God Made Oklahoma," took an easy win in the vocal duo category.

And Alabama, the former country-rock bar band from the

Myrtle Beach area that has become one of country music's most celebrated success sagas, crowned the night with a triple play: repeat wins as vocal group and instrumental group of the year, coupled with a stunning score as entertainer of the year. This latter achievement puts them down in the history books as the first group ever to win the prestigious CMA award.

Once again, the CMA Awards Show lived up to its deserved repu-



MILSAP MEDLEY — RCA artist Ronnie Milsap performs a medley of the nominees for song of the year at the 16th annual CMA awards show.

tation as one of the finest programs of this caliber on any network. Against shimmering backdrops and lighting which could have won an award or two on its own, the show's numbers were staged with class, flourish and élan.

And apparently the CMA committee which booked the talent for this year's show also realized the strength and viewer appeal of its fledgling generation, for the lineup relied heavily on up-and-comers. Perhaps the production which drew the most comments occurred early in the program, a voguishly-

styled medley featuring several of country's brightest young females: Calamity Jane, Reba McEntire, Charly McClain, Janie Fricke, Sylvia, and Terri Gibbs.

Energetic direction throughout by Walter C. Miller and above-average scripting by writers Donald Epstein and Marty Ragaway (plus some punchy one-liners from host Mac Davis) kept the telecast moving at a fast clip. Lacy J. Dalton gave a forceful solo performance of Thom Schuyler's "16th Avenue," a paean to struggling Nashville songwriters. Ricky Skaggs and Rosanne Cash (brilliantly backed by Skaggs' own band) romped through a rabble-rousing rendition of "One Way Rider." Eddie Rabbitt delivered a polished string of his hits, despite a temperamental Ovation guitar which managed to free itself of two strings and its tuning during the number.

Barbara Mandrell's beautifully-staged "He Set My Life To Music," which linked country's musical heritage with its gospel roots, was a show-stealer. The Horizon Award nominees received special focus when shown on videotape in personal settings, chatting informally about their music. Even the routinely non-dazzling instrumentalist of the year category took on a bit of pizzazz when the five nominees (veterans Floyd Cramer, Johnny Gimble, Charlie McCoy, Hargus "Pig" Robbins and Chet Atkins) participated in a vocally amusing—if slightly off-key—number called "Are You The Picker Of The Year?"

As always, the entire show ended almost exactly on time, with no stretching, no gaffes, and no interminable acceptance speeches. In a night where the new breed of country performers stood up to be counted, the production reflected their influence intelligently and without condescension, making an ideal backdrop for what many believe is a long-awaited recognition of the changing of the guard.

KIP KIRBY



ON THEIR MINDS—Johnny Christopher, left, Wayne Thompson, center, and Mark James accept their song of the year trophy for "Always On My Mind"—which also took single and album of the year honors.

Chuck Berry, Billy Hill Join NSAI Hall Of Fame

NASHVILLE—Rock'n'roll pioneer Chuck Berry and the late western and pop songwriter William J. (Billy) Hill were named to the Nashville Songwriters Assn., International Hall of Fame at that group's 13th annual memorializing ceremony, Oct. 10.

Berry, whose award was accepted by BMI vice president Frances Preston, wrote such classics as "Johnny B. Goode," "Maybellene," "Roll Over Beethoven" and "Memphis."

Hill authored "Wagon Wheels," "The Last Roundup" and "Empty Saddles," as well as the pop standards "Chapel In The Moonlight," "The Glory Of Love" and "Have You Ever Been Lonely." Hill died in 1940. His award was accepted by George David Weiss, president of AGAC.

The NSAI president's award was given to C. Dianne Petty, head of SESAC's country music division, for her history of helping songwriters.

MCA songstress Brenda Lee repeatedly drew applause from the audience for her brief but impassioned tribute to the fundamental importance of songwriters to the rest of the music industry. "They are the foundation on which it stands and on

which it feeds," she declared, chiding record executives, performers, lawyers and accountants for not having enough regard for the creators of the song from which they make their living.

"I dabble in writing some," she said, "but thank the Lord I've not been so vain as to record any of it." She noted that she could look around the room and see writers who had been vital to her at every stage of her career, from Pee Wee King, whose "Slowpoke" she sang to win her first talent contest at the age of five, to Ben Peters, whose "Tell Me What It's Like" gained her a Grammy nomination after a long recording hiatus.

Summarizing NSAI activity during the seven months of her presidency, Ann Stuckey reported that membership stands at almost 2,000. She said the organization's symposium in February drew 250 registrants and that about 200 enrolled for the one-day summer symposium. NSAI also collected 10,000 signed postcards to legislators for the "Save America's Music" lobby via its booth at Fan Fair, she added.

EDWARD MORRIS

CBS Bows 'Hits' Push

NASHVILLE—CBS Records is initiating a "Biggest, Greatest And Latest Hits" campaign at radio and retail levels supporting 15 new hit collections, plus latest roster LPs. Print ads, 60-second multi-artist spots and in-store materials will be used now through the holiday buying season.

Highlighting the company's fall activity is the release this week of the hits collections. The albums mine hits from the Columbia catalogs of Johnny Cash, Marty Robbins, Janie Fricke, Bobby Bare, Moe Bandy & Joe Stampley, David Allan Coe and Moe Bandy; and, on Epic, Tammy Wynette, Johnny Paycheck, Charly McClain, Ronnie McDowell, Joe Stampley, Johnny Rodriguez and Mickey Gilley. A double Epic set on

George Jones will be titled "Anniversary—10 Years Of Hits." The packages on Fricke, McDowell and Rodriguez are their first hits collections.

Foremost in the retail aids assembled behind the releases will be a cassette price \$2 below the LP counterparts. No 8-tracks are being produced for these sets (Billboard, Oct. 2).

Supports created for retail are two-by-six-foot "Biggest, Greatest And Latest Hits" banners, logos, and header cards for LP and cassette bins, and a special sticker designating the hits collections.

Among the "latest" products benefiting from the campaign are sets by Willie Nelson, Merle Haggard & George Jones, Ricky Skaggs and Larry Gatlin & the Gatlin Brothers.

'New' Wills Albums Due

EL CERRITO, Calif.—As a result of what Kaleidoscope label chief Tom Diamant calls "an incredible find," the small firm this month will begin issuing a series of albums containing previously unreleased material by the late Bob Wills.

The material comes from "the Tiffany Transcriptions," a collection of about 370 songs originally made in 1946-47 for a radio transcription service titled Tiffany Music. When the company folded, founder Cliff Sundin took the Wills material

home, where it has remained, along with other historical documents such as posters, flyers and marketing material surrounding the transcripts.

The Kaleidoscope albums will be listed at \$8.98 and distributed through Back Room Records in El Cerrito. The label's current best-selling project is "The David Grisman Quintet," cut prior to the mandolinist's contract with Warner Bros., which has sold an estimated 100,000 copies. JACK McDONOUGH

Nashville Scene

By KIP KIRBY

By the halfway point of this year's convention week, Music Row denizens started to assume the glassy red-eyed stare which is evidence of too many late nights and early mornings. Sleep during CMA Week in Nashville is a commodity that would command a formidable market price if anyone could figure a way to bottle it for consumption on the run. Since no one has devised a plan to do this, the music industry merely takes another deep breath and prepares to finish out the week in a blaze of exhaustive fervor.

Here, then, are some abbreviated bits and pieces gathered in Scene's travels thus far, in no particular order. ... This year's CMA Awards Show was as briskly professional as ever, though didn't it seem that there were twice as many revelers at the post-awards gala as before? Food lines formed instantly around banquet tables featuring shrimp, oysters or crab claws and never slackened during the evening, it seemed. Meanwhile, the huge blue CMA ice sculpture fashioned by Opryland Hotel's catering department continued to melt slowly and elegantly in the heat of the packed ballroom.

The press area downstairs in the judges' par-

lor was as hectic as might be expected, with media representatives descending on award-winning artists like hungry wolves. Print journalists often found themselves shoved aside unceremoniously by microphone wavers and television camera crews anxious for a few spoken words that could make the late evening news.

In fact, when Ricky Skaggs emerged from the room where he had done "Good Morning America" and "Entertainment Tonight" interviews, it looked like an old-fashioned superstar press conference as hordes of radio and tv people swarmed over him.

Backstage after the Awards Show, Alabama's Randy Owen was seen crying unashamedly as he held the group's entertainer of the year trophy. Another member of the band, bassist Teddy Gentry, had held off a bout of pneumonia long enough to make it through the show and collect his three awards—but by the next day, he was in a local hospital under medication.

Tammy Wynette's spangly-green gown caused attention when she came onstage during the Awards Show, but not as much as her matching green sunglasses. ... And wasn't it touching to realize that three participants on this year's show—Ronnie Milsap, Terri Gibbs and Hargus "Pig" Robbins—were creative talents who had refused to let their musical careers be hampered by the fact that they are blind?

How about Welk Music Group snagging double honors as both BMI's and ASCAP's publisher of the year? Buying the Pi-Gem/Chess catalog sure didn't hurt any. And neither did having Bob McDill as a staff writer.

And in closing, here's a thought for next year: Isn't it time that the CMA's voting membership begins to acknowledge the extensive contributions from the new breed of studio players—the ones whose names appear on Nashville albums a lot more frequently than one might realize from looking at the nominees in the CMA instrumentalist of the year category? It seems that every year, it's the same select few veterans who wind up with nominations for this award. What about the Reggie Youngs, the Larrie Londins, the Bobby Emmonses and Bobby Woods and Shane Keisters and Jon Goins and Kenny Malones? It's these unsung heroes (and others like them) who very often mean the difference between a great track and a grating track, between a hit and an almost-ran. And in today's competitive country industry, this deserves recognition.

A.M.I. Moves

NASHVILLE—A.M.I. Records has moved its offices. The new address is 111 Freehill Rd., Hendersonville, Tenn. 37075. The phone is (615) 822-6786.

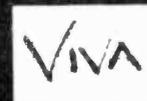
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Country

BMI Awards To Welk, 'Elvira'

• Continued from page 55

(Than Anything I'll Ever Do Again)," written by Kris Kristofferson, published by Combine Music Corp. (1972); "Mountain Of Love," written by Harold Dorman, published by Morris Music, Inc. (1972); "9 To 5," written by Dolly Parton, published by Velvet Apple Music and Warner-Tamerlane Publishing Corp. (1981); "Pride," written by Irene Stanton and Wayne P. Walker, published by Cedarwood Publishing Co., Inc. (1963).

Other songs getting their second citations were "Smoky Mountain Rain," written by Kye Fleming and Dennis Morgan, published by Hall-Clement Publications (1981); and "You Don't Know Me," written by Eddy Arnold and Cindy Walker, published by Unichappell Music, Inc. (1968).

In total, 103 writers and 62 pub-

lishers of 100 songs were presented achievement citations at the awards festivities. The black and gold lapel pins cite recognition of popularity in the country field, as measured by broadcast performances for the period from April 1, 1981 to March 31, 1982.

Cumulative awards pins were awarded to Billy Sherrill, for 82 awards; Kris Kristofferson, 48; Merle Haggard, 44; Boudleaux Bryant, 38; Norro Wilson, 35; Barry Gibb, 31; Bob McDill, 30; Chuck Berry, 29; Dallas Frazier, 28; Dolly Parton and Eddie Rabbitt, 27 each; Mac Davis, 26; Even Stevens, Cindy Walker and Wayne P. Walker, 23 each; and Kye Fleming and Dennis Morgan, 22 each.

A list of all BMI country awards follows.

ALL MY ROWDY FRIENDS HAVE SETTLED DOWN—Hank Williams Jr., Bocephus Music, Inc.

ALL ROADS LEAD TO YOU—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

AM I LOSING YOU—Jim Reeves, Tuckahoe Music, Inc.

ANGEL OF THE MORNING—Chip Taylor, Blackwood Music, Inc.

THE BARON—Paul Richey, Billy Sherrill, Jerry Taylor, Algee Music Corp., First Lady Songs, Inc., Sylvia's Mother's Music, Inc.

BIG CITY—Merle Haggard, Dian Holloway, Shade Tree Music, Inc.

BLAZE OF GLORY—Larry Keith, Danny Morrison, Johnny Slate, House of Gold Music, Inc.

BLESSED ARE THE BELIEVERS—Sandy Pinkard, Unichappell Music, Inc.

BLUE MOON WITH HEARTACHE—Rosanne Cash, Atlantic Music Corp., Hotwire Music.

BOBBIE SUE—Wood Newton, Dan Tyler, House of Gold Music, Inc.

BUT YOU KNOW I LOVE YOU—Mike Settle, Devon Music, Inc.

BY NOW—Dean Dillon, Don Pfimmer, Hall-Clement Publications.

CRYING—Joe Melson, Roy Orbison, Acuff-Rose Publications, Inc.

DIXIE ON MY MIND—Hank Williams Jr., Bocephus Music, Inc.

DON'T BOTHER TO KNOCK—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

DON'T WAIT ON ME—Don Reid, Harold Reid, American Cowboy Music Co.

ELVIRA—Dallas Frazier, Acuff-Rose Publications, Inc.

FALLING AGAIN—Bob McDill, Hall-Clement Publications.

FANCY FREE—Roy August, Silverline Music, Inc.

FEELS SO RIGHT—Randy Owen, Maypop Music.

FOURTEEN CARAT MIND—Dallas Frazier, Larry Lee, Acuff-Rose Publications, Inc.

FRIENDS—Danny Morrison, Johnny Slate, House of Gold Music, Inc.

GRANDMA'S SONG—Gail Davies, Vogue Music.

A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)—Chick Rains, Blue Lake Music, Chick Rains Music.

HEADED FOR A HEARTACHE—Kent Blazy, New Albany Music.

HEART ON THE MEND—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

HEY JOE—Boudleaux Bryant, Acuff-Rose Publications, Inc.

HILLBILLY GIRL WITH THE BLUES—Lacy J. Dalton, Algee Music Corp.

HURRICANE—Stewart Harris, Keith Stegall, Blackwood Music, Inc.

I DON'T NEED YOU—Rick Christian, Bootchute Music.

I JUST NEED YOU FOR TONIGHT—Kenneth Bell, Terry Skinner, J.L. Wallace, Hall-Clement Publications.

I LOVE A RAINY NIGHT—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music, Inc.

I LOVE MY TRUCK—Joe Rainey, Glentan Music.

I LOVED 'EM EVERYONE—Phil Sampson, Tree Publishing Co., Inc.

I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

I WOULDN'T HAVE MISSED IT FOR THE WORLD—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

IF DRINKIN' DON'T KILL ME HER MEMORY WILL—Richard Beresford, Harland Sanders, Warner-Tamerlane Publishing Corp., Window Music Publishing Co., Inc.

I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Bob McDill, Hall-Clement Publications.

I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Larry Cheshire, Murry Kellum, Blabb Music, Inc., Mulet Music Corp.

I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY)—Billy Joe Shaver, ATV Music Corp.

IT'S A LOVELY, LOVELY WORLD—Boudleaux Bryant, Acuff-Rose Publications, Inc.

LEONARD—Merle Haggard, Shade Tree Music, Inc.

LONELY NIGHTS—Stewart Harris, Keith Stegall, Blackwood Music, Inc.

LOUISIANA SATURDAY NIGHT—Bob McDill, Hall-Clement Publications.

LOVE IN THE FIRST DEGREE—Jim Hurt, Tim DuBois, House of Gold Music, Inc.

LOVIN' WHAT YOUR LOVIN' DOES TO ME—Jane S. Crouch, Helen Jo Hamm, Sawgrass Music Publishers, Inc.

LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)—Kris Kristofferson, Combine Music Corp.

THE MATADOR—Bob Morris, Don Pfimmer, Hall-Clement Publications.

MEMPHIS—Chuck Berry, ARC Music Corp.

MIDNIGHT HAULER—Wood Newton, Tim DuBois, House of Gold Music, Inc.

MIRACLES—Roger Cook, Dick James Music, Inc.

MISS EMILY'S PICTURE—Red Lane, Tree Publishing Co., Inc.

MOUNTAIN OF LOVE—Harold Dorman, Morris Music, Inc.

MY BABY THINKS HE'S A TRAIN—Leroy Preston, Bug Music, Paw Paw Music, Whiskey Drinkin Music.

MY FAVORITE MEMORY—Merle Haggard, Shade Tree Music, Inc.

9 TO 5—Dolly Parton, Velvet Apple Music, Warner-Tamerlane Pub. Corp.

NEVER BEEN SO LOVED IN ALL MY LIFE—Norro Wilson, Dusty Roads Music Corp., Al Gallico Music Corp.

OLDER WOMEN—Jamie O'Hara, Tree Publishing Co., Inc.

ONLY ONE YOU—Michael Garvin, Tree Publishing Co., Inc.

ONLY YOU AND YOU ALONE—Ande Rand, Hollis Music, Inc.

PARTY TIME—Bruce Channel, Tree Publishing Co., Inc.

PRIDE—Irene Stanton, Wayne P. Walker, Cedarwood Publishing Co., Inc.

PRISONER OF HOPE—Gerald Metcalf, Sterling Whipple, Elektra Asylum Music, Inc.

RAINBOW STEW—Merle Haggard, Shade Tree Music, Inc.

RED NECKIN' LOVE MAKIN' NIGHT—Max D. Barnes, Troy Seals, Blue Lake Music, Face The Music, Warner-Tamerlane Publ. Corp.

REST YOUR LOVE ON ME—Barry Gibb, Gibb Brothers, Music.

RICH MAN—Edward Mattson, Song Biz Music.

RIGHT IN THE PALM OF YOUR HAND—Bob McDill; Hall-Clement Publications.

RODEO ROMEO—Dan Mitchell, Baray Music, Inc.

ROLL ON MISSISSIPPI—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

SEVEN YEAR ACHE—Rosanne Cash, Atlantic Music Corp., Hotwire Music.

SHARE YOUR LOVE WITH ME—Alfred Bragg, Don Robey, Duchess Music Corp.

SHINE—Waylon Jennings, Waylon Jennings Music.

SLEEPIN' WITH THE RADIO ON—Steve Davis, Algee Music Corp.

SMOKY MOUNTAIN RAIN—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

SOME DAYS ARE DIAMONDS—Dick Feller, Tree Publishing Co., Inc.

SOMEONE COULD LOSE A HEART TONIGHT—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music, Inc.

STEP BY STEP—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music, Inc.

STILL DOIN' TIME—Michael Heaney, John Moffat, Cedarwood Publishing Co., Inc.

SURROUND ME WITH LOVE—Norro Wilson, Al Gallico Music Corp.

TAKE IT EASY—Delbert McClinton, Duchess Music Corp.

TAKIN' IT EASY—Lacy J. Dalton, Billy Sherrill, Mark Sherrill, Algee Music Corp.

TEACH ME TO CHEAT—Kenneth Bell, Terry Skinner, J.L. Wallace, Hall-Clement Publications.

A TEXAS STATE OF MIND—Cliff Crofford, John Durrill, Snuff Garrett, Peso Music, Wallet Music.

TEXAS WOMEN—Hank Williams Jr., Bocephus Music, Inc.

THROUGH THE YEARS—Stephen Dorff, Martin Panzer, Peso Music, SwaneeBRAVO! Music.

TODAY ALL OVER AGAIN—Lola Jean Dillon, Coal Miners Music, Inc.

TOO MANY LOVERS—Sam Hogin, Cookhouse Music.

UNWOUND—Dean Dillon, Frank Dycus, Hall-Clement Publications, Pannin Gold Publishing Co., Inc.

WATCHIN' GIRLS GO BY—Buddy Killen, Ronnie McDowell, Strawberry Lane Music, Tree Publishing Co., Inc.

WHAT ARE WE DOING LONESOME—Larry Gatlin, Larry Gatlin Music.

WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ron Peterson, Ed Bruce, Patsy Bruce, Sugarplum Music Co., Tree Publishing Co., Inc.

WISH YOU WERE HERE—Kye Fleming, Dennis Morgan, Hall-Clement Publications.

YEARS AGO—Don Reid, American Cowboy Music Co.

YOU DON'T KNOW ME—Eddy Arnold, Cindy Walker, Unichappell Music, Inc.

YOU'RE MY BESTEST FRIEND—Mac Davis, Songpainter Music.

YOU'RE THE BEST—Bruce Channel, Old Friends Music.

YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Randy Hatch, Vogue Music.

YOU'RE THE REASON GOD MADE OKLAHOMA—Sandy Pinkard, Peso Music, Wallet Music.



AWARDED AGAIN—Shelly West and David Frizzell brandish and beam over their vocal duo of the year awards. The Warner/Viva artists earned the same honors last year.

ASCAP Honors Welk Music Group

• Continued from page 55

Irwin Z. Robinson, Wesley Rose, Lester Sill and Michael Stewart.

A complete list of all ASCAP award winners follows.

BEAUTIFUL YOU—David Hanner, Blendingwell Music, Inc., Sabal Music Inc.

BET YOUR HEART ON ME—Jim McBride, April Music, Inc., Widmont Music, Inc.

BLESSED ARE THE BELIEVERS—Charlie Black, Rory Bourke, Chappell Music Company.

BY NOW—Charles Quillen, Jack and Bill Music Company.

COULD I HAVE THIS DANCE—Wayland Holyfield, Bibo Music Publishers.

COWARD OF THE COUNTRY—Billy Edd Wheeler, Sleepy Hollow Music Company.

DARLIN'—Oscar Blandamer (PRS), Margaret Street Music, Ltd. (PRS), September Music Corp.

DO I HAVE TO DRAW A PICTURE—Glen A. Clark, Earl McGrath Music.

DO YOU LOVE AS GOOD AS YOU LOOK—Charlie Black, Rory Bourke, Chappell Music Company.

DON'T FALL IN LOVE WITH A DREAMER—Kim Carnes, Dave Ellingson, Almo Music Corp., Applan Music Co., Quizotic Music Corp.

DON'T IT MAKE MY BROWN EYES BLUE—Richard Leigh, United Artists Music Co., Inc.

DON'T LOOK NOW BUT WE JUST FELL IN LOVE—Jeff Silbar, Bobby Goldsboro Music, Inc.

DREAM OF ME—Murray Cannon, Raleigh Squires, Sabal Music, Inc.

DRIFTER—Archie Jordan, Jack and Bill Music Co.

FANCY FREE—Jimbeau Hinson, Goldline Music, Inc.

FIRE AND SMOKE—Earl Thomas Conley, April Music, Inc., Blue Moon Music.

FOOL BY YOUR SIDE—Bobby Ray Cox, Kelly and Lloyd Music.

THE GAMBLER—Don Schlitz, Writers' Night Music.

GOOD OL' GIRLS—Dan Wilson, Cross Keys Publishing Co., Inc.

HEADED FOR A HEARTACHE—Jim Dowell, Hoosier Music.

HURRICANE—Tom Schuyler, Magneto Music.

I HAVE A DREAM—Benny Sigvard Andersson (STIM), Bjoern Ulvaeus (STIM), Artwork Music Co., Inc., Union Songs Musikforetag (STIM).

I JUST FALL IN LOVE AGAIN—Larry Herbstritt, Cotton Pickin' Songs.

I SHOULD HAVE CALLED—Eddy Raven, Milene Music, Inc.

I STILL BELIEVE IN WALTZES—Michael Dennis Hughes, Johnny MacRae, Bob Morrison, Southern Nights Music Co.

I WOULDN'T HAVE MISSED IT FOR THE WORLD—Charles Quillen, Jack and Bill Music Co.

IF I NEEDED YOU—Townes Van Zandt, United Artists Music Co., Inc.

I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Wayland Holyfield, Bibo Music Publishers.

(I'M GONNA) PUT YOU BACK ON THE RACK—Randy Goodrum, Brent Maher, Blue Quill Music, Chappell Music Co., Sailmaker Music, Welback Music Corp.

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Fred E. Ahlert, Joseph Young, Fred Ahlert Music Corp., Pencil Mark Music Inc., Rytvoc Inc.

IT WAS ALMOST LIKE A SONG—Hal David, Archie Jordan, Casa David, Jack and Bill Music Co.

IT'S ALL I CAN DO—Archie Jordan, Richard Leigh, Jack and Bill Music Co., United Artists Music Co., Inc.

IT'S HIGH TIME—Randy Goodrum, Brent Maher, April Music Inc., Blue Quill Music, Random Notes Music, Welbeck Music Corp.

IT'S NOW OR NEVER—Eduardo Di Capua (SIAE), Wally Gold, Aaron Schroeder, Gladys Music.

KILLIN' TIME—Jeffrey L. Harrington, Jeffrey E. Penning, Flowering Stone Music.

LADY—Lionel Richie, Jr., Brockman Music.

LOOKIN' FOR LOVE—Wanda Mallette, Bob Morrison, Patti Ryan, Southern Nights Music Co.

LORD I HOPE THIS DAY IS GOOD—David Hanner, Blendingwell Music, Inc., Sabal Music Inc.

LOVE THE WORLD AWAY—Bob Morrison, Johnny A. Wilson, Southern Nights Music Co.

LOVIN' ARMS—Tom Jans, Almo Music Corp.

MILLION OLD GOODBYES—Buzz Cason, Steve Gibb, Bobby Russell, Angel Wing Music, Buzz Cason Publications, Pix-Russ Music.

MISTER SANDMAN—F.D. Ballard, Edwin H. Morris & Co., Inc.

MONA LISA—Raymond B. Evans, Jay Livingston, Famous Music Corp.

NEVER BEEN SO LOVED (IN ALL MY LIFE)—Wayland Holyfield, Bibo Music Publishers.

OLD FLAME—Donny Lowery, Mac McAnally, I've Got The Music Co.

ONE NIGHT FEVER—Johnny MacRae, Bob Morrison, Southern Nights Music Co.

ORANGE BLOSSOM SPECIAL—Ervin T. Rouse, MCA, Inc.

PERFECT FOOL—Diane Pfeifer, Brightwater Music Corp., Strawberry Patch.

PICKIN' UP STRANGERS—Byron Hill, Welbeck Music Corp.

QUEEN OF HEARTS—Hank DeVito, Drunk Monkey Music.

RIDERS IN THE SKY—Stan Jones, Edwin H. Morris & Co., Inc.

SHE BELIEVES IN ME—Steve Gibb, Angel Wing Music.

SILENT TREATMENT—Earl Thomas Conley, April Music Inc., Blue Moon Music.

SOME LOVE SONGS NEVER DIE—Johnny MacRae, Bob Morrison, Southern Nights Music Co.

SOMEBODY'S KNOCKIN'—Ed Penney, Chiplin Music Co.

SOMETIME, SOMEWHERE, SOMEHOW—Brant Beene, Jack Turner, Jack and Bill Music Co.

SOMETHING ON THE RADIO—Pat McManus, Music City Music, Inc.

SURROUND ME WITH LOVE—Wayland Holyfield, Bibo Music Publishers.

SWEETEST THING I'VE EVER KNOWN—Robert Otha Young, Addison Street Music, The Sterling Music Co.

TAKE ME HOME COUNTRY ROADS—Bill Danoff, John Denver, Taffy Nivert, Cherry Lane Music Co.

TELL MY WHY—John Acilin, Earl Thomas Conley, Blue Moon Music, Easy Listening Music Corp.

THERE'S NO GETTING OVER ME—Walt Aldridge, Tom Brasfield, Rick Hall Music.

THIRTY-NINE AND HOLDING—Jerry Foster, Bill Rice, April Music Inc.

TIGHT FITTIN' JEANS—Michael Huffman, Prater Music, Inc.

TODAY ALL OVER AGAIN—Bobby Harden, King Coal Music, Inc.

TOO MANY LOVERS—Ted Lindsay, Mark True, Mother Tongue Music.

WANDERING EYES—Jamie O'Hara, Cross Keys Publishing Co., Inc.

WE DON'T HAVE TO HOLD OUT—Gordon Adams (CAPAC), Aidan Mason (CAPAC), Colgems-EMI Music Inc.

WHAT ARE WE DOING IN LOVE—Randy Goodrum, Chappell Music Co., Sailmaker Music.

WHAT'S NEW WITH YOU—Charles Quillen, Jack and Bill Music Co.

WHISKEY CHASIN'—Murray Cannon, Sabal Music Inc.

WICHITA LINEMAN—Jimmy L. Webb, Canopy Music, Inc.

WOMAN IN ME—Susan Marie Thomas, O.A.S. Music Publishing.

YOU DECORATED MY LIFE—Debbie Hupp, Bob Morrison, Music City Music, Inc.

YOU MAY SEE ME WALKIN'—Albert T. Uhr, Amanda-Lin Music, Jack and Bill Music Co.

YOU NEEDED ME—Randy Goodrum, Chappell Music Co., Ironside Music.

YOUR MEMORY—Charles Quillen, John Schweers, Jack and Bill Music Co.

YOU'RE MY FAVORITE STAR—David Bellamy, Famous Music Corp.

YOU'RE THE BEST—Kieran Kane, Cross Keys Publishing Co., Inc.

YOU'RE THE REASON GOD MADE OKLAHOMA—Larry Collins, Cibie Music, Senor Music.



MESMERIZING MARTY—Veteran member Eddy Arnold welcomes Marty Robbins into the Country Music Hall Of Fame with a dramatic recitation of Robbins' achievements and contributions.

CMA MEMBERS GET RESULTS OF SURVEY

NASHVILLE—The Country Music Assn. has mailed its organizational members the results of an exclusive demographic/psychographic study undertaken by Arbitron. The survey information was compiled through research conducted during late 1980 and early 1981, using 10 Qualidata radio markets.

Country

Talent Buyers Seminar Tackles Hard Times

By EDWARD MORRIS
and CARTER MOODY

NASHVILLE—A record 515 registrants for the 11th annual Talent Buyers Seminar held here Oct. 8-12 heard renewed pleas for cooperation among all segments of the talent industry to help it survive the current economic hard times—a theme that first surfaced at last year's conference. Besides calling for unity, the seminar also yielded a wide range of practical business advice for doing more with less.

Panels covered the topics of the changing economic climate at venues, the manager's role in artist development, cable and satellite television opportunities, putting a concert together, the artist's viewpoint, the duties of an artist's road manager and the importance of concert promotion. A series of simultaneously held roundtable discussions on a variety of tightly focused subjects concluded the seminar.

John Fitzpatrick, executive vice president of Western Fairs Assn., reported that the fair market was still healthy in the 20 states and the parts of Canada his organization represents. In 1981, he said, California fairs alone generated an attendance of more than 20 million and revenues of \$200 million.

Rolly Larson, whose Outdoor Amusement Business Assn. was represented at the seminar for the first time, stressed the need to keep stage-shows on schedule "so you can dump crowds onto that midway."

Concluding that country music talent was the best draw for fairs and the like, Larson said that concessions and carnivals make the money, but that entertainment keeps the people in.

Amusement parks have been spending \$6 million to \$9 million annually on country music talent, and luring in about 170 million people a

year, according to Paul Serff, president of the International Assn. of Amusement Parks And Attractions. He maintained that country music builds attendance, makes money for the parks and has a wide demographic attraction. The 1982 season, Serff added, will nonetheless close with a 2%-4% drop in attendance.

Denzil Skinner, board chairman

of Facility Management Inc., explained what he calls the "PIH syndrome," which, he said, stands for "promoters in heat," a condition that causes promoters to drive talent prices up because of their own inflated egos.

Bemoaning the cost of breaking new talent, Ted Hacker, who heads Creative Artist Management Enterprises Ltd., cited the utility of managing artists who can speak well and act well on their own behalf. David Brokaw, who with his brother Sandy manages and does public relations for Mickey Gilley and other country artists, explained how the Brokaw Co. helped make Gilley's nightclub a "star" in its own right. He revealed that the club will be the site of an upcoming "Fantasy Island" episode.

In the session on cable and satellite tv, Bob Cole of WPKX-FM Alexandria, Va., discussed the prospects of a radio station buying a local cable channel on which to broadcast graphically displayed news and other features and back it with a regular musical format. He also explained the nature of MTV and its promotional value to an interested but largely unaware audience.

E. W. Wendell, board chairman of Nashville's WSM Inc., said his company sold its local tv station last year to concentrate on cable tv and network radio. WSM and Group W Communications have launched the Nashville Network, a full-time cable tv channel, with game shows, concerts, celebrity interviews, comedy

and other features, which, Wendell said, will reach 10 million subscribers its first season next year.

Despite the declaration of interdependence made between artists and buyers at last year's meeting, buyers continued to complain about expensive, annoying and complex contract riders. The consensus from the panelists was that the hard economic times should make all riders negotiable. Some speakers contended that riders were less the reflection of an artist's legitimate needs than the power play of managers, agents and lawyers.

Buyer Don Romeo said he had gotten a 47-page rider when he booked Rick Springfield that cost him \$2,700 to "straighten out." Ultimately, he said, Springfield was a pleasure to work with and wanted only "a tray of cut up vegetables with a light dip." "Obviously," said Romeo, "that rider was written by an attorney who wanted to make brownie points."

Attorney Richard Frank joked that one of the artists he represents has a rider so long that it has an index. He contended that riders should address such financial areas as cash deposit, such professional matters as the quality and nature of staging, and such personal matters as security and fan access.

Tammy Wynette said she makes as few demands as possible on buyers and took the occasion to apologize for dates she had missed because of her continuing health
(Continued on page 60)

TALKING ABOUT TALENT

Quips, aphorisms and eloquent cries of outrage laced through the speeches and questions at the 11th annual Talent Buyers Seminar. Here are some of the more memorable ones:

• "I agree it's stupidity to have that (a demand for crab legs) in a rider, but it's stupidity to pay \$55,000 a night for an act."—**Marty Robbins**, Columbia Records artist and new member of the Country Music Hall Of Fame.

• "I've been called George Richey. I've been called 'Hey, manager.' I've been called 'Mr. Wynette.' Sometimes I've been called a son-of-a-bitch. And I've learned to answer to all four."—**George Richey**, Tammy Wynette's husband and manager.

• "By the time the act gets there, you almost hate it."—**Maynard Potter**, general manager of the San Luis Obispo (Calif.) County Midstate Fair, on the hazards of handling a long, drawn-out concert promotion.

• "Thirty dollars worth of coffee and donuts can buy (the good will of) a road crew in five minutes."—**Stan Moress**, president of Scotti Brothers Artist Management.

• "I took (the contract rider) to my attorney, and he said, 'You bought your house easier than this.' They asked for more electricity than there was in Huron, South Dakota."—**Don Romeo**, the Don Romeo Agency, Omaha.

• "I hope you're not looking for glamor this morning."—**Tammy Wynette**, shivering against the air conditioning in a borrowed coat.

• "Too much comes across my desk that is incomplete, inaccurate and useless."—**Ellis Widner**, entertainment editor of the Tulsa Tribune.

• "Don't use radio as just a place to give away tickets."—**Len Ellis**, president and owner of Porter County (Ind.) Broadcasting.

• "No one's wrong; no one's absolutely right."—**Stan Moress**, summing it all up.



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Talent Buyers Seminar Tackles Economic Realities

• Continued from page 59

problems. "I have never missed a show," she said, "unless I wasn't physically able to be there."

A panel of road managers defended the usefulness of riders but

agreed that they should be revised periodically to suit new conditions. John Toomey, road manager for Lacy J. Dalton, complained that production managers at fairs sometimes fail to discuss riders with the

on-site workers who will be dealing with the acts.

The road managers conceded that their single biggest problem was getting an adequate sound system. Unpredictable weather and misunderstandings at the concert site also loomed large among the complaints. One buyer reminded the panel that artists should let the site contact know who has the power to act in his or her behalf, especially when it involves who is delegated to collect the artists' money.

Agreeing that a bad road manager can "kill an artist," Scotti Brothers Artists Management president Stan Moress argued that "weeding out such unprofessional people is something only the buyer can do" by going directly to the artist's manager.

Members of the concert promotion panel singled out the increasing importance of such features as MTV and Video Jukebox in breaking artists. In fact, said promoter Philip Lashinsky, "acts not getting radio airplay may still sell if exposed on tv." Record Bar owner Barrie Bergman concurred: "MTV is breaking acts more effectively than any radio station." He added, though, that "live concerts are the best record promotions we have."

Bergman said that in-store appearances by artists are especially valuable to record store owners, particularly if they can be held before the artist does the concert. "Our preference is to run radio time buys after the concert," he noted, "but we go along with what the labels want."

Ellis Widner, entertainment editor of the Tulsa Tribune, urged promoters to take advantage of the "free" publicity that comes from issuing detailed and well-written news releases and making the artist accessible for feature stories, either by phone or in person.

Jack Nicholson, general manager of the Cumberland County Civic Center, Portland, Maine, said facility managers should get involved as much as possible in working for the success of each concert, rather than just treating it as a rental situation.

Radio promotion has a long way to go toward maximizing its potential effectiveness, according to Len Ellis, owner of Porter County Broadcasting, Valparaiso, Ind. He said it is insulting for promoters to think that radio stations should be happy to give free spots in return for promotional tickets to give away. He suggested that promoters should look for co-op ad money from advertisers

who already have a tie-in with the artist whose concert is being touted.

"Don't buy time too far in advance of the concert," he cautioned, "two weeks ahead is enough." He also urged that the spots not consist of excerpts from the artist's hit records. "You don't have to play Merle Haggard. If the fans don't know who he is already, you're in trouble," he insisted.

Dick Gary, founder of the Gary Group advertising and promotion agency, made the case for doing more imaginative promotions: "It's got to be the old 'Mike Todd lives on' outlook." He counseled promoters to make better use of artist management in securing promotional material to hype concerts. Record companies, he added, are "great promotional partners."

SHOWCASE REVIEW

Solid Performer Lineup At Talent Buyers Meet

NASHVILLE—Attendees of this year's annual CMA Talent Buyers Seminar found no shortage of promising performers when they viewed two full afternoon showcases Saturday and Sunday (9-10) at the Tennessee Performing Arts Center.

The lineup, traditionally organized to give managers, fair buyers, auditorium directors and club owners a chance to see the brightest of country music's new crop, was solid.

John Anderson opened the showcase on Saturday with his

crowd. Linda Moore, Mary Ann Kennedy and Pam Rose were versatile, to say the least—playing guitars, piano, harmonica, and mandolin.

Versatility was Ronnie Prophet's calling card, as well, as evidenced by his spacey guitar reverbs, strobe light dancing and vocal imitations of Louis Armstrong, Eddy Arnold, Kitty Wells and Johnny Cash. Prophet co-hosted with "Hee Haw's" Gordie Tapp, who stitched the crowd with Irish Catholic/hill-billy jokes.

Sunday, the show-stealers were



TALENT TALK—Marty Robbins and Dottie West, center, discuss points raised in the "artists' viewpoint" session of the CMA's Talent Buyer's Seminar. They were joined on the panel by Columbia artist Janie Fricke, left, and moderator Lynn Shults, chief executive of the country division for Capitol/EMI/Liberty.

AT CMA SEMINAR

Europe Called Relatively Untapped Music Market

By EDWARD MORRIS

NASHVILLE—Europe is a relatively untapped market for country music, but it will demand greater sensitivity and more hard work from American developers if it is to reach anywhere near its potential. This is basically the message that emerged from the Country Music Assn.'s European market seminar, held here Tuesday (12).

Speaking on the subject were John Billingham, manager of international recordings for the British Broadcasting Corp.; Rodney Burbeck, editor of Music & Video Week, the major British music trade weekly; promoter Mervyn Conn; Tony Peters, manager of Acuff-Rose Music Ltd.; Ed Benson, director of CMA's European operations office; and Ralph Peer II, president of the Peer-Southern Organization.

Benson said the European music market was double the size of the American one and that its per capita expenditure for recorded music also significantly outstripped the domestic per capita. He said the U.S. average was \$16.45 a year, versus \$20.52 in England and \$48.55 in Sweden. "Europe is not only a large market," he maintained, "but a responsive one."

Without question, the major complaint, from both panelists and the floor, was that American-based record companies are indifferent toward making country product available in Europe. There's a distinct lack of support of country music from record companies, Peters charged, even though, he added, BBC and independent radio stations have "quite a healthy attitude toward country music."

A CMA report reveals that only 30 U.S. country singles were released in the U.K. between January and August of this year. Of these, only Willie Nelson's "Always On My Mind" charted. British charts are based not on airplay but on over-the-counter sales.

Billingham explained that the BBC has four national radio networks: Radio 1, basically a top 40

service during the daytime, on which country records are almost never introduced; Radio 2, which covers the Adult Contemporary spectrum, including country; Radio 3, classical; and Radio 4, talk. A country record has to get enough sales to make the pop charts to be programmed on Radio 1, with its target audience of ages 15 to 30, he added.

Another point American record companies fail to acknowledge, several people charged, is that an act may be hot in America and unknown in Britain—and vice versa. Conn noted, for example, that RCA's Alabama, which had won the CMA entertainer of the year award the night before and whose albums routinely go platinum here, "couldn't fill this room" in England.

Conversely, he said, when an American production company was taping his Wembley festival for rebroadcast on American cable tv, he had to fight to get them to include a segment on Boxcar Willie, one of the most popular country acts in Britain. Pointing to the success abroad of Slim Whitman, Boxcar Willie and George Hamilton IV, Conn gave most of the credit to marketing firms who promoted these artists' records via tv, independent of major label support.

Conn said that when he first became interested in booking Don Williams in Europe, he had to buy his records because Williams' label's office in Britain didn't even know who he was. On another tack, Conn announced that he would no longer countenance "superstar fees" and "outrageous demands" from American country artists he seeks to book into his festivals. He did not specify, however, what names and prices this prohibition would touch.

Several in the audience complained that the panel should have included label executives and that questions were accepted by the panel in written form only. Peer, who moderated the discussion, said that label reps had been scheduled but had later cancelled out.



GREEN AND GREENE—Young MCA artist Kippi Brannon is introduced onstage at the Grand Ole Opry by veteran Opry performer Jack Greene as she makes her debut performance.



BURRITO TALENT—CBS/Curb artists the Burrito Brothers perform from their string of hits at this year's Talent Buyers Seminar in Nashville.

own brand of hard-core country, characterized by such songs as Billy Joe Shaver's "I'm Just An Old Chunk Of Coal." For variety—and humor—he and his heels-planted band delivered "Chicken Truck," with rhythms and vocals highly reminiscent of the work of Robbie Robertson and Levon Helm in the Band. After "Wild And Blue" and a few others, he was off, but the crowd was up for an ovation.

Jim Stafford got a similarly rousing response with his wild mix of instrumentals and novelty songs. A brief blues swagger—on banjo—and fiddle/banjo duels matched his humor between songs, and "I Don't Like Spiders And Snakes" sounded fresh.

Gail Davies displayed high energy on her hits, including "Round The Clock Loving" and "Bucket To The South." A high point was her paired versions, one country and one rock'n'roll, of "Since I Met You."

British singer Tammy Cline, already established on the U.S. fair circuit, proved that good country performances are not limited by English accents. When Razy Bailey took the stage, his "Friends," "Blaze Of Glory" and "Love's Gonna Fall Here Tonight" were recognized and well-received. And Calamity Jane's pistol-packing stage revue thrilled the

B.J. Thomas and Gary Morris. Thomas and his band of 10 years paced through numerous hits, including "Another Somebody Done Somebody Wrong Song" and "Raindrops Keep Falling On My Head." "Amazing Grace" was dedicated to his producer, Pete Drake, who could be seen in the shadows at stageside. Morris interspersed his energetic "Velvet Chains," "Sweet Red Wine" and others with interesting anecdotes, combining it all for a crowd-pleasing performance.

A tasteful blend of Texas country and contemporary ballads marked George Strait's show. Stage activity livened the shows by the Burrito Brothers, Stella Parton and Dave Rowland & Sugar. Each act was deft at using movement or appearance to accent the music. Sami Jo Cole included a sing-along round of gospel classics in her set.

Lee Greenwood's smart mix of ballads and hard-hitting numbers won over the audience, which raved about his expertise on the banjo and sax (Greenwood plays two saxophones at once).

Co-hosts Brenda Lee and Danny Davis rounded out the afternoon with great humor, and Lee replaced MC talk with cut-loose a cappella singing of "Jambalaya" and others. **CARTER MOODY**

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Billboard® Hot Country Singles

Survey For Week Ending 10/23/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, License: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, License: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, License: Label & Number (Dist. Label)		
★	2	12	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286	★	35	40	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (M. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	★	68	69	IT'S BEEN ONE OF THOSE DAYS —Bobby Smith (B. Montgomery) C. Lester, T. Dubois, M. Seals; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Liberty 1480		
★	3	11	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	★	36	43	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	★	69	75	RIGHT BACK LOVING YOU AGAIN —Chantilly (L. Morton, S. Bledsoe) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; F & L 519		
★	4	9	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredited/Raindance, BMI; RCA 13294	★	37	42	THAT'S WHAT I GET FOR THINKING —The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Welk Music Group), BMI; Mercury 76178 (Polygram)	★	70	79	YOUR PICTURE STILL LOVES ME (And I Still Love You) —Billy Swan (L. Rogers) J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226		
★	5	10	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Lensing/Harwahl/Sweet Glenn, BMI; MCA 52097	★	38	44	THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE DIXIE —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	★	NEW ENTRY	→	GOING WHERE THE LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315		
★	6	9	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	★	39	29	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	★	72	76	IN THE JAILHOUSE NOW —Willie Nelson & Webb Pierce (W. Nelson, C. Moman, W. Pierce) J. Rodgers; APRS, BMI; Columbia 03231		
★	7	12	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	★	40	27	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	★	73	87	BACKSLIDIN' —Joe Stampley (R. Baker) P. Craft, S. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290		
★	11	8	WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	★	41	47	TIE YOUR DREAM TO MINE —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	★	74	83	I'M LOOKING OVER THE RAINBOW —Sonny James (S. James, K. Stills) V. True, S. James; Marson, BMI; Dimension 1036		
★	15	6	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	★	42	46	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	★	75	82	TAKE ME TONIGHT —Darlene Austin (B. Strange) D. Singleton; Black Sheep, BMI; Myrtle 1003 (NSD)		
★	10	12	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	★	43	53	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	★	76	NEW ENTRY	→	GREEN EYES —Tom Carline (G. Kennedy) T. Carline; Opa-Locka, ASCAP; Door Knob 82-187	
★	14	10	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	★	44	30	DON'T IT BREAK YOUR HEART —Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Welk Music Group), ASCAP; RCA 13308	★	77	84	CRY —Tanya Tucker (D. Malloy) G. Murphy, F. Musker; Blackwood, BMI; Arista 0677		
★	12	1	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	★	45	54	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Damphier, R. Carnes; Coal Miners/Elektra-Asylum, BMI; Mercury 76180 (Polygram)	★	78	85	I'M GONNA LOVE YOU RIGHT OUT OF THE WORLD —Tom Grant (D. Burgess) O. Burgess, D. Pfrimmer; Elektra/Asylum, BMI; Elektra 769961		
★	19	6	WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	★	46	49	ARE WE IN LOVE (OR AM I) —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quilan, D. Pfrimmer; Collins Court, ASCAP; Townhouse-1061 (Capitol)	★	79	NEW ENTRY	→	WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhison, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	
★	18	9	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	★	47	56	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	★	80	86	WE HAD IT ALL ONE TIME —The Charlie Daniels Band (J. Boylan) C. Daniels; Hat Band, BMI; Epic 34-03251		
★	23	8	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111	★	48	62	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	★	81	81	THE DEVIL INSIDE —Wyley McPherson (J. Taylor) L. Bastian; Blue Lake, BMI; I.E. 009 (NSD)		
★	16	16	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064	★	49	63	MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	★	82	NEW ENTRY	→	A CHILD OF THE FIFTIES —The Staller Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	
★	17	20	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	★	50	59	CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphy; Mystery Music, BMI; Full Moon/Asylum 7-69945	★	83	NEW ENTRY	→	634-5789 —Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347	
★	18	9	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	★	51	64	THE BIRD —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam, Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355	★	84	NEW ENTRY	→	TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	
★	19	21	MAKIN' LOVE FROM MEMORY —Loretta Lynn (D. Bradley) Milda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	★	52	55	MEMORY MACHINE —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Conlenton, SESAC; Memory Machine 1015	★	85	NEW ENTRY	→	I JUST CAN'T TURN TEMPTATION DOWN —Skip and Linda (P. Baugh, L. McBride) D. Cusic; Blackwood, BMI; MDJ 68179	
★	20	10	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	★	53	34	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) O. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	★	86	89	TAKIN' IT BACK TO THE HILLS —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Lifesong 45118		
★	24	10	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.L. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	★	54	72	A LOVE SONG —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	★	87	90	LOVE WHEEL —Calamity Jane (B. Sherrill) P. Rose, M.A. Kennedy; P. Bunch; Love Wheel, BMI; Columbia 03229		
★	26	7	STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	★	55	52	I'D DO IT ALL AGAIN —Jerry Lee Lewis (E. Kilroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962	★	88	NEW ENTRY	→	ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	
★	28	7	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	★	56	41	SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	★	89	NEW ENTRY	→	DARLENE —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor, BMI; Team 1002	
★	31	6	IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	★	57	36	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	★	90	NEW ENTRY	→	HONKY TONK MAGIC —Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123	
★	25	9	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson, Willie Nelson Music, BMI; Epic 140-3072	★	58	61	THE BEER DRINKIN' SONG —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)	★	91	78	22	I'M GONNA HIRE A WINO TO DECORATE OUR HOME —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Pesa/Wallet, BMI; Viva 50063 (Warner Bros.)	
★	26	13	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	★	59	74	(Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	★	92	58	11	I WISH I HAD A JOB TO SHOVE —Rodney Lay (J.B. Barnhill) R. Rogers, B.R. Reynolds; Sister John/Antebellum, BMI; Churchill 94005 (MCA)	
★	27	13	HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	★	60	NEW ENTRY	→	(SITTIN' ON) THE DOCK OF THE BAY —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	★	93	51	16	LOVE WILL TURN YOU AROUND —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/ Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471
★	33	7	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	★	61	71	SOMETIMES YOU JUST CAN'T WIN —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948	★	94	50	10	SOUTHERN FRIED —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	
★	32	8	IT'S LIKE FALLING IN LOVE (OVER AND OVER) —The Osmond Brothers (R. Hall) R. Murrach, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	★	62	70	CONFIDENTIAL —Con Hunley (S. Dorff) D. Morgan; Senior, ASCAP; Warner Bros. 729902	★	95	73	17	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	
★	30	25	I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell; Hall-Clement (Welk), BMI; Warner/Viva 7-29980	★	63	67	NO ROOM TO CRY —Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154	★	96	57	8	MADE IN THE U.S.A. —The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926	
★	35	7	SHE CAN'T GET MY LOVE OFF THE BED —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	★	64	66	MAXIMUM SECURITY (TO MINIMUM WAGE) —Don King (T. West) D. King, D. Woodward; King's X, ASCAP; Epic 34-03155	★	97	65	6	YOU TO COME HOME TO —Dean Dillon (E. Kilroy) C. Phillips; Char-Nela, ASCAP; RCA 13295	
★	39	5	REDNECK GIRL —Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	★	65	48	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barwood, BMI; Epic 14-02975	★	98	NEW ENTRY	→	YES MA'AM, HE FOUND ME IN A HONKY TONK —Dixie Harrison (E. Blakely, E. Kilroy) G. Barber; Acuff-Rose, BMI; Air International 10078	
★	37	6	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	★	66	60	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	★	99	68	7	THE TROUBLE WITH HEARTS —Roy Head (E. Kilroy) Lathan, J. Davis, L. Kingston; Window, BMI/Petewood, ASCAP; NSD 146	
★	38	5	STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Silis; Red River, BMI; Elektra 7-69963	★	67	45	(I'M NOT) A CANDLE IN THE WIND —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	★	100	80	3	DID WE HAVE TO GO THIS FAR (To Say Goodbye) —Donna Fargo (J. Bradley) D. Frazier, A.L. Owens; Rightsong/Acuff-Rose, BMI; RCA 13329	

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Give the gift of music.

OCTOBER is COUNTRY MUSIC MONTH

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Pure Country
On Viva
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Turn The Pencil Over
Entertainment That
Respects Tradition

Watch Porter Perform The Single
Onscreen In
ANew Clint Eastwood Film,
"Honkytonk Man." It's
Great Country Music On An Original
Sound Track Album.
Only On Warner/Viva Records And
Cassettes, Hear The
New Single From One Of Country
Music's Legends.
Every Time You Listen, You'll Agree
That Porter
Remains One Of Country's Most
Powerful Performers.

Porter Wagoner Is Now Exclusively
Affiliated With Viva Records. *Welcome!!*



**"Turn The
Pencil Over"⁷⁻²⁹⁸⁷⁵,
the new Porter
Wagoner single.**

From the *Honkytonk Man*
Original Sound Track 1-23739,
shipping October 27.



Produced by Snuff Garrett. Available on Warner/Viva Records and Cassettes. ©1982 Warner Bros.

Ray Wins Two From SESAC

• Continued from page 55

Nashville Songwriters Assn., with its "Ambassador Of Country Music" award for her tireless work on behalf of the Nashville songwriting community.

Gail Davies' Warner Bros. LP, "Giving Herself Away," was named SESAC's country album of the year, while Elektra artist K.T. Oslin won a salute as most promising country music writer. In the category of longevity, awards went to RCA's "My Home's In Alabama" and MCA's "Strait Country."

A SESAC album special achievement trophy was given to Crusty Lane's "Amazing Grace" on Liberty Records, with writers Dallas Holm and Phil Johnson. "I Ain't Honky Tonkin' No More" won international awards for artist Joe Sun, writers Frank Dycus and Joe Sun, and publishers Golden Opportunity Music and Fruit Jar Music.

Walter Woodward, writer, and Perfect Pitch, Inc., publisher, earned SESAC's 1982 specialized music award, while special awards were given to MCA's "Making Love From Memory," artist Loretta Lynn, and RCA's "Love's Gonna Fall Here Tonight," artist Razy Bailey.

SESAC writer/artists Jerry Gillespie and Kendal Franceschi entertained the crowd, performing some of their award-winning compositions during the evening festivities. Slated to be on hand for this year's awards were Alice H. Prager, chairman; vice presidents Jim Black, Vincent Candilora and Charles Scully; and Nashville office coordinators Betty Swink and Sherrie Durrett.

KIP KIRBY

More 'Classics' From CMH

LOS ANGELES—CMH Records is releasing three additional two-pocket sets in the label's "Country Classic" series, priced at \$11.98 each.

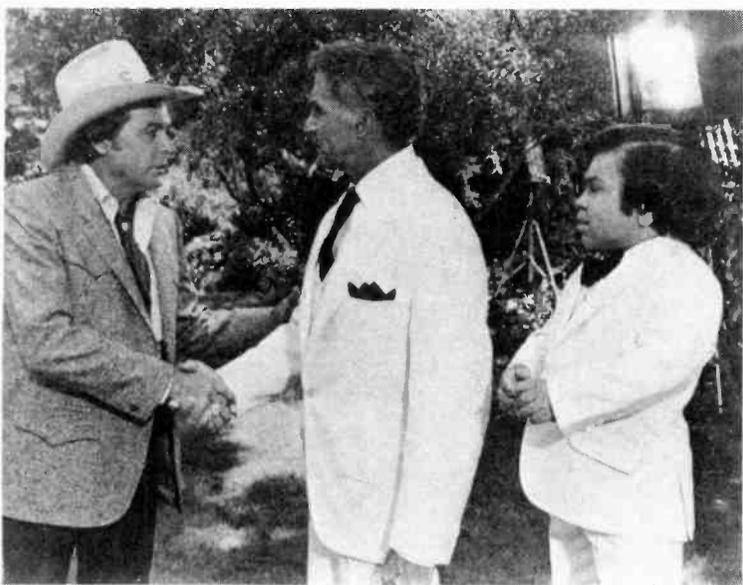
These are not reissues but newly-recorded material. Included in the packages are the Stonemans, Merle Travis, Joe Maphis and Mac Wiseman, among others.

CMA LOSES IN A WALK

NASHVILLE—If the Country Music Assn. decides to come up with a new award, a suggestion might be the Shattered Expectations Award.

The first Shattered Expectations Award should be presented to the CMA itself for its "Promenade Of The Stars," a high-class way of telling the CMA members attending the awards telecast at the Grand Ole Opry House that they would have to walk the half-mile between the Opry House and the Opryland Hotel for the post-awards party. The CMA publicity had the walkers expecting the best: a red carpeted walkway, strolling musicians to entertain, and periodic stops for champagne along the way. The results? The carpet was green, the musicians must have been bands of angels because they were nowhere to be seen (or heard), and there was nary a drop of champagne to wet the whistles of the weary foot-travelers.

Hopefully, this is the last Shattered Expectations Award to be presented.



GILLEY'S FANTASY—Epic artist Mickey Gilley, left, meets Ricardo Montalban during a taping of ABC's "Fantasy Island." Gilley is appearing on a segment of the show titled "Everbody Goes To Gilley's."

Chart Fax

Ronnie Milsap Continues His Long Winning Streak

By SHARON ALLEN

Since 1980, Ronnie Milsap has logged a non-stop streak of No. 1 hits. Every single the RCA artist has released has managed to top Billboard's Hot Country Singles chart. With "He Got You" now at No. 1, Milsap continues to ice the cake. His eight previous chart toppers are: "Any Day Now," "I Wouldn't Have Missed It For The World," "(There's) No Getting Over Me," "Am I Losing You," "Smoky Mountain Rain," "Cowboys And Clowns/Misery Loves Company," "My Heart/Silent Night (After The Fight)" and "Why Don't You Spend The Night."

★ ★ ★

With another Country Music Assn. awards ceremony under our belt, Chart Fax takes a look at the chart action of some of the CMA award winners during this year's eligibility period of July 1, 1981—June 30, 1982.

Alabama (entertainer of the year/vocal group of the year/instrumental group of the year): Singles—"Love In The First Degree" (No. 1) and "Mountain Music" (No. 1). A third song, "Take Me Down," reached superstarred 11 by June 30, 1982, and later hit No. 1. LPs—"Mountain Music" charted March

20, 1982, reached No. 1 and maintained that position for seven weeks before June 30.

"Always On My Mind" by Willie Nelson (single of the year/album of the year/song of the year); the single, written by J. Christopher, W. Thompson and M. James, held the No. 1 position on Billboard's Hot Country Singles chart for two weeks (May 8 and 15). The LP first charted in March at superstarred 24, attained No. 1 status by May 22 and held that position for five weeks before June 30.

Ricky Skaggs (male vocalist of the year/Horizon award): Singles—"You May See Me Walkin'" (top 10), "Crying My Heart Out Over You" (No. 1) and "I Don't Care" (reached superstarred 17 by June 30; reached No. 1 on July 31). LPs—"Waitin' For The Sun To Shine" charted July 4, 1981, and was sitting at number four by June 30, 1982.

Janie Fricke (female vocalist of the year): Singles—"I'll Need Someone To Hold Me (When I Cry)" (number four); "Do Me With Love" (number four); "Don't Worry 'Bout Me Baby" (went to superstarred 9 prior to June 30; went on to No. 1 on July 10).

David Frizzell and Shelly West (vocal duo of the year): Singles—"Husbands And Wives" (peaked at number 16); "Another Honky-Tonk Night On Broadway" (topped out at number eight). LPs—"David Frizzell And Shelly West" charted Feb. 13, 1982, and had reached 25 by June 30, 1982.

★ ★ ★

Prime mover for the week is Kenny Rogers' "A Love Song," which jumped 18 places to superstarred 54 after two weeks of chart action.

Prime new-on for the week, "(Sittin' On) The Dock Of The Bay" by Waylon & Willie, is a remake of Otis Redding's 1968 r&b chart topper. It was penned by Steve Cropper, as was "634-5789," which hit No. 1 on the r&b chart for Wilson Pickett in 1966, and which bows this week at starred 83 for Marlow Tackett.

Prime movers on the LP chart are "Highways Are Heartaches" by Ricky Skaggs and "Greatest Hits" by Dolly Parton.

Coe Push Hits Bikers

NASHVILLE—CBS Records Nashville is utilizing a special mail-order campaign through its Terre Haute fulfillment center to push its new David Allan Coe album, "D.A.C." The campaign will gauge Coe's audience among bikers by advertising the album along with four other Lee LPs, in the November issue of Easyrider.

Easyrider is a national biking enthusiasts' publication with an estimated circulation of half a million. The five Coe albums covered in the promotion—"Rough Rider," "Tennessee Whiskey," "Invictus (Means Unconquered)," "Rides Again," and "D.A.C."—are available through the CBS fulfillment center in LP, 8-track and cassette configurations.

Billboard® Hot Country LPs™

Survey For Week Ending 10/23/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	31	1	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951	37	39	7	COME BACK TO ME Marty Robbins, Columbia FC 37995
2	19	2	JUST SYLVIA Sylvia, RCA AHL-1-4263	38	37	25	BUSTED John Conlee, MCA 5310
3	32	3	MOUNTAIN MUSIC Alabama, RCA AHL 4229	39	34	14	TOO GOOD TO HURRY Charly McClain, Epic FE 38064
4	5	4	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203	40	36	19	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009
5	4	51	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	41	40	13	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram)
6	7	50	BIG CITY Merle Haggard, Epic FE 37593	42	41	37	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643
7	5	9	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112	43	52	4	FAMILY TRADITION Hank Williams, Jr., Elektra/Curb 6E-194
8	14	8	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688	44	54	4	WHISKEY BENT AND HELL BOUND Hank Williams, Jr., Elektra/Curb 6E-237
9	8	14	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570	45	43	29	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)
10	11	17	QUIET LIES Juice Newton, Capitol ST-12210	46	55	3	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
11	12	21	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083	47	50	103	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb 60193
12	13	4	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty L0-51124	48	45	106	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150
13	9	14	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120	49	48	106	GREATEST HITS ▲ Ronnie Milsap, RCA AAL 1-3772
14	14	9	HIGH NOTES Hank Williams, Jr., Elektra/Curb EI-60100 (Elektra)	50	50	108	I AM WHAT I AM ● George Jones, Epic JE 35586
15	16	27	INSIDE Ronnie Milsap, RCA AHL-4311	51	51	233	STARDUST ▲ Willie Nelson, Columbia JC 35305
16	10	18	FEELS SO RIGHT ▲ Alabama, RCA AHL 1-3930	52	46	24	AMAZING GRACE Cristy Lane, Liberty 51117
17	15	84	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542	53	49	74	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
18	42	2	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram)	54	58	2	ONE NIGHT STAND Hank Williams, Jr., Elektra/Curb 5E-538
19	20	57	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348	55	44	56	STRAIT COUNTRY George Strait, MCA 5248
20	18	14	CONWAY'S #1 CLASSICS, VOL. 1 Conway Twitty, Elektra EI-60115	56	60	3	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E-536
21	24	5	DREAM MAKER Conway Twitty, Elektra 60182	57	59	108	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
22	23	6	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1	58	62	4	THE OSMOND BROTHERS The Osmond Brothers, Elektra/Curb 6E-237
23	25	4	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315	59	47	33	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247
24	21	8	JUST HOOKED ON COUNTRY Atlanta Raps Orchestra—Albert Coleman Conducting, Epic FE 38154	60	63	3	TOM JONES COUNTRY Tom Jones, Mercury SRM-1-4062
25	19	23	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535	61	56	15	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark, Churchill CR-9421
26	29	4	INSIDE OUT Lee Greenwood, MCA 5305	62	65	2	HE SET MY LIFE TO MUSIC Barbara Mandrell, MCA 5330
27	26	60	16TH AVENUE Lacy J. Dalton, Columbia FC 37975	63	NEW ENTRY	NEW ENTRY	IT AIN'T EASY Janie Fricke, Columbia FC 38214
28	27	25	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	64	NEW ENTRY	NEW ENTRY	W W II Waylon Jennings & Willie Nelson, RCA, AHL-1-4455
29	32	13	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	65	NEW ENTRY	NEW ENTRY	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135
30	28	105	THE HOTTEST NIGHT OF THE YEAR Anne Murray, Capitol-ST-12225	66	53	72	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209
31	30	124	STRAIT FROM THE HEART UNLIMITED George Strait, MCA 5320	67	61	35	BOBBIE SUE ● Oak Ridge Boys, MCA-5294
32	31	5	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	68	72	90	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
33	22	15	NUMBER ONES Conway Twitty, MCA 5318	69	66	83	JUICE ▲ Juice Newton, Capitol ST 12136
34	35	14		70	57	22	IN BLACK & WHITE Barbara Mandrell, MCA 5295
35	33	37		71	68	47	STILL THE SAME OLE ME George Jones, Epic FE 37106
36	38	22		72	67	26	LISTEN TO THE RADIO Don Williams, MC 5306
				73	70	5	THE BEST OF WILLIE Willie Nelson, RCA-AHL-1-4420
				74	64	11	THIS DREAM'S ON ME Gene Watson, MCA-5302
				75	74	182	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378

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MORE & MORE

"Big City" has proven that America can't get enough of **Merle Haggard**. The singles **"My Favorite Memory"** and **"Big City"** both went to #1. And **"Are The Good Times Really Over"** is already a classic (Many radio stations are still playing it like a new release). The red hot **Merle Haggard and George Jones** album has just produced its first #1 single, **"Yesterday's Wine"**.

MERLE

And now Merle is going to have everyone **"Going Where The Lonely Go"**. His brand new album is filled with the kind of emotion-soaked performances that has **"Big City"** heading for gold.

MERLE HAGGARD,
GOING WHERE THE LONELY GO (FE 38092).
Produced by Merle Haggard, Lewis Talley and Ray Baker.
NEW, ON **Epic** RECORDS AND CASSETTES.

**MERLE
HAGGARD**
**GOING
WHERE
THE
LONELY
GO**



The Rhythm & The Blues

Granville White Does His Own Thing

By NELSON GEORGE

In 1946, Granville White was like a lot of ex-soldiers looking for a job and some kind of career direction. "A friend of mine from the Navy had been working at a Columbia warehouse and suggested I come down and work there until I figured out what I wanted to do," White recalls.

Thirty-six years later, White is recognized by many in the industry as an institution. After serving CBS Records as a promotion man in Chicago for most of those years, White left the company recently to pursue a number of activities in his beloved Chicago.



There is Granville White Associates, an independent promotion and artist management company. White is also, not surprisingly, working with his son, Maurice Glenn White, and his CBS-distributed Chycago International label. And White and longtime Chicago friend Carl Davis have formed Family Record Distribution, one of the rare black concerns of this type in the country.

"I feel that this is a good time for an independent person to pursue his craft," says White. "I am saddened by the condition of CBS and the industry in general but I'm an optimistic person, so I feel that all is not lost. With the right management and direction, I feel that things will work out. This business has sustained me for 36 years. If I felt it didn't have a future, I wouldn't stay."

"Besides, working with my son is a real pleasure. It is one of those unspoken wishes that everybody has, that they'll be able to go into business with their child. Adding to this pleasure is working with Carl Davis again, who for many years ran the Okeh label for Columbia. We in the record business from Chicago have a close-knit family. That's way I've al-

ways worked here, even when I was doing national field promotion for CBS."

★ ★ ★

Melvin Van Peebles' "Sweet Sweetback's Baadasssss Song" was the spark for the short-lived, controversial cycle of "blaxploitation" films. In the wake of its unexpected commercial success, "Superfly," "Shaft" and a slew of other films aimed at the black market were quickly made and released. By 1973, the genre had died, due to pressure from black community groups and a sameness in plot and characterization. A shame, since for blacks in the film industry and the music industry, they provided unprecedented (and unrepeated) job opportunities. Isaac Hayes' "Shaft" soundtrack won an Oscar. Curtis

Protest Staged At Radio City

NEW YORK—A group of about 25 picketed across the street from Radio City Music Hall in New York prior to the Oct. 9 concert by Deniece Williams and Jeffrey Osborne, protesting what they said was insufficient black participation in black concerts held at the venerable entertainment venue.

Jessie Bosman, president of Son Song concert productions, organized the pickets "to protest the ability of a Radio City to obtain dates in New York City where black promoters have been locked out." Since the spring, Radio City has promoted concerts by Ashford & Simpson, the Temptations and Grover Washington Jr., among others.

Bosman, who is based in New York, says, "I've been able to get dates on certain acts for down south, but when it comes to shows in the biggest market, right in my backyard, I and other black promoters have been shut out."

Mayfield's "Superfly" was arguably his finest work. James Brown, Willie Hutch and Taj Mahal were just a few of the others to find work in a film industry that had previously been reluctant to give blacks soundtrack work.

These memories are inspired by the news that Van Peebles' film is released on videocassette by Sun Video of New York. Few remember that this 97-minute work, rated X ("by an all-white jury" according to the ad copy), had a soundtrack of early Earth, Wind & Fire material dating back to their time with Warner Bros. Records. As a cinematic and musical event, the videocassette of "Sweetback" is of historic import.

★ ★ ★

Short Stuff: Harry Ray has left Ray, Goodman & Brown and signed with Sugar Hill Records. A single, "Sweet Baby," has just been released. Ray, Goodman & Brown originally recorded as the Moments for Sugar Hill owners Joe and Sylvia Robinson back in the days of (now defunct) All Platinum Records. Ray and company were, in fact, engaged in a lengthy legal battle with All Platinum before singing with PolyGram. Goodman and Brown remain a team, though their status at PolyGram is uncertain. . . . The third annual Atlanta International Top Star awards are being held at the Georgia World Congress Center on Nov. 14. These awards honoring the area's black entertainers were initiated by Helen Greer of the Greer Booking Agency. Area residents vote for top male vocalist, female vocalist, radio personality, and 12 other categories. In addition, members of a special committee select promotion man of the year, producer of the year and other industry-related awards. Past winners have included Peabo Bryson, Hamilton Bohannon, Isaac Hayes, Jean Carn, Brick and the SOS Band. For more information, contact Willie Hunter at (404) 758-2474.



TOPS TALK—KGFJ general manager Hal Jackson, second from left, enjoys the company of the Four Tops (from left to right)—Duke Fakir, Lawrence Payton and George Moore—as the group visits the station to promote their new Casablanca/PolyGram album "One More Mountain."

Joe Jackson Productions Keeps It In The Family

NEW YORK—"What I'm trying to do is to keep the clan working together for the benefit of everyone," says Joe Jackson of his Joe Jackson Productions. "All the boys are branching out and doing different things, but we'll continue to come together to work as a family."

Jackson wants to make it clear that outside efforts by his sons, such as Michael writing and producing Diana Ross' "Muscles" and Marlon's soon-to-be released production of Betty Wright, doesn't indicate any fragmentation of his highly successful musical clan.

"You never hear anyone from the

family say that Michael is leaving the group or that the Jacksons are breaking up, only outsiders," says Jackson. "We're a family. Where is Michael going to go? Michael, as well as all the boys, will be contributing to the careers of Janet and LaToya." Janet has just released her debut album on A&M; LaToya released two albums via PolyGram and is now shopping for a deal.

The Jacksons will begin recording their next Epic album in January. "The recording should go quickly," says Jackson. "All the songs have been written. We have demos of everything. All they have to do is go in and cut the tracks."

Jackson is already entertaining offers for a spring/summer Jacksons tour, which he anticipates will include Jermaine, Janet and LaToya. The elder Jackson hopes "we will be able to tour the Middle East and Africa this time. We were in Africa once a few years ago, but that was just one country. This time we'd like to do something more extensive."

Though often approached by cable tv companies to do specials, Jackson is in no rush. "We could do those anytime," he says. "We'll wait a little while, until we get a project we think is right."

White Seeks \$\$ From 20th

LOS ANGELES—Twentieth Century-Fox Records is accused of bilking producer/songwriter/performer Barry White in a Superior Court complaint here, which seeks \$11 million in cumulative damages.

White alleges that the label was guilty of shorting him on both artist and songwriter royalties in a number of instances. The label failed to limit free goods contractually as provided

(Continued on page 68)

African Music Is Getting Noticed By Western Labels

By RON ANDREWS

NAIROBI—Western interest in the music of Africa is growing, and record companies, hitherto deterred by the continent's poor production facilities, are showing new determination to exploit the wealth of musical talent available.

For many years, the most progressive European country in terms of

African music acceptance has been France. In the '60s and '70s many independent labels sprang up to promote repertoire both in France and throughout the West African territories, which retain an economic dependence on their former colonizer.

Sales within Africa of one country's product to another have always been strong, though. For a time in the late '50s and early '60s, when political divisions were less profound, South African music held sway. In the era following that, Zairean bands, promoted by Belgian and French companies, were the most popular acts from Central and West Africa to Rhodesia (now Zimbabwe).

South African styles were picked up by Kenya; Zairean music acquired an apparent Caribbean influence alongside elements of West African high life; and the whole merged into a style that came out of Kenya called benga, which followed the Zairean success and became the standard dance rhythm throughout Africa.

One of the continent's best-selling albums, in fact, was Prince Nico's "Sweet Mother," which combined Pidgin English lyrics with Benga backing and is said to have sold millions of copies, though no exact sales

figures were ever established. West Africa, where Prince Nico emerged, has always received the most attention from Britain and the U.S., possibly because business there offered greater volumes and profits than the meager markets of East and Central Africa.

Although there have been occasional U.K. releases of authentic African material, it is only in the last 18 months that projects on Virgin, Island and other labels have focused attention on the wider commercial possibilities of African rhythms.

Island recently released a sampler album of tracks from various parts of West Africa, including repertoire from the Nigerian star Sonny Ade, who was subsequently featured on a solo album. Both companies have concentrated on achieving better production standards, and both have a firm commitment to maintain and extend their contacts with African artists, whom they ultimately aim to establish as major artists in the international marketplace.

Virgin, which has explored South African music and the traditional sounds of West Africa, sent producer Norman Mighell to East Africa, where he recorded Tanzania's Orchestra Makassy in conjunction with local Kenyan company AIT

Records. The recordings were kept as close as possible to local versions, and focused attention on a more lyrical and gentle style than that of any other area of black Africa. Since the album was released in Britain and parts of Europe, Virgin has gone ahead with a second project involving the Zairean band Orchestra Super Mazembe, resident in Kenya and one of East Africa's biggest-selling acts.

Major companies, however, have not gone so far to develop product from their African subsidiaries. Neither CBS nor WEA has yet responded to the challenge of the smaller operations by releasing African repertoire in world markets, though such projects are now available. EMI, which has had a long association with African music, is also well placed to capitalize on the upsurge of interest, although Sonny Okusun, one of the company's top African artists, has the disadvantage of being essentially a reggae artist and therefore not as "authentic" as other acts in the company's roster.

The drawback of poor sound quality has really only been overcome in South Africa, Nigeria and, to some extent, Upper Volta, Kenya and Zimbabwe. Technically, the studios are capable of passable quality,

but the engineering and production expertise is lacking. Significantly, South African music, with the advantages of good recording facilities, has made the most progress towards overseas acceptance in that companies such as A&M are now actively engaged in signing acts and promoting the repertoire outside Africa itself.

Africa has long attracted Western musicians seeking inspiration, including Paul McCartney, whose "Band On The Run" rhythm tracks were recorded in Lagos, Nigeria, and Mick Fleetwood, who flew to Ghana for his "Visitor" project.

U.K. charts have recently reflected a more adventurous approach to the incorporation of African elements, and the commitment of acts such as Peter Gabriel, the Ivory Coasters, OK Jive and Orchestra Jazira has led fans to African sources. What deters artists and companies is the combination of inadequate studios, red tape and corruption that plagues all such ventures, and it remains to be seen whether European and American sales will be enough to justify the current U.K. interest and infect other Western record companies with the same enthusiasm.

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Gospel

Publishing Continues To Thrive Standards' Durability, Church Use Among Reasons

By EDWARD MORRIS

NASHVILLE—Gospel music publishing has always been less tied to record sales than publishing in many other areas of contemporary music. Consequently, regardless of the status of the gospel record industry in recent years, the gospel publishing industry has continued to thrive.

There are several reasons. Gospel music standards have especially long lives and are likely to cross regularly into secular record usage. Gospel is being used with increasing frequency on radio and on network and syndicated television, a factor which makes it the beneficiary of substantial performance rights income. Churches are mammoth consumers of print music—in every format from hymnals to current wedding music. And new seasonally related religious music appears each Christmas and Easter.

Says Ron Griffin, general manager of Paragon/Benson Publishing, "A major part of the Benson income is from print publishing. If a record album sells 30,000 or 50,000 copies, that's good for us; but a lot of our books sell more than 100,000 each. Unlike in pop music, our customers don't buy music to sing along with the record. Ours buy it to create their own music. Churches are our biggest customers."

Word, which has eight publishing companies under its corporate umbrella, acknowledges that publishing is a major source of its income, although it declines to release a percentage.

A trend-setter in using gospel music solely for its revenue producing potential is Meadowgreen Music, a subdivision of Tree International. In little more than a year, Meadowgreen has put together a stable of young, eclectic writers and pushed their songs with enough vigor to gain more than 100 cuts. Moreover, Meadowgreen is building a catalog of "positive" songs that are as adaptable to pop and country repertoires as they are to gospel. The best example of this is Gary Chapman's "Finally," which became a No. 1 country hit last year for T.G. Shepard.

Paragon and Meadowgreen, as well as the principally secular Tom Collins Music Corp., all have cuts on Barbara Mandrell's current debut gospel album, "He Set My Life To Music."

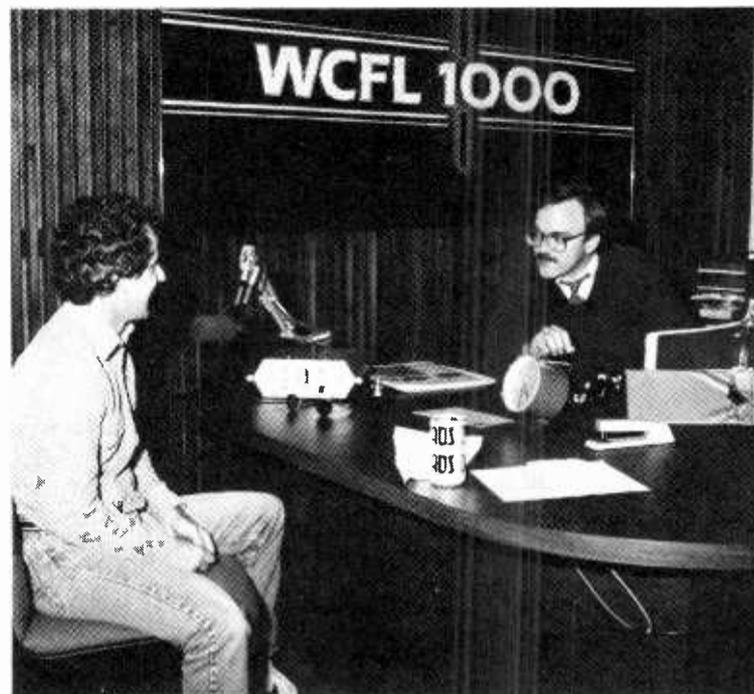
"There's no doubt that gospel music is a lot more important now than it was in the 1950s or 1960s," says Bernard Korman, general counsel for ASCAP. That importance is being reflected in ASCAP's move to readjust its payments on gospel performances to its publisher and writer

affiliates.

When gospel music was a scarce commodity the performance of which was seldom monitored accurately or at all, religious publishers persuaded ASCAP to credit them with three performances for each one monitored. The practice was mutually satisfactory until gospel music became more popular during the past few years. Now ASCAP is rolling back the multiple credits until they are on par with those for the other forms of music.

The move has alarmed the Church Music Publishers Assn. to the point that it is doing a study "to verify if gospel music is getting fair representation at ASCAP," according to CMPA president Steve Lorenz. The study is expected to conclude in December or January, adds Lorenz, at which time "we'll take a stand on the reasonableness of ASCAP's schedule."

Joe Moscheo of BMI's Nashville office says that gospel copyrights are unquestionably valuable, but adds, "It takes longer for a song to become (commercially valuable) in the gospel field. It's more of a gradual thing." Another peculiarity of gospel publishing at present, Moscheo says, is that "we don't have the real superstar gospel writers" who can produce both superior music and "the true gospel message."



GIANT PUSH—David & the Giants' drummer Keith Thibodeaux, left, is interviewed live by Dean Richards, p.d. for WCFL in Chicago, during his drive time shift. The interview was part of Priority Records' September marketing push for the group in Chicago.

FOR FOURTH QUARTER

Word Launching New Projects

• Continued from page 4

ence at stores' bargain tables; "Why Not A Song For Their Heart?" fits next to books by Christian recording artists; and "If You Haven't Found The Right Words..." spotlights the cassettes in stores' existing gift sections.

Eight of the titles are by top Word acts Amy Grant, B.J. Thomas, the Bill Gaither Trio, Joni Eareckson, and the Imperials. Two new collec-

Grant & Chapman On Tour Of U.S.

NASHVILLE—Amy Grant and Gary Chapman, finished with their six-week European tour, are now performing concerts in 31 U.S. cities.

The six-week domestic tour, to conclude Nov. 20, presents Grant and a six-member band, plus sets pairing the singer with husband Chapman.

tions form the "Seasons Of The Heart" series, themed to Christian lullabies and solace lyrics, with more "Season" concept projects to be added next year if this quarter's gift cassettes are successful.

Word's "Giftable" poster is 24 by 36 inches, showing four-color album miniatures arranged in a Christmas tree shape. A 12- by 2-foot banner reads "Thousands Of Gifts Under \$10." There are enough posters and banners for close to 1,000 top Christian bookstores, Dean says, and Word is offering its co-op advertising fund to many accounts for placing print and radio ads this quarter. Stores' shares of the fund are percentage-based on last year's Word product sales.

Another cassette project will be a double tape of Amy Grant's two live albums, specially priced.

Three new distribution pacts have been inked with Birthright Records, Reunion Records and StarSong Records, the first distribution deals for Word in some time (Billboard, Sept. 25). The company's distributing arm had been retracting in recent years until this development.

With news that print sales are 35% over last year's figures, Jim Gibson, director of music marketing, announced at the company's Dallas sales conference in September that more Word print products will appear this quarter. Due this fall are personality songbooks on the Imperials' "Stand By The Power," a Leon Patillo anthology, a Dion book and the Rex Nelon Singers' songbook. For kids, a Maranatha Music "Kids' Praise Easy Piano Book" is planned, plus the "Kids' Praise III Choirbook." Five new anthems and a new orchestral series are also set, plus an Easter musical, "The Master's Love For You."

Word's ValuAlbum midline series, announced at the Christian

Booksellers Assn. convention in August, is now confirmed with fourth quarter releases scheduled for Kenny Marks, John Fischer, Andrew Culverwell and Morris Chapman. The permanent \$6.98 series features a new album per month by a new act or established artist. On LPs, an extra 10-cut disk sampling the established Word artists roster is slipped into the sleeve.

The company's efforts in the children's record market continues in the fourth quarter with more of the Kids' Praise series and Psalty's Christmas Calamity, plus "Peter And The Magic Seeds," "Humpty," the Agape Force's "Gingerbrook Fare" and "Christian Mother Goose" LP.

The sales conference normally takes place in December, but Johnson says the quick staff gathering reflects "that the momentum has shifted drastically. The CBA was the turning point for us; sales have stabilized."

Sparrow Releases Keith Green Folio

NASHVILLE—A folio of songs by the late Keith Green, "Songs For The Shepherd," heads the list of new print music being released by Sparrow Records' publishing group.

A choral series is also being distributed, comprised of music books for "Light Eternal," "Communion Continues, Vol. III," "Animals And Other Things," and Nathaniel The Grublet," all adapted from Sparrow albums.

Header cards for the Green folio are being shipped this month to Christian bookstores for countertop display, coinciding with shipment of the print series.

Survey For Week Ending 10/23/82

Billboard[®] Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	NEW ENTRY		PRECIOUS LORD Al Green, Myrrh 5702	17	5	53	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066
2	1	10	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	18	11	79	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663
3	10	6	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	19	14	75	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Chorus, Savoy SGL 7059
4	12	6	UNCLOUDY DAY Myrna Summers, Savoy 14594	20	16	6	ONE DAY AT A TIME Rev. Thomas Walker, Eternal EGL 652
5	8	10	EVERY TIME I FEEL THE SPIRIT Dr. Charles Hayes & the Cosmopolitan Church Choir, Savoy SGL 7076	21	NEW ENTRY		I'M PACKING UP, GETTING READY Rev. Ernest Franklin, Savoy SL 14695
6	9	35	I CAN GO TO GOD IN PRAYER Albertina Walker, Savoy SL-14600	22	32	53	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373
7	7	31	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Copic) W/MATTIE M. CLARKE (Recorded Live), Pearl PL 16002	23	NEW ENTRY		HOW CAN I SAY THANK YOU? The Young Delegation, Peace International PE 1001
8	6	27	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599	24	24	91	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
9	NEW ENTRY		YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	25	31	62	BE ENCOURAGED Florida Mass Choir, Savoy 9064
10	13	31	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	26	22	87	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
11	15	2	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	27	21	44	GO Shirley Caesar, Myrrh MSB 6665
12	4	35	HIGHER PLAIN Al Green, Myrrh MSB 6674	28	28	193	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
13	3	39	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle, Savoy SGL-14656	29	29	91	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
14	2	70	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	30	NEW ENTRY		HOPE SONGS, VOL. I D J Rogers, Hope Song/Benson HS 2000
15	NEW ENTRY		FEEL LIKE SINGING Walter Hawkins, Elektra 60038	31	17	18	I'M A SOLDIER IN THE ARMY OF THE LORD Clarence Fountain & The Original 5 Blind Boys of Alabama, Peace International PE 1000
16	19	44	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691	32	18	156	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
				33	23	44	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067
				34	26	79	THE HAWKINS FAMILY LIVE Light LS 5770
				35	27	27	I'M BLESSED The 4th of May, Savoy 14629

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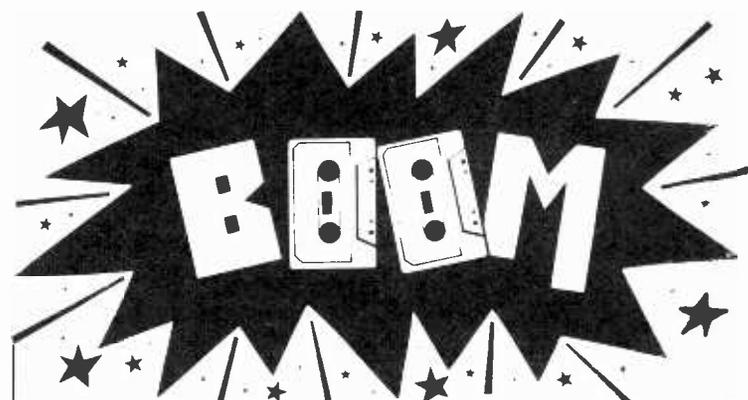
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DEC. 4th ISSUE—NOV. 19th
DEC. 11th ISSUE—NOV. 29th

Continued from page 17

- DI MEOLA, AL
Tour De Force "Live"
LP Columbia FC 38373 No List
CA FCT 38373 No List
DIAMOND, NEIL
Neil Diamond
CA MCA MCAC2-6905 \$9.98
DREAM SYNDICATE
The Days Of Wine & Roses
LP Ruby JRR-807 \$8.98
FLIRTS
10 Cents A Dance
LP "O" OLP1
FOGELBERG, DAN
Greatest Hits
LP Epic QE 38308 No List
CA QET 38308 No List
8T QEA 38308 No List
GATLIN, LARRY
High Time
LP Columbia PC 38338 No List
CA PCT 38338 No List
Love Is Just A Game
LP Columbia PC 38336 No List
CA PCT 38336 No List
Rain Rainbow
LP Columbia PC 38339 No List
CA PCT 38339 No List
With Family & Friends
LP Columbia PC 38337 No List
CA PCT 38337 No List
GATLIN, LARRY & THE GATLIN
BROTHERS BAND
Oh! Brother
LP Columbia PC 38340 No List
CA PCT 38340 No List
HAGGARD, MERLE
Going Where The Lonely Go
LP Epic FE 38092 No List
CA FET 38092 No List
8T FEA 38092 No List
HAMMOND, ALBERT
Somewhere In America
LP Columbia FC 38181 No List
HEAVEN BENT
Heaven Bent
LP Columbia ARC 38347 No List
CA ACT 38347 No List
HOOPER, STIX
Touch The Feeling
LP MCA MCA-5374 \$8.98
CA MCAC-5374 \$8.98
IMAGINATION
In The Heat Of The Night
LP MCA MCA-5373 \$8.98
CA MCAC-5373 \$8.98
IRIS, DONNIE
The High & The Mighty
LP MCA MCA-5358 \$8.98
CA MCAC-5358 \$8.98
JOHN, ELTON
Elton John
CA MCA MCAC2-6915 \$9.98

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- KING, B. B.
Live In London
LP Crusaders Audiophile CRP-16013 \$16.98
KRIEGER, ROBBY
Versions
LP Passport P8 8017
KRISTOFFERSON, KRIS
Songs Of Kristofferson
LP Monument PW 38392 No List
CA PWT 38392 No List
KRISTOFFERSON, KRIS, WILLIE
NELSON, DOLLY PARTON, BRENDA
LEE
The Winning Hand
LP Monument JWG 38389 (2) No List
CA JGT 38389 (2) No List
8T JGA 38389 (2) No List
LEE, BRENDA, see Kris Kristofferson
LOVE, BUDDY
Buddy Love
LP Davco DLP-1001
LYNYRD SKYNYRD
Best Of The Best
LP MCA MCA-5370 \$8.98
CA MCAC-5370 \$8.98
Lynyrd Skynyrd
CA MCA MCAC2-6902 \$9.98
MCCOY, CHARLIE
Greatest Hits
LP Monument PW 38387 No List
CA PWT 38387 No List
MUTANTS
Fun Terminal
LP MSI/Quality MS12004
NEAR, HOLLY
Speed Of Light
LP Redwood RR 403 \$8.98
CA RRC 403 \$8.98
NELSON, WILLIE, see Kris Kristofferson
NEWTON-JOHN, OLIVIA
Olivia Newton-John
CA MCA MCAC2-6904 \$9.98
ONE WAY
Wild Night
LP MCA MCA-5369 \$8.98
CA MCAC-5369 \$8.98
ORBISON, ROY
All-Time Greatest Hits
LP Monument KWG 38383 (2) No List
CA KGT 38383 (2) No List
PARTON, DOLLY, see Kris Kristofferson
PETTY, TOM
Tom Petty
CA MCA MCAC2-6903 \$9.98
POCO
Poco
CA MCA MCAC2-6907 \$9.98
RANDOLPH, BOOTS
Dedication
LP Monument JW 38396 No List
CA JW 38396 No List
Greatest Hits
LP Monument PW 38388 No List
CA PWT 38388 No List
RANK & FILE
Sundown
LP Slash SR-114 \$8.98
CA SRC-414 \$8.98
RENBOURN, JOHN, GROUP
Live In America
LP Flying Fish FC 27103
RONSTADT, LINDA
Get Closer
LP Asylum 60185
SILVER CITY
Silver City
LP Baldwin CS8369
SINGLE BULLET THEORY
Single Bullet Theory
LP Nemperor ARZ 38368 No List
CA AZT 38368 No List
SPYRO GYRA
Incognito
LP MCA MCA-5368 \$8.98
CA MCAC-5368 \$8.98
Spyro Gyra
CA MCA MCAC2-6901 \$9.98
STEELY DAN
Steely Dan
CA MCA MCAC2-6906 \$9.98
SUMMERS, BILL, & SUMMERS HEAT
Seventeen
LP MCA MCA-5367 \$8.98
CA MCAC-5367 \$8.98
TWTITY, CONWAY
Conway Twitty
CA MCA MCAC2-6909 \$9.98
WALKER, JERRY JEFF
Cowjazz
LP MCA MCA-5355 \$8.98
CA MCAC-5355 \$8.98
WALSH, JOE
Joe Walsh
CA MCA MCAC2-6910 \$9.98
WAR
The Best Of The Music Band
LP MCA MCA-5362 \$8.98
CA MCAC-5362 \$8.98
WHO, THE
The Who
CA MCA MCAC2-6913 \$9.98
The Who
CA MCA MCAC2-6914 \$9.98
WILLIAMS, DON
Don Williams
CA MCA MCAC2-6911 \$9.98
WILLIAMSON, CRIS
Blue Rider
LP Olivia LF931
ZIGGURAT
Melodic Scandal
LP Robox RBV 8103

JAZZ
CAIN, JACKIE, & ROY KRAL
A Stephen Sondheim Collection
LP Finesse FW 38324 No List
CA FWT 38324 No List

- KRAL, ROY, see Jackie Cain
LEWIS, JOHN, GROUP
Kansas City Breaks
LP Finesse FW 38189 No List
CA FWT 38189 No List
LEWIS, RAMSEY
Chance Encounter
LP Columbia FC 38294 No List
Live At The Savoy
LP Columbia Mastersound half-speed mastered
HC 47687 No List

GOSPEL

OMARTIAN, MICHAEL & STORMIE
Mainstream
LP Sparrow 1060

THEATRE/FILMS/TV

ONE FROM THE HEART
Soundtrack
LP Columbia FC 37703 No List
CA FCT 37703 No List

BRIMSTONE & TREACLE
Soundtrack
LP A&M SP 4915 \$8.98
CA CS 4915 \$8.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Brandenburg Concertos (Complete)
Concentus Musicus Wien, Harnoncourt
LP Telefunken digital 26 35620 (2) \$25.96
CA 24 35620 (2) \$25.96

BEEHOVEN, LUDWIG VAN
Complete Symphonies
Vienna Philh., Boehm
LP DG 2720 116 (8) \$39.84
Piano Concerto No. 5 "Emperor"
Ashkenazy, Chicago Symp. Orch., Solti
LP London CSP 12 (3) \$21.96
CA CSP 12 (3) \$21.96

Symphony No. 5
Los Angeles Philh., Giulini
LP DG digital 2532 049 \$12.98
CA 3302 049 \$12.98

BERNSTEIN, LEONARD
Divertimento; A Musical Toast; Slava!;
Facsimile; On The Town
Israel Philh., Bernstein
LP DG digital 2532 052 \$12.98
CA 3302 052 \$12.98

BRAHMS, JOHANNES
21 Hungarian Dances
Katia & Marielle Labeque
LP Philips 6514 107 \$10.98
CA 7337 107 \$10.98

CANTELOUBE, JOSEPH
Songs Of The Auvergne, Album I
LP CBS Masterworks digital IM 37299 No List

DEBUSSY, CLAUDE
Preludes, Book II
Stark
LP 1750 Arch S-1763
FRESCOBALDI, GIROLAMO
Keyboard Music
Hogwood
LP L'oiseau-Lyre digital D260 D2 (2) \$25.96

HANDEL, GEORGE FRIDERIC
6 Concerti Grossi, Op. 3
Academy Of St. Martin-in-the-Fields,
Marriner
LP Philips digital 6514 114 \$12.98
CA 7337 114 \$12.98

Orchestral Works
Munich, Bach Orch., Richter, English
Chamber Orch., London Philh. Orch.
LP DG 2723 080 (6) \$29.88

HAYDN, FRANZ JOSEPH
The Creation
Morris, Wohlers, Burrows, Greenberg,
Nimsgern, Chicago Symp. Chorus, Hillis,
Chicago Symp. Orch., Solti
LP London digital LDR 72011 (2) \$25.96
CA LDR5 72011 (2) \$25.96

Symphonies Nos. 60 "Il Distratto" & 63
"La Roxolane"
Academy of St. Martin-in-the-Fields,
Marriner
LP Philips digital 6514 113 \$12.98
CA 7337 113 \$12.98

IVES, CHARLES
Symphony No. 2
Concertgebouw Orch., Thomas
LP CBS Masterworks digital IM 37300 No List
CA IMT 37300 No List

LISZT, FRANZ
Concerti For Piano & Orch.
Dichter, Pittsburgh Symp. Orch., Previn
LP Philips digital 6514 200 \$12.98
CA 7337 200 \$12.98

MAHLER, GUSTAV
Symphony No. 3
Norman, Vienna Choir Boys, Vienna State
Opera Concert Choir, Abbado, Vienna
Philh.
LP DG digital 2741 010 (2) \$25.96
CA 3382 010 (3) \$25.96

Symphony No. 4
Price, San Francisco Symp., de Waart
LP Philips digital 6514 201 \$12.98
CA 7337 201 \$12.98

MOZART, WOLFGANG AMADEUS
Concerto No. 17 In G, K. 453; Concerto
No. 18 In B-Flat, K. 456
Ax, St. Paul Chamber Orch., Zukerman
LP RCA Red Seal digital ARC1-4522 \$12.98
CA ARE 1-4522 \$12.98

Le Nozze Di Figaro
Ramey, Te Kanawa, Popp, von Stade,
Allen, Moll, London Philh. Orch., Solti
LP London digital LDR 74001 (4) \$51.92
CA LDR5 74001 (4) \$51.92

Piano Concerto No. 23 In A, K. 488;
Concerto No. 27 In B-flat Major, K. 595
Philharmonia Orch., Ashkenazy
LP London digital LDR 71007 \$12.98
CA LDR5 71007 \$12.98
Religious Music
Radio Chorus & Orch. Leipzig, Kegel
LP Philips 6769 D92 (2) \$21.96
Requiem
Yakar, Wenkel, Equiluz, Holl,
Konzertvereinigung Vienna State Opera
Chorus, Concentus Musicus, Harnoncourt
LP Telefunken digital 6.42756 \$12.98
CA 4.42756 \$12.98
Symphonies Nos. 25-41
Berlin Philh., Boehm
LP DG 2720 114 (7) \$34.86

PAGANINI, NICCOLO
24 Caprices For Solo Violin
Mintz
LP DG digital 2532 042 \$12.98
CA 3302 042 \$12.98

PURCELL, HENRY
The Fairy Queen
English Baroque Soloists, Gardiner
LP DG digital 2742 001 (3) \$38.94

RIMSKY-KORSAKOV, NIKOLAI
Scheherazade
Chicago Symp. Orch., Reiner
LP RCA Red Seal Point-5 ARP 1-4427 \$12.98
CA ARE 1-4427 \$12.98

ROSSINI, GIOACHINO
Giovanna d'Arco & Songs
Horne
LP CBS Masterworks digital IM 37296 No List
CA IMT 37296 No List

Mose In Egitto
Raimondi, Nimsgern, Anderson, Palacio,
Gal, Lewis, Browne, Fisichella, Ambrosian
Opera Chorus, Philharmonia Orch.,
Scimone
LP Philips digital 6769 081 (3) \$38.94
CA 7654 081 (3) \$38.94

SCHUMANN, ROBERT
Dichterliebe; Brahms: Six Songs
Hagegard, Schuback
LP RCA Red Seal digital ARC 1-4523 \$12.98
CA ARE 1-4523 \$12.98
Symphony No. 3, "Rehenish"; Manfred
Overture
Los Angeles Philh., Giulini
LP DG digital 2532 040 \$12.98
CA 3302 040 \$12.98

STRAUSS, RICHARD
Also Sprach Zarathustra
Silverstein, Boston Symp. Orch., Ozawa
LP Philips digital 6514 221 \$12.98
CA 7337 221 \$12.98

STRAVINSKY, IGOR
Le Sacre Du Printemps; The Firebirds;
Petrouchka
Concertgebouw Orch., Davis
LP Philips 6725 017 (3) \$21.96
CA 7655 017 (3) \$21.96

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Peasant Songs (The Saucers); 3 Pieces
For String Quartet; Etude For Pianola; 4
Etudes For Orch.
Boulez
LP RCA Red Seal/ Erato ARL 1-4453 \$9.98
CA ARK 1-4453 \$9.98

Symphony In C; Symphony In Three
Movements
L'Orchestre De La Suisse Romande, Dutoit
LP London digital LDR 71043 \$12.98
CA LDR5 71043 \$12.98

VERDI, GIUSEPPE
Aida
Ricciarelli, Domingo, Obraztsova, Nucci,
Ghiaurov, Raimondi, LaScala Orch. &
Chorus, Abbado
LP DG digital 2741 014 (3) \$38.94
CA 3382 014 (3) \$38.94

VIVALDI, ANTONIO
The Four Seasons
Standage, The English Concert, Pinnock
LP DG digital 2534 003 \$9.98
CA 3311 003 \$9.98

CLASSICAL COLLECTIONS

AMELING, ELLY
After Hours
LP Philips 6514 284 \$10.98
CA 7337 284 \$10.98

HOROWITZ, VLADIMIR
On Tour (1979-1980)
LP RCA Red Seal ARL1-4322 \$9.98
CA ARK1-4322 \$9.98

JONES, PHILIP, BRASS ENSEMBLE
A Celebration of Brass
LP London digital LDR 7110 \$12.98
CA LDR5 71100 \$12.98

CHILDREN'S

ANNIE & THE MYSTERY OF THE
VANISHING LOCKET
LP Columbia CC 38363 No List
CA CCT 38363 No List

ANNIE—ORIGINAL CHILDREN'S
SOUNDTRACK & STORY
LP Columbia CR 38168 No List
CA CRT 38168 No List

FEELING GOOD WITH ANNIE
LP Columbia CC 38362 No List
CA CCT 38362 No List

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and tape (no EP's) releases listed, ei-
ther send release sheets or else type
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Dollar Woes Hit French Industry U.S. Product Licensees Hurt By High Exchange Rate

By MICHAEL WAY

PARIS—An all-time high for the dollar/franc exchange rate is severely hurting licensees of American product in France, and has virtually put a stop to imports of finished product from the U.S.

The hardening of the dollar against the franc was prompted largely by big business opposition to the Socialist government, and had begun even before July's 8% devaluation. By the first week of October the rate stood at a record 7.2 francs to \$1, while, unfortunately for the record industry here, the export increases usually associated with devaluation had failed to materialize.

Main licensees of U.S. product are Vogue, France's largest remaining independent, which handles Motown, and Arabella, which has the Arista, MCA and ABC catalogs.

Vogue president Leon Cabat says that when he acquired the Motown license, two years ago, the exchange

rate was only four francs to \$1. While commercially there is no problem with a "serious" catalog like Motown's, he says, Vogue would be reluctant to take risks with small U.S. indie labels in the future, as long as the dollar remained strong.

Cabat echoes a widespread feeling among music business executives and in the nation as a whole that the French government may be forced to devalue the franc yet again in the near future. In the meantime, to offset the ever-increasing twice-yearly bill Vogue pays to Motown, he and his team have put new emphasis on local and midline product, the latter doing exceptionally well, he says. And while U.S. licenses may be problematic, there are as yet no difficulties with British or Swedish product.

At Arabella, Philippe Picard says that the strong dollar is causing problems, but that the effects are partly offset by the company's policy of centralized manufacturing serving many European territories. The company releases an average of 18-20 MCA albums a year, and is currently promoting a series of 40 catalog titles.

In the publishing field, Dreyfus-Motors' Daniele Feuillerat says the dollar's strength is keeping a number of French firms away from the U.S., and that smaller advances are needed. She complains that her American counterparts are not fully aware of the problems.

However, Dreyfus-Motors got around the difficulty in a recent sub-publishing negotiation for the Slow Dancing Music/Good Flavor Songs/Buttermilk Sky jazz catalog of 5,000 titles, including up to 100 standards: it signed the deal in French currency. Current policy is to concentrate on the acquisition for French territories of larger catalogs rather than single titles or artists.

Gilles Petard of the Pathe Marconi EMI international division reveals that the major has virtually halted the import of finished prod-

uct since the franc's slide. Five or six years ago, he says, the company was strong on imports. Now they are almost at zero.

In fact, at retail level, imports now seem to be confined to a few outlets in the fashionable Champs Elysees, notably Lido Music and Champs Disques, where American albums can cost as much as \$13.90, over 40% more than the average retail price of a locally produced record. Rock and jazz are the main lines still imported.

WEA U.K. Splits Into Three Units

LONDON—WEA Records here is being separated into three divisions covering video, services and music. This, says the company, is due to the growth in Warner Home Video activities and because WHV, Atari and Warner Lauren products have been added to WEA's distribution services.

All three divisions will report to former managing director Charles Levison, who now becomes chairman and chief executive officer for WEA Records Ltd. Ed Byrnes becomes managing director of video, Mike Heap takes over the music division and John Begg becomes director of services. This central management team is completed by financial director John Alderson.

Says Levison: "We have now completed the major part of the reorganization of WEA, which commenced with my appointment 18 months ago."

FOR PANASONIC PRODUCTS

German Schneider Ad Stirs Row

By JIM SAMPSON

MUNICH—The use of WEA artist Helen Schneider's portrait in local advertisements for Panasonic consumer audio and video products (including one ad featuring tape-to-tape hardware) has sparked a row. The rock singer's label and her management have issued statements denouncing the ads, although Panasonic and its agency deny any violation of agreements previously reached.

Meanwhile, WEA president and German IFPI board chairman Siggie Loch has called for more "solidarity" among artists in their dealings with hardware and blank tape firms.

Earlier this year, Helen Schneider's manager George Nassar signed an agreement with Pal Berkovics of Cologne allowing the singer's image to be used in Panasonic advertising for six mass-circulation German magazines. "There was to be no product sponsorship," explains Berkovics. "We received a photo from the record company from which an artist then painted the portrait. We sent a layout to Mr. Nassar for his reaction, and when none came we used the ad."

Nassar's deal with Berkovics reportedly didn't involve any money. In exchange for the right to use Schneider's image, Panasonic would print the singer's entire fall tour



SNEAK PREVIEW—Supertramp's Rick Davies and wife Sue host a party for A&M's international affiliates during the label's recent 20th anniversary conference (Billboard, Oct. 2). The conclave was highlighted by a preview of the new Supertramp album, "Famous Last Words." Pictured from left are Marcus Bicknell, A&M Europe's managing director; Gil Friesen, A&M president; Davies; Jerry Moss, A&M chairman; and Sue Davies.

See New German Gov't Boosting Media Expansion

MUNICH—Bonn's political turn to the right earlier this month, after 13 years of social democratic leadership, is expected to accelerate West Germany's move to private and cable broadcasting. It should not affect the proposed new copyright law, which includes a blank tape levy (Billboard, Sept. 18).

Under West German law, current legal hurdles blocking private and cable broadcasting must be removed at the state level. But Bonn can set the pace for German media development, especially since most state governments are controlled by the conservative CDU or CSU parties. Former chancellor Helmut Schmidt strongly opposed media expansion, but Helmut Kohl and the CDU have maintained close ties with such media giants as Bertelsmann, Springer and Burda, and have introduced proposals for private broad-

casting in several states.

The new postal minister, Christian Schwarz-Schilling, is the CDU's media expert and a supporter of cable broadcasting. Since the post office is responsible for all telecommunications here, including the laying of cable, his appointment is considered significant, as is the selection of Alfred Dregger, the new Bundestag (upper house) majority leader, who sponsored a plan to introduce private radio in the state of Hesse. Gerhard Stoltenberg, the new finance minister, is another supporter of private broadcasting and the man who must approve the post office's cabling plans.

Meanwhile the copyright revision law is now before the Bundestag and must then face a committee hearing. If all runs smoothly at this stage, however, the new law could pass early next year.

IN U.K. MARKET

Labels Ready Yule TV Push

LONDON—The growing ranks of television record merchandisers here are lining up to do battle over the traditionally lucrative final quarter, and are putting an estimated \$15 million into pre-Christmas campaigns.

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

With the recession biting, companies will be forced to spend more money than last year to generate less volume, and are likely to tread cautiously by utilizing regional test screenings prior to embarking on expensive national campaigns.

Most major record companies will also be advertising product on tv, although on a much smaller scale. Of the 50-60 albums scheduled for screening over the coming weeks, an estimated 40 titles are from the tv merchandisers.

K-tel currently leads the field with 15 releases and a budget of over \$4 million, although the company claims to have cut some \$500,000 from last year's spend following detailed market research findings.

Ronco, with a total of nine scheduled releases, plans to spend around \$2.5 million, which it claims is comparable to its 1981 budget figure. The company also plans to utilize the new national independent network Channel Four—due on the air next month—to hit its target audience.

Another established name, Warwick, has increased its spend this year by some \$700,000 to \$3.4 million and will be promoting 10 titles.

Two of the newest tv merchandisers, Telstar and TV Records, are each planning to invest over \$1.7 million on their campaigns. Telstar with a schedule of six albums before Christmas, including a 20-track hits compilation, and TV Records with "Elton John—Love Songs" and "Flash Tracks," another compilation culled mostly from PolyGram companies.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music & Video Week)
As of 10/9/82
SINGLES

This Week	Last Week	Artist
1	1	PASS THE DUTCHIE, Musical Youth, MCA
2	3	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
3	2	ZOOM, Fat Larry's Band, Virgin
4	14	STARMAKER, Kids From "Fame," RCA
5	4	HARD TO SAY I'M SORRY, Chicago, Full Moon
6	5	JACKIE WILSON SAID, Kevin Rowland & Dexys Midnight Runners, Mercury
7	7	LOVE COME DOWN, Evelyn King, RCA
8	8	JUST WHAT I ALWAYS WANTED, Marie Wilson, Compact
9	6	THERE IT IS, Shalamar, Solar
10	28	LIFELINE, Spandau Ballet, Chrysalis
11	9	FRIEND OR FOE, Adam Ant, CBS
12	13	WHY, Carly Simon, WEA
13	9	THE HOUSE OF THE RISING SUN, Animals, Rak
14	NEW	LOVE ME DO, Beatles, Parlophone
15	39	ANNIE, I'M NOT YOUR DADDY, Kid Creole & Coconuts, Ze/Island
16	10	THE BITTEREST PILL, The Jam, Polydor
17	12	WALKING ON SUNSHINE, Rockers Revenge & Donnie Calvin, London
18	16	GLITTERING PRIZE, Simple Minds, Virgin
19	11	EYE OF THE TIGER, Survivor, Scotti Bros.
20	21	REAP THE WILD WIND, Ultravox, Chrysalis
21	15	SADDLE UP, David Christie, KR
22	NEW	ZIGGY STARDUST, Bauhaus, Beggars Banquet
23	17	ALL OF MY HEART, ABC, Neutron
24	24	SHOULD I STAY OR SHOULD I GO STRAIGHT TO HELL, Clash, CBS
25	22	LEAVE IN SILENCE, Depeche Mode, Mute
26	18	PRIVATE INVESTIGATIONS, Dire Straits, Mercury
27	30	DANGER GAMES, Pinkies, Creole
28	25	IN THE HEAT OF THE NIGHT, Imagination, R&B
29	27	SO HERE I AM, UB40, Dep. Int'l.
30	33	BACK ON THE CHAIN GANG, Pretenders, Real
31	29	INVITATIONS, Shakatak, Polydor
32	37	NEVER GIVE YOU UP, Sharon Redd, Prelude
33	26	TAKE A CHANCE WITH ME, Roxy Music, EG/Polydor
34	NEW	LIFE IN TOKYO, Japan, Hansa
35	31	TODAY, Talk Talk, EMI
36	NEW	I WANNA DO IT WITH YOU, Barry Manilow, Arista
37	NEW	LOVE'S COMING' AT YA, Melba Moore, EMI
38	NEW	MAD WORLD, Tears For Fears, Mercury/Phonogram
39	NEW	BE LOUD BE PROUD (BE HEARD), Toyah, Safari
40	NEW	AMOR, Julio Iglesias, CBS

ALBUMS

This Week	Last Week	Artist
1	1	LOVE OVER GOLD, Dire Straits, Phonogram
2	2	THE KIDS FROM FAME, Various, BBC
3	12	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
4	4	UB44, UB40, DEP International
5	6	UPSTAIRS AT ERIC'S, Yazzo, Mute
6	9	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
7	5	THE LEXICON OF LOVE, ABC, Neutron
8	10	A BROKEN FRAME, Depeche Mode, Mute
9	NEW	REFLECTIONS, Various, CBS
10	3	NEBRASKA, Bruce Springsteen, CBS
11	11	LOVE SONGS, Commodores, K-tel
12	NEW	KISSING TO BE CLEVER, Culture Club, Virgin
13	8	NEW GOLD DREAM, Simple Minds, Virgin
14	13	IN THE HEAT OF THE NIGHT, Imagination, R&B
15	14	FRIENDS, Shalamar, Solar
16	NEW	CHART ATTACK, Various, Telstar
17	7	CHART BEAT/CHART HEAT, Various, K-tel
18	15	THE DREAMING, Kat Bush, EMI
19	16	RIO, Duran Duran, EMI
20	19	AVALON, Roxy Music, EG
21	25	SPECIAL BEAT SERVICE, The Beat, Go-Feat
22	33	TROPICAL GANGSTERS, Kid-Creole & Coconuts, Ze/Island
23	21	PETER GABRIEL, Peter Gabriel, Charisma
24	31	MODERN HEROES, Various, TV Records

This Week	Last Week	Artist
25	18	THE COLLECTION 1977-1982, Stranglers, Liberty
26	23	LOVE & DANCING, League Unlimited Orchestra, Virgin
27	29	MYSTERY, Hot Chocolate, Rak
28	NEW	AMOR, Julio Iglesias, CBS
29	22	MIRAGE, Fleetwood Mac, Warner Bros.
30	34	HAPPY FAMILLIES, Blancmange, London
31	NEW	NIGHT BIRDS, Shakatak, Polydor
32	37	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
33	30	SOUL DAZE/SOUL NITES, Various, Ronco
34	20	FOREVER NOW, Psychedelic Furs, CBS
35	NEW	ENDLESS LOVE, Various, TV
36	17	MAGIC, Gillan, Virgin
37	26	BREAKOUT, Various, Ronco
38	NEW	THE KIDS FROM "FAME" AGAIN, Various, RCA
39	NEW	THE GETAWAY, Chris De Burgh, A&M
40	24	NOW THEN . . ., Stiff Little Fingers, Chrysalis

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 10/12/82
SINGLES

This Week	Last Week	Artist
1	1	JACK & DIANE, John Cougar, Riva
2	2	DOWN UNDER, Men At Work, CBS
3	5	NEW WORLD MAN, Rush, PolyGram
4	3	HARD TO SAY I'M SORRY, Chicago, CBS
5	4	SOMEBODY'S BABY, Jackson Browne, Asylum
6	7	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
7	14	I KEEP FORGETTIN', Michael McDonald, Warner Bros.
8	11	VOYEUR, Kim Carnes, EMI America
9	8	BLUE EYES, Elton John, Geffen
10	10	EYE IN THE SKY, Alan Parsons Project, Arista
11	17	HEART ATTACK, Olivia Newton-John, MCA
12	12	HOLD ON, Santana, CBS
13	13	DON'T FIGHT IT, Kenneth Loggins & Steve Perry, CBS
14	15	THE LOOK OF LOVE, ABC, PolyGram
15	9	ONLY TIME WILL TELL, Asia, Geffen
16	16	ATHENA, The Who, Warner Bros.
17	6	EYE OF THE TIGER, Survivor, Scotti Bros.
18	NEW	GYPSY, Fleetwood Mac, WEA
19	NEW	YOU CAN DO MAGIC, America, WEA
20	18	ABRACADABRA, Steve Miller Band, Capitol

ALBUMS

This Week	Last Week	Artist
1	2	SIGNALS, Rush, PolyGram
2	1	AMERICAN FOOL, John Cougar, Riva
3	4	AVALON, Roxy Music, Warner Bros.
4	3	BUSINESS AS USUAL, Men At Work, CBS
5	5	EYE IN THE SKY, Alan Parsons Project, Arista
6	6	IT'S HARD, The Who, Warner Bros.
7	NEW	NEBRASKA, Bruce Springsteen, CBS
8	7	PICTURES AT ELEVEN, Robert Plant, Swan Song
9	9	TALKING BACK TO THE NIGHT, Steve Winwood, Island
10	8	MIRAGE, Fleetwood Mac, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/13/82
SINGLES

This Week	Last Week	Artist
1	1	WORDS, F.R. David, Carrere
2	4	NUR GETRAEUMT, Nena, CBS
3	2	STERNENHIMMEL, Hubert Kah, Polydor
4	3	ADIOS AMOR, Andy Borg, EMI
5	5	I KNOW THERE IS SOMETHING, Frida, Polydor
6	8	HARD TO SAY I'M SORRY, Chicago, Warner Bros.
7	6	ABRACADABRA, Steve Miller Band, Mercury
8	22	WEIL I DI MOG, Relax, Ariola
9	10	DON'T GO, Yazzo, Intercord
10	18	FELICITA, Conny & Jean, Big Mouth
11	16	JEDE STUNDE, Karat, Pool
12	11	MADE IN ITALY, Ricci & Poveri, Baby
13	7	WO BIST DU, Spider Murphy Gang, EMI
14	14	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
15	9	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc

This Week	Last Week	Artist
16	13	ZAUBERSTAB, Zaza, Intercord
17	12	SADDLE UP, David Christie, Polydor
18	17	EYE OF THE TIGER, Survivor, Bellaphon
19	15	IT STARTED WITH A KISS, Hot Chocolate, Rak
20	25	AFRICA, Toto, CBS
21	20	NON SUCCEDERA PIU, Claudio Mori, Ariola
22	19	JUST AN ILLUSION, Imagination, Ariola
23	28	COME ON EILEEN, Dexys Midnight Runners & Emerald Express, Phonogram
24	NEW	DER HIMMELK BRENNT, Wolfgang Petry, Ariola
25	23	DESIRE, Roni Griffith, Metronome
26	21	ICH WILL SPASS, Markus, CBS
27	NEW	PAPILLON, Nicole, Teldec
28	24	VERDAMP LANG HER, Bap, EMI
29	30	FELICITA, Al Bano & Remina Power, Baby
30	NEW	OBEH OHNE, Reinhard Fendrich, Metronome

ALBUMS

This Week	Last Week	Artist
1	1	VON DRINNE NOH DRUSSE, Bap, EMI
2	2	NIMM MICH MIT KAPITAEN AUF DIE REISE, James Last, DGG
3	3	HAPPY GUITAR DANCING, Ricky King, Arcade
4	4	FUER USSZESCHNIGGE, Bap, EMI
5	8	LOVE OVER GOLD, Dire Straits, Phonogram
6	NEW	TUTTI FRUITTI, Spider Murphy Gang, EMI
7	5	RUECKKEHR DER PHRANTASTISCHEN 5, Extrabreit, Metronome
8	7	GREASE 2, Soundtrack, RSO
9	6	IN THE HEAT OF THE NIGHT, Imagination, Ariola
10	10	ABRACADABRA, Steve Miller Band, Mercury
11	9	DER BLAUE PLANET, Carat, Teldec
12	13	SOMETHING'S GOING ON, Frida, Polydor
13	12	EYE IN THE SKY, Alan Parsons Project, Arista
14	17	UPSTAIRS AT ERIC'S, Yazoom, Intercord
15	14	FIVE MILES OUT, Mike Oldfield, Virgin
16	NEW	IN TRANSIT, Saga, Polydor
17	15	IV, Toto, CBS
18	11	85555, Spliff, CBS
19	NEW	16, Chicago, WEA
20	20	AVALON, Roxy Music, DGG

JAPAN

(Courtesy Music Labo)
As of 10/18/82
SINGLES

This Week	Last Week	Artist
1	1	HORETAZE KANPAI, Masahiko Kondo, RVC (Janny's)
2	2	SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sonny (Janny's)
3	3	MATSUWA, Amin, Nippon Phonogram (Yamaha)
4	4	YOKORENBO, Miyuki Nakajima, Canyon (Yamaha)
5	5	DANCEWA UMAMI ODORENAI, Mio Takaki, Canyon (Nakayo Shi)
6	6	BANMENO YUUTSU, Kenji Sawada, Polydor (Nabe/Anime)
7	7	SHOJO A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
8	8	AISHU NO KASABURANKA, Hiromi Go, CBS Sony (Burning/PMP)
9	9	KENKAO YAMETE, Naoko Kawai, Nippon Columbia (Geiei)
10	11	KARIN, Yoshie Kashiwabara, Nippon Phonogram (Noeru)
11	15	YAKUSOKU, Watanabe Tsuru, Epic/Sony, (NTV)
12	12	HYOURYUSHATACHI, Hideki Saijo, RVC (Geiei)
13	NEW	YA YA-ANOTOKIO WASURENAI, Southern All Stars, Victor
14	16	HITORI MACHIKADO, Kyouko Koizumi, Victor (Fuji/Burning)
15	10	YUMENO TABBITO, Chiharu Matsuyama, News (Pants)
16	18	NATSUO AKIRAMETE, Naoko Ken, Canyon (Amuse/PMP)
17	13	NEJIRETA HEART DE, Kaori Momoi/Tokio Kizugi, CBS/Sony
18	20	OMOIDASANAIDE, Hiromi Iwasaki, Victor (NTV/Geiei)
19	17	ECHIZEN MISAKI, Miyuki Kawanaka, Techiku (JCM/ANB)
20	14	NAGASAKI SAYOKYOKU, Masashi Sada, Freeflight (Masashi)

ALBUMS

This Week	Last Week	Artist
1	1	NEXT, Soundtrack, Toshiba-EMI
2	8	NYLON CURTAIN, Billy Joel, CBS/Sony
3	3	LUNATIC MENU, Ippu-Do, Epic-Sony
4	NEW	SPECIAL LIVE, Shinji Tanimura & Masashi Sada, Polystar Warner-Pioneer
5	2	AISHUNO KASABURANKA, Hiromi, Go, CBS/Sony

This Week	Last Week	Artist
6	NEW	MACHINERY, Sheena Easton, Toshiba-EMI
7	NEW	ONLY SEVENTEEN, IYo Matsumoto, Victor
8	4	NUDE MAN, Southern All Stars, Victor
9	5	SAUDADE, Masayoshi Takanaka, Kitty
10	6	PROLOGUE, Akina Nakamori, Warner-Pioneer
11	9	NIGHT BIRDS, Shaktak, Polydor
12	7	FINE, Yasuko Agawa, Victor
13	NEW	NIAGARA CM SPECIAL VOL. 2, Niagara CM Stars, CBS-Sony
14	13	SEVENTH AVENUE SOUTH, Yoshitaka Minami, CBS/Sony
15	17	JIDAIWA BOKURANI AMEO FURASHITERU, Nageee Tanyoshi Nagabushi, Toshiba-EMI
16	NEW	I LOVE YOU, Off Course, Toshiba-EMI
17	14	KURISHE, Taeko Onuki, RVC
18	12	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
19	10	BEST, Toohiko Tahara, Canyon
20	11	YUKAINA KAIZOKU DAIBOUKEN, Original Cast, Epic-Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/17/82
SINGLES

This Week	Last Week	Artist
1	1	EYE OF THE TIGER, Survivor, Epic
2	5	SHY BOY, Bananarama, Liberation
3	7	COME ON EILEEN, Dexys Midnight Runners, Mercury
4	2	IF YOU WANT MY LOVE, Cheap Trick, Epic
5	4	HARD TO SAY I'M SORRY, Chicago, Full Moon
6	6	REAL MEN, Joe Jackson, A&M
7	3	ABRACADABRA, Steve Miller Band, Mercury
8	12	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
9	10	DA DA DA I DON'T LOVE YOU, Trio, Mercury
10	8	THE LOOK OF LOVE, ABC, Mercury
11	11	GREAT SOUTHERN LAND, Icehouse, Regular
12	14	DON'T GO, Yazoo, Mute
13	19	GLITTERING PRIZE, Simple Minds, Virgin
14	9	HURTS SO GOOD, John Cougar, WEA
15	13	I KNOW THERE'S SOMETHING GOING ON, Frida, RCA
16	15	WORDS, Missing Persons, Capitol
17	NEW	LADY WHAT'S YOUR NAME, Swanee, WEA
18	17	DOWN ON THE BORDER, Little River Band, Capitol
19	16	ROSANNA, Toto, CBS
20	NEW	DRIVING IN MY CAR, Madness, Stiff

ALBUMS

This Week	Last Week	Artist
1	1	LOVE OVER GOLD, Dire Straits, Vertigo
2	3	THE VERY BEST OF DON McLEAN, Don McLean, Intersun
3	7	COMPLETE MADNESS, Madness, Stiff
4	5	AVALON, Roxy Music, Polydor
5	6	NIGHT AND DAY, Alan Parsons Project, Arista
6	4	PRIMITIVE MAN, Icehouse, Regular
7	2	1982 OUT OF THE BLUE, Various, Festival
8	17	NEW GOLD DREAM, Simple Minds, Virgin
9	10	THE LEXICON OF LOVE, ABC, Mercury
10	8	DADDY'S COOLEST, Daddy Cool, Wizard
11	14	MIRAGE, Fleetwood Mac, Warner Bros.
12	9	ROCKTRIP '82, Various, CBS
13	12	CAN'T STOP THE CLASSICS, Royal Philharmonic Orchestra, K-tel
14	18	UP STAIRS AT ERICS, Yazzo, Mute
15	11	GREATEST HITS, Steely Dan, MCA
16	13	SONS OF BEACHES, Australian Crawl, EMI
17	15	EYE IN THE SKY, Alan Parsons Project, Arista
18	16	ABRACADABRA, Steve Miller Band, Mercury
19	20	SHEFFIELD STEEL, Joe Cocker, Liberation
20	19	ROCKY III, Soundtrack, Liberty

ITALY

(Courtesy Germano Ruscitto)
As of 10/11/82
ALBUMS

This Week	Last Week	Artist
1	19	E GIA, Lucio Battisti, RCA
2	1	LA VOCE DEL PADRONE, Franco Battiato, EMI

This Week	Last Week	Artist
3	3	FESTIVAL BAR '82, Various, CGD-MM
4	2	BELLA 'MBRIANA, Pino Daniele, EMI
5	4	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
6	20	IN THE HEAT OF THE NIGHT, Imagination, Panarecord
7	6	TERESA DE SIO, Teresa De Sio, PolyGram
8	8	TITANIC, Francesco De Gregori, RCA
9	5	COCCIANTE, Riccardo Cocciante, RCA
10	7	BRAVI RAGAZZI, Miguel Bose, CBS
11	10	PALASPORT, Pooh, CGD/MM
12	9	VIEW FROM THE GROUND, America, EMI
13	11	ROCKMANTICO, Alberto Camerini, CBS
14	NEW	LOVE OVER GOLD, Dire Straits, Polygram
15	NEW	TOTO IV, Toto, CBS
16	13	SOTTO LA PIOGGIA, Antonello Venditti, Ricordi
17	18	AVALON, Roxy Music, PolyGram
18	15	GUARDA CHI SI VEDE, Ron, Spaghetti/RCA
19	12	16 ROUND NO. 2, Various, CGD/MM
20	17	STILL LIFE, Rolling Stones, EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 10/16/82
SINGLES

This Week	Last Week	Artist
1	1	PRIVATE INVESTIGATIONS, Dire Straits, Vertigo
2	2	EYE OF THE TIGER, Survivor, Scotti Brothers
3	4	TRY JAH LOVE, Third World, CBS
4	5	COME ON EILEEN, Dexys Midnight Runners, Mercury
5	9	DO WAH DIDDY DIDDY, Dolly Dots, WEA
6	NEW	MORE THAN I CAN SAY, June Lodge, Dance
7	3	TWILIGHT ZONE, Golden Earring, 21
8	NEW	STATE OF INDEPENDENCE, Donna Summer, Warner Bros.
9	NEW	SADDLE UP, David Christie, Carrere
10	8	ADIOS AMOR, Corry, Philips

SPAIN

(Courtesy El Gran Musical)
As of 10/9/82
SINGLES

This Week	Last Week	Artist
1	5	BABE, WE'RE GONNA LOVE TONITE, Lime II, Polydor
2	2	JUST AN ILLUSION, Imagination, Movieplay
3	3	ME ENAMORO DE TI, Richi & Poveri, CBS
4	4	NO SUCEDERA MAS, Claudia Mori, Ariola
5	1	EYE IN THE SKY, Alan Parsons Project, Arista
6	6	FAMILY MAN

CISAC Passes Rental Resolution 33rd Congress Also Addresses Cable, Remuneration

• Continued from page 4

Effective date of the law would be six months after its passage by the Japanese parliament. No recordings released prior to that date would be subject to its provisions. Violators could be prosecuted as copyright infringers.

Resolutions on cable broadcasting deplored the low rate of royalties payable in Austria under the compulsory licence procedure and also deplored the practice of broadcasting organizations in appropriating diffusion rights of staff or commissioned authors and composers.

All the resolutions were passed informally pending the drafting of precise texts.

It was announced that CISAC is to recruit a regional representative to act for the Confederation in the Asian region, probably based in Hong Kong. The administrative council approved the internal regulations of the new Asian Committee under the chairmanship of John

Sturman, managing director of the Australian performing right society, APRA. A provisional budget of \$350,000 was voted for 1983.

Also confirmed was the creation of a reconstituted European Committee under the chairmanship of Michael Freegard, chief executive of the PRS. The committee will be devoting much of its time to looking at problems within the European Economic Community.

The Italian composer Roman Vlad was elected president of CISAC, succeeding Karol Malczynski, and Senegalese author Birago Diop succeeded Sir Lennox Berkeley as vice president.

Jean-Loup Tournier, director general of SACEM, was elected president of the executive bureau, succeeding Luigi Conti, and Mihaly Ficsor of Artisjus, Hungary was elected vice president.

The entire 12-member executive bureau was re-elected, with the exception of Boris Pankin of the Soviet society, VAAP. Pankin's place in the bureau was taken by Konstantin M.Dolgov, the new head of VAAP.

In the election for the 24-society administrative council, all existing members were re-elected, with the exception of Mexican society SACM, which was succeeded by the Canadian society, PROCAN. In the voting, the Italian society, SIAE, was top of the poll with 453 votes, followed by STIM, Sweden (449), SACEM, France (447), GEMA, Germany (446), PRS, U.K. (444), JASRAC, Japan (443) and ASCAP, U.S.A. (442).

At the end of the Congress, all delegates were granted a special audience with the Pope, who, in his address, spoke of the importance of the creative arts to civilization.

Foreign Acts Win Yugoslavia Awards

ZAGREB—The importance of international catalog in Yugoslavia was underlined at the Golden Cassette Awards, presented each year by local record company ZKP RTV Ljubljana to its most successful acts.

Blondie took the platinum award in the licensed repertoire category for sales of over 100,000 units of its "Parallel Lines" LP. In the singles category, the platinum award went to "Stars On 45 Vol. 2" from Dutch company CNR.

"Latin Disco Show," a compilation album from Phonogram, won the gold award, along with Nicole's Eurovision winner "A Little Peace"

on West Germany's Jupiter label. U.K. group Madness won a silver award for its "One Step Beyond" single.

Awards for the most successful domestic talent recording on ZKP RTV Ljubljana went to singer/songwriter Andrej Sifer and the group Hazard.

Representatives from the record company's foreign licensors attended this year's presentation, held at the seaside resort of Portoroz. The company also announced new or renewed license deals with Sonet and Jive Records in the U.K. and Jupiter in West Germany.

New Swiss Concert Agency Will Challenge Good News

ZURICH—Roger Shawinski, winner of Billboard's Trandsetter award in 1980 and leader of Radio 24's long legal battle against the Swiss broadcasting monopoly, is now turning his attentions to the country's concert agency business.

The concert scene has long been dominated by the Good News agency, which has handled tours by the Rolling Stones, Frank Zappa, Genesis, Fleetwood Mac, Simon & Garfunkel and other major acts. Two years ago Good News was bought up by press giant Ringler, owner of Switzerland's biggest daily paper, Blick.

Since then the close cooperation between Ringler and Good News has consolidated the agency's position, while at the same time giving

rise to much criticism, especially from visiting pop artists. Complaints about the lack of concert opportunities for local acts—and about high ticket prices (sometimes over \$20) have been widespread.

Schawinski has now joined forces with Good News' only serious competitor, the Free & Virgin agency run by Harry Sprenger and Heinz Meier, which has made a point of offering gigs to local talent and promising young foreign acts.

Together, the three have set up a new company with the aim of organizing concerts which will be promoted by Schawinski's Radio 24. Schawinski says he is not against Good News, but he adds: "I just don't like monopolies, and we are ready and willing to break Good News' monopoly position by promoting fair competition for the Swiss concert market. There is certainly enough capacity for two major agencies to co-exist."

Policy will be to continue looking after local acts and to bring in outside talent as well. Radio 24 already reserves playing time for local productions, and the privately-owned station, which currently broadcasts into Switzerland from Italy, is hoping to get a local broadcasting license by the fall of 1983.

Andre Bechir of Good News has welcomed the alliance between Schawinski and Free & Virgin. Provided competition remains fair, he says, foreign acts will now have a choice between two strong agencies to handle their tours, and the development will also benefit Swiss audiences, who can expect more concerts at lower ticket prices.

cassette configuration.

Also, local hardware manufacturers are often affiliated with major international companies—many of whom have a vested interest in blank cassette sales—and they are frequently bound to the dictates and supply lines of their parent companies.

The meeting proposed that the Kenyan government be lobbied in an attempt to discourage cassette component production, and to encourage disk hardware imports. It was agreed that this, combined with antipiracy legislation, would do much to galvanize the ailing Kenyan record industry.

Ariola Benelux Launches New Import Service

AMSTERDAM—Ariola Benelux has begun operating its new Special Import Service based in Breda. Main aim of the service is to achieve a better grip on the Benelux market and closer contacts with record retailers.

Launched Sept. 15, the Ariola-Benelux Special Import Service has a catalog of some 7,000 titles on the following labels: Ariola International, Ariola (West Germany), Arista (U.K.), Arista (U.S.), MCA, Virgin, Island, Chrysalis and Trojan. Further Arista/Ariola repertoire from France, Spain, Italy, Mexico and Japan should be available by year's end.

Mersey Sound Makes Big Dutch Comeback

AMSTERDAM—There's a sudden revival of interest here in the so-called "Merseybeat" sound, originally triggered by the Beatles in the early '60s, and EMI Holland is capitalizing on it with a double album package.

Titled "Merseybeat," it features acts like Gerry & the Pacemakers, the Hollies and Freddie & the Dreamers and is, in fact, a reworked version of "The Mersey And The Beat," released here through EMI in 1974.

AT INDUSTRY MEET

Piracy Is Kenyan Concern

NAIROBI—Concerted industry action against rampant piracy here was the main topic at a recent meeting of music business representatives, held at East African Records, Kenya's only disk manufacturer.

Although manufacturing costs are very high here, wholesale margins are kept low in order to make retail prices more attractive. But pirated product still takes an estimated 80% of the market. The main reason, according to W. Mwanase of local independent label Diploma, is that hardware manufacturers in Kenya have reduced production of budget disk players in favor of the more convenient and more popular radio/

PROMOTION OR PROGRAMMING?

Seek Consensus On Vid Clips

TORONTO—Canadian music publishers must reach a consensus on whether they see video footage of their acts as a promotional tool when shown on television or whether it is programming material and therefore subject to synchronization rights. This is the view of Paul Berry, general manager of the Canadian Musical Reproduction Rights Assn. (CMRRA) and secretary of the Canadian Music Publishers Assn. (CMPA).

Berry acknowledges that there is a split opinion similar to that held in the U.S. as to whether or not music publishers should enforce their right to collect a fee other than a performing royalty for their artists when video clips of songs are televised.

At the present time, Canadian cable companies pay nothing for us-

ing videos or for interfacing visual images with copyrighted music and words. Berry explains that getting some of the cable stations to pay for videos could prove difficult when record companies are competing to get their acts represented in music-oriented shows, but he points out that certain music-oriented cable shows are packaging their videos and selling full programming shows to other programmers and showing a profit for what essentially was given to them free of charge.

Berry suggests, for starters, that promotional clips be given a fixed life-span, after which they will no longer be considered promotional tools, and that at that point they be considered programming content and the user pay a fee for the right to use it.

EMI's Push For Bush Not Dependent On Radio

TORONTO—Capitol-EMI is giving a special push to U.K. singer Kate Bush's fourth and latest album, "The Dreaming." While the songstress has only made one visit to Canada and is virtually unheard on radio, she reportedly wields considerable sales clout.

Initial acceptance here was the result of strong reviews for her debut "The Kick Inside" album, which was followed up by a national promotion trip that helped turn the album platinum, with sales in excess of 100,000 units. Two follow-up albums, "Lionheart" and "Never For Ever," have also gone platinum, the label reports. Because of the scant airplay Bush has received, Capitol-EMI provided FM radio with a sampler in advance of the fourth album's release, one side featuring three new tracks and the other featuring assorted tracks from her three previous Harvest releases. She is now signed to EMI America.

The record company shipped her latest "The Dreaming" LP straight to retailers here a week before radio received copies. Several leading broadcasters then asked when they would receive radio copies.

The sampler didn't get airplay, however, except on Toronto FM station CFNY, which plays an eclectic mix of records and had purchased an import copy of the LP.

Initial response to the album at retail has proven useful to the label

when taking it to radio. In this market, the influential Sam The Record Man flagship store on Yonge St. reported it as the fourth best selling album of the week. In Vancouver, A&B Sound reported it as their ninth largest seller.

New Label Hits The Promo Road

TORONTO—A national promotion tour for rock act Kilowatt is paying dividends for the new Dallcorte label, distributed nationally by RCA.

Label chief Martin Onrot and president Bernie Solomon have spent the past couple of weeks crisscrossing the country with and without Kilowatt frontman Greg Leskiw, playing the album for retailers, media and broadcasters from Halifax in the East to Calgary and Vancouver in the West.

According to Onrot, it was decided to make a road trip in support of the album, the first for both the label and the band, in order to make sure proper attention was paid to the act and to the new label, which is competing against a barrage of new releases, both domestic and international. The trip appears to have paid for itself in terms of trade recognition and airplay, especially in the Western half of the country.

Irish Teen Band Readies LP

TORONTO—Irish band Rosetta Stone has just wrapped up a short tour in the Southern Ontario market, laying groundwork for the release of an album next year via indie label Ready Records.

The Irish teen band has had a checkered career, according to their current manager, Barry Evangeli, who was present for all of their showcases here earlier in the month. An interesting Canadian angle is that two of the band's singles released here have had Canadian content, having been written and composed by Vancouver songwriter Bryan Adams.

Adams is a big name in Canada and is starting to become well-known internationally as a songwriter. The initial single, "Hiding From Love," earned spotty airplay across the country, but the new one, "Straight From The Heart," has garnered measurably better response,

especially with the aid of the tour in this market. The band returned to the U.K. following the tour to work on a television special, which will guest star Bryan Adams, and to record a new album, which will include at least one new Adams song.

Ready Records backed the tour dates with the release of a five-song EP, pre-packing the latest single in seven-inch form between the jacket and the factory wrap and offering the package at a regular list price in an attempt to offer would-be fans a further incentive to listen to the group.

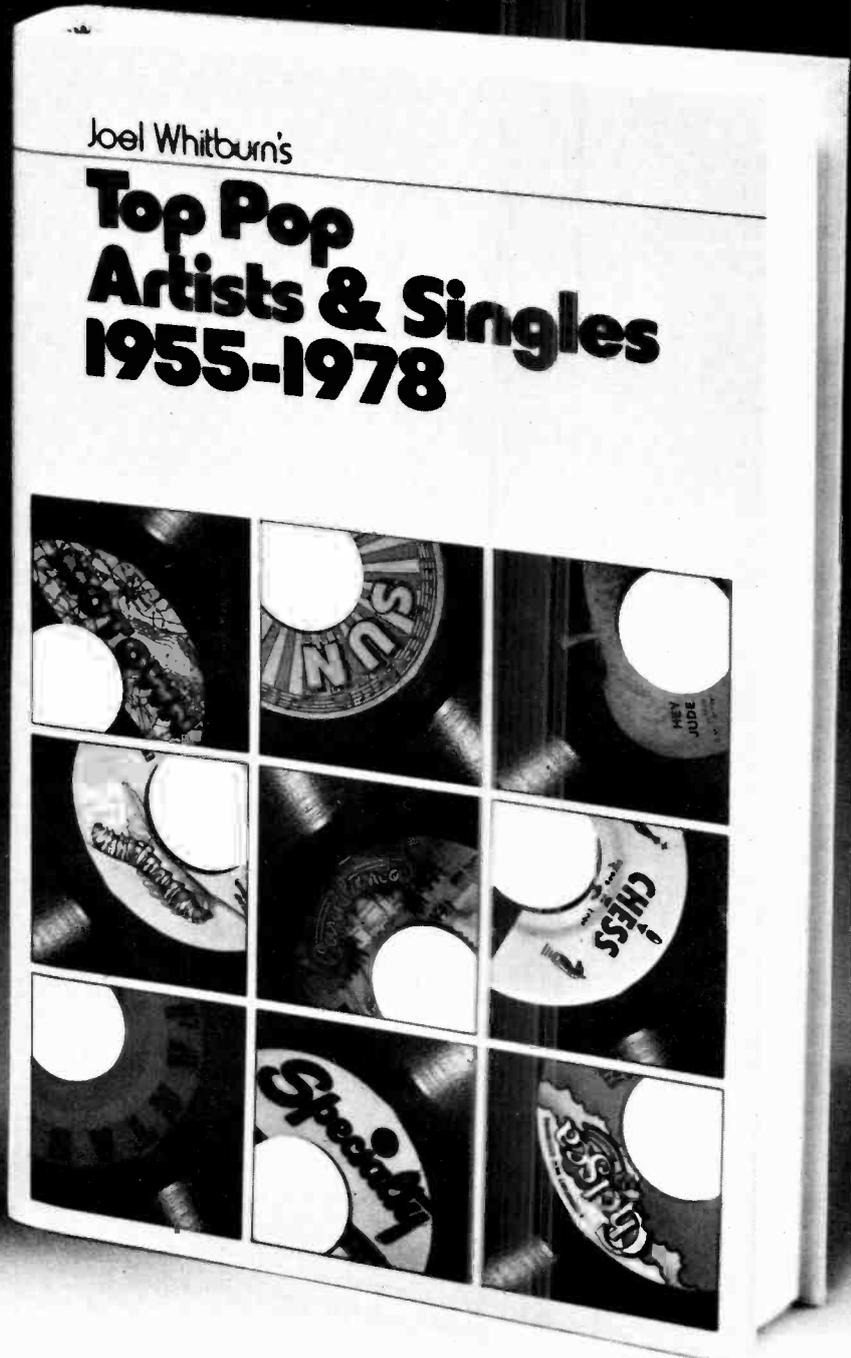
In certain cities on the tour, the band and the record company were able to work with local radio stations, but in Toronto the teen image of the band presented a problem and airplay was difficult to gain. Despite this, their single show at the El Mocambo attracted almost a full house.

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 Year of peak popularity
 Total weeks charted
 Highest position reached on any of Billboard's pop charts ("Hot 100," "Top 100," "Best Sellers," "Most Played By Jockeys," "Most Played in Juke Boxes")
 RIAA-certified Million Seller
 RIAA-certified Platinum Seller
 All Top 10 records in bold type
 Number refers back to corresponding record in rank column
 Artist
 Numerical ranking of artist's total charted records
 Symbols indicate artist had other hits on the Country, Soul, Easy Listening or 1940-1955 Pop charts
 Symbols indicate Christmas, Instrumental Novelty, Comedy, Spoken or Foreign Language records
 Record title

MON	YR	WKS	POS	RNK	ARTIST - Record Title	SYM	LABEL & NO.
Jul	64	6	55		BOSTON POPS ORCHESTRA I Want To Hold Your Hand <small>a) Arthur Fiedler, Conductor, conducted Boston Pops from 1930 until his death, July 10, 1979</small>	P	RCA 8378
					BOTKIN, PERRY JR. - See DE VORZON, BARRY		
					BOWEN, JIM with The Rhythm Orchids		
					STEWART, ROD Tonight's The Night (Gonna Be Alright) • Mazzy Star • Do Ya Think I'm Sexy? • You're In My Heart (The Final Acclaim) • You Wear It Well • I Was Only Joking • Hot Legs • The Killing Of George (Part 1 & 2) • Angel • Handbags And Gladrags • Sailing • Oh! No Not My Baby • Twisting The Night Away • Reason To Believe • This Old Heart Of Mine • Mine For Me <small>b) with group Faces c) English d) Lead singer with Jeff Beck Group from '68-'69 and with Faces from '69-'76 e) One of the great superstar rock performers of all time f) Also see Faces and Python Lee Jackson</small>	(7) (5) (4)	Warner B. 8262 Mercury 73274 Warner B. 8724 Mercury 73330 Warner B. 8321 Mercury 73244 Warner B. 8535 Mercury 73344 Mercury 73044 Warner B. 8146 Mercury 73426 Mercury 73244 Warner B. 8170 Mercury 73600
Nov	76	23	1	1	BERRY, CHUCK • My Ding-a-Ling • Sweet Little Sixteen • School Day • My Little Red Book • Rock & Roll Music • Johnny B. Goode • No Particular Place To Go • You Never Can Tell • Carol • Nadine (Is It You?) • Reelin' & Rockin' • Roll Over Beethoven • Almost Grown • Back In The U.S.A. • Promised Land • Too Pooder To Pop • Sweet Little Rock And Roll	(2) (1)	Chess 2131 Chess 1683 Chess 1653 Chess 1604 Chess 1671 Chess 1691 Chess 1898 Chess 1906 Chess 1704 Chess 1883 Chess 2146 Chess 1676 Chess 1727 Chess 1916 Chess 1747 Chess 1705

Parts of sample pages from artist section

- Artist's last or most recent charted record
- Artist's first charted record
- Flip side of a higher-positioned single
- Label and record number
- Special notes of interest (names of group members; previous groups an artist was with; date of artist's death; author's commentary on artist; cross references and other key information)
- Total weeks record held #1 or #2 position

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Pop

BEATLES—20 Greatest Hits, Capitol SV-12245. Produced by George Martin. Talk about music! Talk about value! Talk about hits! Here on one disk are the 20 singles the Beatles took to No. 1 on Billboard's Hot 100, from 1964's "I Want To Hold Your Hand" to 1970's "The Long And Winding Road." (They're even sequenced in chronological order, with the inexplicable exception of the first four tracks.) While many music fans by now own these tracks several times over, there's something undeniably attractive about having them all on one disk. (They fit because the early songs were all just over two minutes each, and because "Hey Jude" was edited down to 5:05.) To be able to purchase the 20 greatest hits by the greatest act of the modern pop era for \$9.98 list is quite a bargain. Consumers should respond.

POCO—Ghost Town, Atlantic 80008-1. Produced by POCO, John Mills. One of the most enduring groups in pop music returns with another set of ballads and soft rock pieces targeted at a wide range of radio formats. "Shoot For The Moon" and "Cry No More," a pair of ballads by Rusty Young, are ideal adult contemporary fare, while Paul Cotton's "The Midnight Rodeo" has an upbeat countrified sound well-suited to country formats. Young's "Ghost Town," which kicks off the album, is a midtempo pop piece with rock overtones and may be the recipient of the broadest airplay of all.

MISSING PERSONS—Spring Session M, Capitol ST12228. Produced by Ken Scott. First they took Los Angeles by storm and now other regions seem to be falling under the sway of Missing Persons. Armed with the bubbly vocals of Dale Bozzio, powerfully intricate drumming by former Zappa sidekick Terry Bozzio, catchy tunes, and strong productions, the five-piece Missing Persons seem to have all the qualifications for pop success. There's enough of a nonsensical air for new wave fans, impeccable musicianship for those in the mainstream and the obvious flashy visual appeal of Dale Bozzio for everyone else. Figured out what the title means yet? It's an anagram of the band's name.

ORIGINAL SOUNDTRACK—An Officer And A Gentleman, Island 7900171 (Atlantic). Various producers. The film "An Officer And A Gentleman" is turning out to be big news at the boxoffice while the theme, Joe Cocker & Jennifer Warnes' "Up Where We Belong," is a smash hit single. With these two credits, this soundtrack should do very well. However, there is more to this soundtrack than one song. Also included are Dire Straits' "Tunnel Of Love," Pat Benatar's "Treat Me Right," Z.Z. Top's "Tush," Sir Douglas Quintet's "Be Real," and Lee Ritenour's "Love Theme." A varied and worthwhile collection.

TALK TALK—The Party's Over, EMI-America ST17083 (Capitol). Produced by Colin Thurston. One of the major up-and-coming new groups is Britain's Talk Talk who have been getting major AOR, DOR and Top 40 play with the song "Talk Talk." The album proves as listenable and electronically lush as the single. With their thoughtful lyrics, expert playing, up-front rhythms and plentiful hooks, Talk Talk should maintain a following among the various audiences which have responded to the single. Keyboard player Simon Brenner should be noted for his haunting and evocative synthesizer patterns. Four of the nine tracks have already been released on the "Talk Talk" EP.

PLASMATICS—Coup d'Etat, Capitol ST12237. Produced by Dieter Dierks. The line between punk and heavy metal is a thin one and the Plasmatics, once one of the world's trashiest punk bands, have crossed the line and now are far into metal territory. With Dierks (producer of the Scorpions) at the helm, the rhythms have been slowed and Wendy's screams are now more of a menacing growl, which should help lure fans of Black Sabbath, Iron Maiden, Saxon and the new generation of European heavy metal. Cover art definitely demands attention. This is the quintet's first for Capitol and past Stiff releases have charted.

First Time Around

BUCK DHARMA—Flat Out, Portrait ARR38124 (CBS). Produced by Donald Roeser. "All vocals, instruments, effects and noises by Buck Dharma except as noted," it says on the inner sleeve, which basically means that Blue Oyster Cult member Dharma, on his solo debut, does all the singing and plays the guitars on songs mostly written by producer Roeser. Though obviously coming from a heavy metal direction, the music here is mostly pop rock, most tasteful and more restrained than was expected.

MENTAL AS ANYTHING—If You Leave Me, Can I Come Too?, A&M SP4921. Various producers. One of Australia's best-known pub-rock bands, this quintet plays lively country-flavored goodtime music. If you can imagine a less sophisticated 10cc or a countrified Madness, then you've got an idea of what Mental As Anything are like. The lyrics are humorous and the air is of one long party, which explains why Mental As Anything have a growing cult in Europe, Canada (where "Too Many Times" went top 20) and now the U.S.

FASHION—Fabrique, Arista AL6004. Produced by Zeus B. Held. This Anglo-European band plays techno-pop tunes with an r&b and funk influence. The quality of the cut varies here: where the band tries hard for an effect, it just sounds overblown, but when it just settles into a funk groove things work

Spotlight

Donald Fagen The Nightfly



DONALD FAGEN—The Nightfly, Warner Bros. 23696. Produced by Gary Katz. The late great Steely Dan survives in both style and substance through this stunning debut for its keyboard player and chief vocalist. Fagen brings more than those musical signatures to bear on this loose concept set, however, using a typically blue chip crew of crack players and crisp digital production to highlight songs steeped in the same mix of pop, blues and jazz perfected on "Aja" and "Gaucho." As before, there's rich, ironic wit as he glimpses the "future" as envisioned in the '50s ("L.G.Y."), parties in a fallout shelter ("The New Frontier"), ducks Caribbean revolutionaries ("The Goodbye Look") or just waxes soulfully (on a remake of Lieber/Stoller's "Ruby Baby," originally a hit for Dion). Expect pop, urban/contemporary, AOR and even jazz formats to relish these songs.

quite well, and the various textures become apparent. All the electronic instruments here give the band an other-worldly sound, with the accents on the vocals going beyond familiar borders.

THE ASSOCIATES—Sulk, Sire 9237271 (Warner Bros.) Produced by Mike Hedges. A sense of literary style and an extremely dramatic lead singer (Billy Mackenzie) make the Associates brand of urban disco-pop stand out from the crowd. As with ABC, understatement is not the Associates' cup of tea. Heavy bass lines, string arrangements and various sound effects make "Sulk" an interesting listen. As an import, this album has caused some excitement already.

BUXX—Knickers Down, Panther Records PRB1001. Produced by Buxx. The cover art and the title of this EP is not

going to endear this five-man group to any feminist organizations, but it should appeal to certain male fans who like their rock hard but wish their women were softer. Recording on the New York based Panther Records, Buxx is most popular in the Buffalo, Rochester, Syracuse areas.

Jazz

VARIOUS ARTISTS—Casino Lights, Warner Bros. 23718. Produced by Tommy LiPuma. A sluggish economy has apparently compelled Warner to limit this live sampling of 1981 Montreux performances to a single unit package, a play at once tantalizing and frustrating: led off by three strong duets between Randy Crawford and Al Jarreau, the set only leaves time for one track each from Crawford performing solo, Yellowjackets, David Sanborn and the team of Neil Larsen and Buzz Feiten. Subsequent sets are planned, though, and the common thread of stylish, r&b-tinged pop jazz should garner solid airplay.

Billboard's Recommended LPs

pop

SAMMY HAGAR—Rematch, Capitol ST12238. Produced by Carter, Sammy Hagar, Geoff Workman. One of hard rock's perennial favorites is Sammy Hagar who continues to provide his hard rock fans with what they want. Many of Hagar's best works are included on this 10-track history, including the anthemic "Turn Up The Music," the hard-driving "I've Done Everything For You" and that celebration of the automobile, "Trans Am."

ROCKY BURNETTE—Heart Stopper, Goods Records TGR9302. Produced by Bill House, Jim Seiter. Burnette, who reached the top 10 two years ago with "Tired Of Toein' The Line" on EMI America, herewith bows on a new MCA-distributed label based in Encino, Calif. The album is filled with the same exuberant rockabilly-shaded pop that made "Toein'" so engaging, and should appeal to both pop and soft rock formats.

ADAM ANT—Friend Or Foe, Epic ARE38370. Produced by Adam Ant & Marco Pirroni. Adam of Adam & the Ants is now solo, though Marco Pirroni of the previous band is still around as co-producer and guitarist. The most notable change here is the addition of trumpet and saxophone on most of the cuts. Beyond that the tribal drums are still there, as are the snappy pop songs and the early 19th century romantic image.

MAGAZINE—After The Fact, I.R.S. SP70030 (A&M). Various producers. It's a shame Britain's Magazine had to break up last year for they were maturing into a forceful pop machine. A listen to the wistful Motown melody of "About The Weather," in this collection of Magazine's best-known songs, shows much of their power. The rest of this collection is murkier and moodier but worth looking into.

THE ABYSSINIANS—Forward, Alligator 8305. Produced by the Abyssinians. One of Jamaica's biggest bands, the Abyssinians play undulating, rhythmic reggae which ranks with the best in the genre. The title track is especially memorable for its chorus and refrain. Master reggae session musicians Robbie Shakespeare, and Earl "Chinna" Smith contribute on bass and lead guitar while Zoot Sims helps out on percussion. A must for any reggae fan.

BERLIN—Paradise Victim, Enigma 3. Produced by Daniel R. Van Patten, the Maomen. In some circles, Los Angeles' Berlin have been declared the next Missing Persons. There are similarities in that female lead singer Teri Nunn exudes the same type waif-like appeal while the music is a mixture of electronics and traditional rock. However, the three-piece Berlin has its own personality and has already gotten airplay in the Los Angeles area.

EDI FITZROY—Youthman Penitentiary, Alligator 8304. Produced by Trevor Elliott. Fitzroy has been tagged by the Jamaican press as one of its future stars and he has toured with Mikey Dread and the Clash in the England, so he already has a following in reggae circles. However, the music isn't as remarkable as a listener might expect.

VARIOUS ARTISTS—Maximum Rock'n'Roll Presents Not So Quiet On The Western Front, Alternative Tentacles Records/Faulty Products (I.R.S.) VIRUS14. "If Punk is dead, what the hell is this, asks the album cover. The answer is inside on two disks, featuring no fewer than 47 Northern California and Nevada hard core bands, including Flipper and the Dead Kennedys, whose label this is.

black

R.J. RICE—R.J.'s Latest Arrival, Zoo York SW-38231. Produced by R.J. Rice. Producer/singer/songwriter Rice, a dance/funk bandleader who has enjoyed some success out of Detroit, debuts on the CBS-distributed label as "Stay With Me," featuring Deidre Rice's vocal icing, is stirring up chart action. Street-level dance floor vitality may surprise with its attention to basics rather than extras on "Keep Dancin'."

INTENSIVE HEAT—Intensive Heat, My Disc/CBS FZ 38281. Produced by Raymond Reid & William Anderson. Another name for Intensive Heat is dance excitement, as the vocal dynamics of Bernard, John and Walter Lindsey burn the beat on "Your Love Is Real Deal," "You Know I Want You Back" and "You Take Me Higher." Producer Reid & Anderson provide the combustible, and the brothers the hit spark. Some fiery instrumentals turn up on the heat on Heat.

AMUZEMENT PARK—Amusement Park, Our Gang Entertainment OGI 30001. Produced by Dunn Pearson, Jr. First-timers out of Chicago, Amusement hit the charts with "Groove Your Blues Away," a horn-driven dance workout enjoying top 40 exposure. Featuring the songs, vocals and funky bass of Paul Richmond and producer Pearson's clear precision, the vocal/instrumental group struts like winners on "Make Up Your Mind" and "So Inspired."

jazz

TOMMY FLANAGAN—Giant Steps, Enja 4022 (PolyGram Classics). Produced by Horst Weber & Matthias Winkelmann. This trio session with bassist George Mraz and Al Foster on drums offers an intimate tribute to John Coltrane by transposing six of the late saxophone titan's works to Flanagan's fluent piano style. The performances are warm but precise and the production is typically lucid.

DUKE ELLINGTON—Rockin' In Rhythm, MCA Jazz Heritage MCA2077. Reissue produced by Stanley Dance and Steve Hoffman. The third and last LP in this prestigious series shows the Ellingtonians romping through 12 well-remembered tunes from the 1929-31 period. "Wall Street Walk," "Double Check Stomp," "Mood Indigo," "Rockin' In Rhythm" and "Creole Rhapsody" are included, and each is a classic.

JAKI BYARD—To Them—To Us, Soul Note SN 1025 (PolyGram Classics). Produced by Giovanni Bonandri. The veteran pianist's peppery synthesis of often disparate traditions yields a typical balance of melodic introspection and harmonic bravado here, as he visits material by Chuck Mangione, Ellington, Stevie Wonder and even Bobbie Gentry. These solo settings emerge pure Byard, however, through surprising juxtapositions of song with style.

JOE WILLIAMS—Worth Waiting For, Pausa PR9008. Produced by George Butler. Originally issued on the Blue Note label, these 12 tracks by the one-time Count Basie singer catch him working with the charts and orchestra of Horace Ott. Williams is in his usual admirable voice, particularly with songs like "Lush Life," "Here's That Rainy Day" and "Something."

LAURINDO ALMEIDA—Braziliance, Pausa PR9009. Produced by Richard Bock. With Bud Shank's alto saxophone lending a strong assist, guitarist Almedia has an immensely attractive LP here. The 14 tracks include gems like "Stairway To The Stars," "Speak Low," "Acertate Mas" and "Carinoso." A first rate reissue from the old World Pacific catalog.

TETE MONTOLIU—Songs For Love, Enja 2040 (PolyGram Classics). Produced by ENJA. The Spanish pianist is showcased in a lyrical program spanning jazz and pop standards, native Catalan folk songs and four of his own originals. The common thread is his delicate but commanding technique, aided here by clean, spacious production and pressing.

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.

Producer Says Detroit Singer Broke Contract

LOS ANGELES—In two suits filed in the Detroit Federal District Court, producer Charles B. Underwood is alleging his exclusive recording pact with local singer Janice I. Spencer has been violated.

In the first, Underwood contends that Motown Records illegally contracted Spencer after she had won a July, 1982 contest conducted by Detroit tv station WDIV. Underwood claims a portion of the winnings was a contract with Motown. The plaintiff seeks a preliminary and permanent injunction, halting Motown from releasing a Spencer recording and asks the court to determine damages, believed to be in excess of \$2 million, according to the complaint.

A second complaint names Spencer, Post-Newsweek stations, Michigan, Inc., and Curtis Gadson as defendants. WDIV-TV is a member of the PN group and Gadson, who is described as Spencer's manager, was allegedly instrumental in getting her into the contest and inducing her to sever her contractual link with Underwood.

Underwood, in the filing, claims he signed a four-year recording pact with Spencer in late January, which called for her to record a minimum of five albums. Underwood states he spent \$80,000 recording 75% of an album, which Spencer refuses to finish. The plaintiff also alleges he loaned Spencer \$4,000, which remains unpaid.

Underwood charges that the tv station violated his exclusive binder when it encouraged Spencer to enter into a recording contract to record a promotional song, "Go For It."

Underwood asks the court to determine damages in the second suit.

*Dear Olivia,
We Love You,
We Honestly Love You.*

MCA Inc.

BROADWAY REVIEW

Webber's 'Cats' Dazzles In Spite Of Some Flaws

NEW YORK—Riding a crest of extraordinary pre-show publicity, and already sold out at least through next February, Andrew Lloyd Webber's "Cats" arrived at the Winter Garden Theatre here Thursday (8) with all the pomp and ceremony of a king at his coronation.

The show, costing in the vicinity of \$4 million, is everything it was touted to be—almost. It literally overwhelms its audience with the sheer grandeur of its production. John Napier's sets, which are said to be largely responsible for the overall budget (and for which significant modifications had to be made to the Winter Garden), reach out and engulf the audience.

Here is magnificence on a grand scale, the creation of a multitude of talents—sets, lighting, costumes, choreographer, orchestrator, director and performers, merging with seemingly effortless fluidity into one dazzling, cohesive whole. It is, in spite of its flaws (and there are flaws), a delightfully inventive evening of theatre, in which imagination is

allowed to soar, unfettered, to dizzying heights.

"Cats" is Webber's musicalization of T.S. Eliot's whimsical "Old Possum's Book Of Practical Cats." Webber and company have taken Eliot's feline characters, with exotic names like Skimbleshanks, Mungojerrie, Grizabella and Rumpleteazer, and breathed life and personalities into them of which Eliot would never have dreamed.

From the moment the curtain goes up, the stage becomes alive with cats: dancing, singing, philosophical, doing trapeze acts and acrobatics. There are glamorous cats, wealthy, snot-nosed cats, scruffy old alley cats, theatrical cats, feuding cats and lovelorn cats, all flowing gracefully across the stage to Webber's music, Gillian Lynne's choreography and Nunn's direction.

The enormously talented and energetic cast includes a rich mix of Broadway newcomers and longtime troubadours, among them Harry Groener, Ken Page, Betty Buckley, Fred Jones and Steve Hanan.

One of the ironies of this extraordinary production is that Webber's music emerges as one of its weakest links. It is a skillfully woven score, and one from which many memorable numbers, including the highly successful "Memory," emerge, but it is also a score that lacks the fire and excitement of true originality.

In putting together the music, Webber has borrowed generously from many of his past works. The entire score of about 21 songs is naggingly familiar; there are shades of "Jesus Christ Superstar" and "Joseph And The Amazing Technicolor Dreamcoat." Webber has even borrowed from the classics, and there are strains in his compositions hauntingly reminiscent of Puccini.

Also a problem is a first act that is allowed to run too long, and in which the pacing is affected by occasional lapses in the quality and originality of the choreography. Nonetheless, viewed as a cohesive whole, "Cats" emerges as a visual stunner, and one of the most imaginative theatrical events of this or any season.

CBS Records To Close Plant

• Continued from page 1

manufacturing facilities, one in Carrollton, Ga., the other in Pittman, N.J. A fourth plant, in Santa Maria, Calif., was closed last year.

According to a CBS label spokesman, the Pittman plant is likely to receive the larger share of disk production from Terre Haute, while Carrollton will absorb most of the cassette production. In addition, Carrollton is likely to deal with returns from the field, now chiefly handled by Terre Haute.

At its peak, the 28-year-old Terre Haute facility employed more than 5,000. CBS has developed a program to assist the employees being laid off by arranging for extended medical benefits and providing job counseling. CBS will continue to employ about 1,000 in Terre Haute for its direct-marketing division, Columbia House, which is scheduled to move from the leased facilities it now occupies into the plant. Some machinery will be shifted to either of the two remaining plants, while other machines will be sold.

Being closely allied to pressing and duplicating, the jacket fabricating business has at least two major suppliers in the Terre Haute area, Ivy Hill and Modern Album. A third, Queens Litho, is located in Indianapolis, 75 miles away. While no executives at Ivy Hill or Modern Album could be reached for comment, Eric Kaltman of Queens Litho indicates that the company plans no change in its operations in view of the CBS plant closing. Queens Litho employs 400 at its facility.

Termining the closing of the Terre Haute plant a "consolidation," a spokesman for CBS says the move will "put CBS Records in a stronger competitive position in the marketplace. . . . The overall conditions in the industry are expected to improve with an upturn in the economic climate and achievement of favorable legislation in Washington on the home taping issue." The spokesman also noted that "on a comparative basis, the across-the-board successes of the company's labels has enabled CBS to increase its market share this year."

MAJOR VICTORY CLAIMED

FBI Agents Nab 10 In L.A. Latin Tape Sweep

• Continued from page 1

those actions would mark the first examples of tougher new penalties against record, tape, film and video counterfeiters signed into law earlier this year by President Reagan.

Acting on eight separate search warrants, a strike force of FBI agents conducted the Los Angeles area sweep as the culmination of an 18-month investigation in cooperation with the RIAA and the Assn. of Latin American Record Manufacturers (ALARM), according to Richard T. Bretzing, special agent in charge of the FBI operations here.

The sweep took agents into eastern and central suburbs and neighborhoods where the suspects had reportedly been illegally duplicating recordings by such major Latin artists as Vicente Fernandez, Jose Luis Rodriguez and Los Tigres del Norte. Seized at the eight sites were thousands of cassettes and 8-tracks, reportedly distributed from those covert plants to much of the Southwest, including California, Texas, Arizona and as far east as Chicago.

The allegedly illicit products were also said to be exported into Mexico for sale there as well.

The 10 arrested Wednesday morning were arraigned that afternoon before the U.S. Magistrate on charges of violations of Title 17, U.S. Code, Section 506 (a), covering unauthorized duplication and distribution of copyrighted sound recordings; and in violation of Title 17, U.S. Code, Section 106, which governs exclusive rights for reproduction and distribution rights to copyrighted sound recordings.

They were: Mario Andrade Mancera, 125 N. Greenwood, Monte-

bello, Calif.; Carlos Martinez Lopez, 5916 Montebello Parkway, Los Angeles; Arturo Flores, 920 N. Burris, Compton, Calif.; Guadalupe Perez Garcia and Adela Brijil Banuelos, 4801 Abbott Road, Lynwood, Calif.; Felix Ruiz and Rosalina Ruiz, 11771 Percheron Road, Garden Grove, Calif.; Roman Huerta Espinoza, 9533 Bexley, Pico Rivera, Calif.; Manuel Ramirez Munoz and La Schata Munoz, 519 N. Cummings, Boyle Heights, Calif.

At the arraignment, separate bail was set for all defendants, with the highest bond at \$20,000. Preliminary hearings have been scheduled for Oct. 26, according to assistant U.S. Attorney Dwight Moore, who added that the charges will be reviewed by a Grand Jury here. If indicted prior to the hearing date, the suspects would appear to enter pleas on Nov. 1.

Moore noted that each of the suspects, or pairs of suspects, will be prosecuted separately, meaning that up to seven different federal judges may be involved in court. Although there is evidence the suspects were aware of each other and their activities, and may have cooperated or collaborated in some individual cases, neither Moore nor RIAA special counsel Joel Schoenfeld characterized the relationship between all 10 as an outright counterfeiting ring.

According to special agent John Hoos, more than 50 agents were involved in the sweep, in which two truckloads of confiscated material were seized for transport to the FBI's offices in West Los Angeles. That cache, displayed to the press Thursday (14), was said to be only part of the material captured, according to Daniel Kubik, executive vice president and general manager of Discos America, who was present at the federal facility. Typical of the materials seized, he added, was an estimated total of 830,000 cassette labels from just two of the sites.

In addition to the alleged Latin counterfeits, said to be the suspects' principal products, were recordings by some U.S. acts, including Barry Manilow, the Doobie Brothers and Kenny Rogers.

If convicted, suspects face newly buttressed penalties of up to five years imprisonment or fines not to exceed \$250,000, as set forth in the legislation signed by the President under the new Penalties Amendments Act on May 24 of this year.

Write A Song About Yourself

NEW YORK—Organizers of a conference on narcissism next June at Miami University in Ohio are seeking original musical compositions for the event, "The World As Mirror."

The works must be at least 12 minutes long and feature any combination of the following instruments for three players: flute, harpsichord, piano, percussion, tenor voice and pre-recorded electronic tape.

A first prize of \$2,500 will include a premiere of the winning composition. Second prize is \$1,000 and third is \$500. Arrangements for publication, broadcast and recording are pending, according to C. James Sheppard of the "World As Mirror" Music Commission. There is a \$6 fee for entries, and the deadline is March 1.

O'Jays Told To Pay Agency

OCTOBER 23, 1982, BILLBOARD

LOS ANGELES—The O'Jays must pay a judgment of \$16,488 to Regency Artists Ltd., a booking agency, according to a local Superior Court decision.

The booking agency filed suit against the group, alleging the agency had turned over to the O'Jays an advance of \$11,250 in May, 1980. The advance was paid by Gemini Concerts for June, 1980 Providence and Hartford concert dates. At the time the advance was given to the defendants, Regency says, the group signed an indemnification binder with the agency.

When the O'Jays did not work the two gigs, Regency says, it returned the money to Gemini and requested repayment from the O'Jays. The \$16,488 represents the original advance, plus interest and \$2,500 in legal fees.

See Labels In Tape Price Tests

• Continued from page 1

Stark/Camelot test sales were also weighed against sales in control stores during the same month, August. The other chains compared sales during the test month with sales in the same stores the prior month, July.

"We probably biased the tests somewhat," admits Bonk. "We are not research people." He says he feels more rigid testing by manufacturers is desirable.

"The public is telling us that prices are too high," says Russ Solomon, head of the Tower chain. He expresses particular concern that where overall store grosses remain stable today, it is often at the expense of recordings, with games, video, blank tape and accessories taking up the slack. He says the latter categories of product now account for about 7% of total Tower volume, and the percentage is increasing, a trend he views as negative for the record industry. "These are not incremental sales," he says. "They are displacement sales."

Solomon says that as encouraging as the test results are, they still do not provide enough data to determine if the jump in sales is sufficient to accommodate reduced revenue per

unit. Further study is needed, he agrees.

Marmaduke suggests that even if overall grosses are not increased by reducing prices, such a move is probably worthwhile for the greater turnover it would stimulate, thus freeing up investment.

The issue is now up to the manufacturers, says the Hastings topper. "It's in their court. Up to now most of their pricing decisions have been talent driven. We're telling them they have to be marketing decisions."

To Carl Rosenbaum of Flip Side,

one of the prime benefits in reduced prices for cassettes is the effect such moves will have on home taping. "The closer the price of prerecorded cassettes to blank tape, the smaller the incentive to dub. We have proved that people will buy more if the price is right."

Like others participating in the experiment, Rosenbaum suffered some losses to prove his point. The retailers voluntarily reduced their cassette prices by \$2, without manufacturer support. "Sure, we lost thousands of dollars," says Rosenbaum, "but it was worth it."

Japan Joel LP Gets Booklet

TOKYO—CBS/Sony hopes to strike a blow against parallel imports, disk rental shops and home taping by including extensive sleeves notes and a 16-page booklet, "Billy Joel The Super Hero," in the singer's new "Nylon Curtain" LP.

Joel's albums "The Stranger" and "52nd Street" have together sold over 100,000 copies here, and CBS/Sony expects to sell 300,000 of the new package by year's end.

Toshikazu Kikuno, Columbia product manager at CBS/Sony's in-

ternational division, says promotion for "Nylon Curtain" is aimed at a younger market. The album won't be discounted, he says, but will retail at the regular 2,500 yen (around \$9.40), including the bonus booklet.

The jacket notes featured on the Japanese pressing cover seven of the nine songs featured. They consist of extensive personal comments from Joel; his comments on one track, "Goodnight Saigon," run to some 700 words. The notes will not be released in other territories.

General News

Commentary: It's Time To Choose

• *Continued from page 14*
 manner unprecedented in our history, the fundamental bases upon which we practice our trade. They threaten our very ability to continue to deliver product to the consumer on a profitable basis and, therefore, the very survivability of many of the existing record companies. Adding them on top of the cyclical problems that normally flow through our industry has created a deadly crisis atmosphere that must be dispersed.

To survive, and prosper, we must manifest a willingness and ability to do what every major industry has done to maintain itself beyond its initial growth period—adapt its product and procedures to a changing economic and technological environment.

Those are not easy tasks. We can handle the cyclical problems (the economic environment, competing demands for the consumer dollar, the so-called lack of exciting music) in the normal flow of good business practices and judgment. They are not new or devastating problems by themselves. They never have and never will permanently displace sales of prerecorded music. In fact, time alone usually turns them to our advantage as they swing into a positive mode.

We can certainly handle the problem of improvident deals, simply by not making them. Those who take a longterm view have always survived and prospered long after those making bad deals have left the scene. (Do you remember the days when

the overnight experts were giving every independent producer multimillion-dollar deals to find and produce stables of unknown artists? Where are those whiz kids now? Certainly not in the record business. But those who, like Clive, resisted, are here to tell about it.)

However, the home taping-induced problems (the displacement of sales, the consumer's changing perception of prerecorded music, the cost/price squeeze) will test the flexibility and ingenuity of the record industry at the business, marketing and creative levels as they have never been tested before. The solutions will require time and experimentation.

We must continue to plead our legitimate case for royalty compensation and legislative revision because of copyright infringement and the economic loss caused by home taping and the advent of record rentals. This is high priority, and requires the united efforts of all segments of the American music industry—songwriters and publishers, artists and record companies, record wholesalers and retailers.

We are entitled to and must win

Music-Print Moves

NEW YORK—Music-Print Productions, which provides arranging, editing, proofreading and folio production to music publishers, has a new mailing address: P.O. Box 218, Kew Gardens Hills, N.Y. 11367.

that battle. But we cannot afford to wait while the typically slow legislative process unfolds. We must begin active examination of the basic fundamentals of how we market, price and program our product to the consumer, as there are clear messages in the prevalence and permanence of home taping.

With respect to the broader issue triggered by home taping—the consumer's perception of prerecorded music—a radical re-thinking of advertising and recording strategies would seem to be in order to respond to the changing buying patterns and musical needs of the consumer.

In view of the fundamental problems to be faced and the longterm nature of the solutions, responsible analysis indicates that the already-existing cost/price squeeze will continue and worsen. Painful as it may be, a significant contraction of existing company structures for short-term survivability and longterm profitability is required. In plainer terms, we will have to become leaner and meaner.

Active, creative believers in the worth and viability of prerecorded music will move to make the fundamental adjustments that are required, and will reap the rewards of a revitalized and growing record business. Those who refuse to acknowledge the basic issues involved, or refuse to adapt, will just not make it.

It's time for each of us to choose and act accordingly.

Vox Jox

• *Continued from page 27*

WEEI-FM Boston, moving from a soft rock format to a Hot 100 formula under the direction of p.d. **Rick Peters**, has added a new night man and created a new morning team. Former WBCN Boston personality **Lisa Karlin** has joined morning man **Bill Smith**. **Alex Stone** has been brought in from WLOF Orlando to handle the 7 to midnight shift.

While there has been speculation for some time that WEEI-FM would follow the lead of WCAU-FM Philadelphia and WBBM-FM Chicago and install a "Hot Hits" format, developed at those stations by consultant **Mike Joseph**, Peters is taking a softer approach and calling it "Hitradio." Joseph is not being used to consult additional stations in the CBS-FM group. The move from the soft rock format, in place since 1977, was made because of inroads from the January debut of WMJX's AC format.

WHIO Dayton music director **Judy Kelly** has been promoted to p.d., succeeding **Mike McMurray**, who resigned to take the programming reins of the Univ. of Dayton's WVUD. Kelly, who will continue to handle a weekend shift, says no decision has been made on what will be done with the music director's position. She says she plans no changes in the AC/MOR format.

While McMurray's move to a college station may seem unusual to

some, other observers see the programming of the 50kw college facility as a unique challenge.

★★★
Jim Stanton has been named general manager of Swanson Broadcasting's KFJZ Ft. Worth, a station carrying the syndicated "Music Of Your Life" format. He comes from WBAP Ft. Worth, where he was sales manager for seven years.

★★★
Frank Bailey, who's been a jock on WCIN Cincinnati for the past 11 years, has been promoted to p.d. and is working to get a "more mature sound" on the r&v station. Bailey, who has been working middays has moved to the 3 to 7 p.m. shift. He's promoted part timer **Marsha Robinson** to the midday slot. **Michael Davis** has been brought in as the new morning man from WVKO Columbus, Ohio, succeeding **Everett Cork**, who also stepped down as p.d. Cork continues at the station in the 7 to midnight position. **Chico** continues as overnight man. Bailey has several programming changes. "We're having Everett play the blues on Monday night, replacing the oldies." Wednesday night is a "love music" feature, and a call-in show will be inaugurated on Sunday nights with a visit from a local KKK member. **Ken McDowell** is the new general manager of the station, which was recently acquired by KLM Broadcasting, a company headed by McDowell, for \$2.2 million.

LEO SACKS

OCTOBER 23, 1982 BILLBOARD

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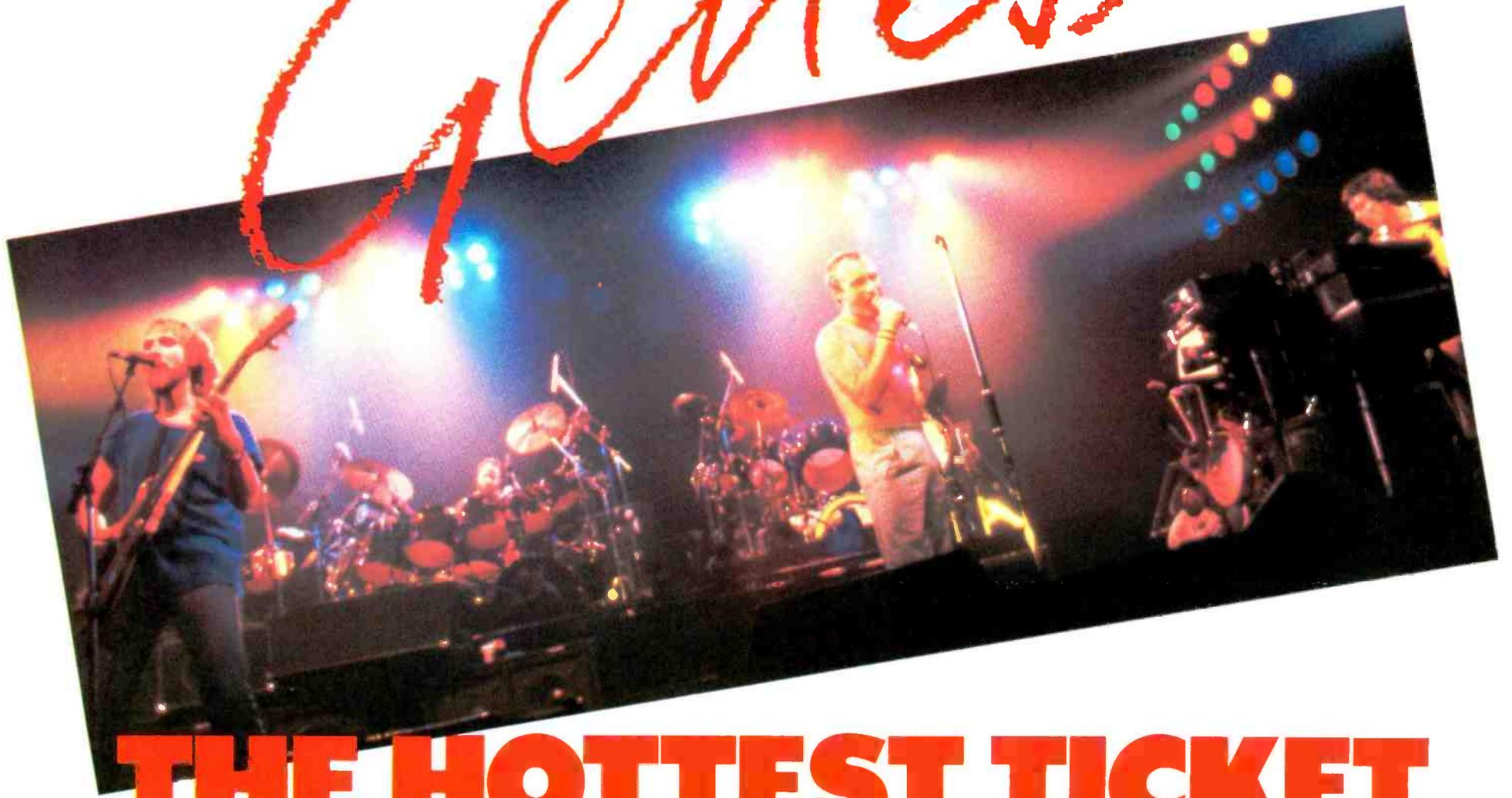
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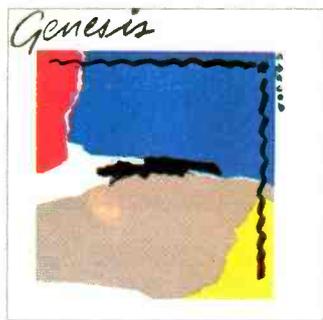
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Nothing comes close to the excitement of Genesis live. And the success of the American Tour 1982 proved it. One sold out date after another. Standing Room Only. House records set with highest grosses ever. In hard to break record cities like Chicago, San Francisco, New York, New Haven, Berkeley.

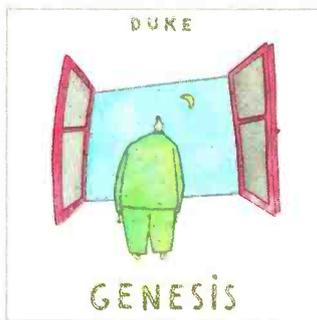
GENESIS. LIVE. THE HOTTEST TICKET AROUND.



THREE SIDES LIVE
SD 2-2000



ABACAB
SD 19313



DUKE
SD 16014



AND THEN THERE WERE THREE
SD 19173



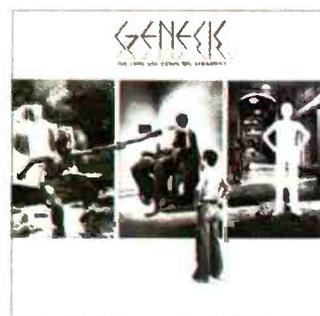
SECONDS OUT
SD 2-9002



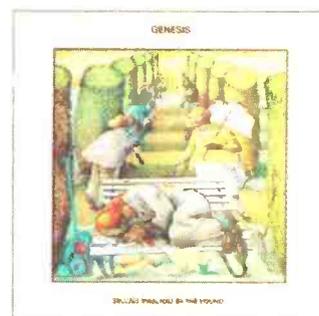
*WIND & WUTHERING
SD 38-100



*TRICK OF THE TAIL
SD 38-101



*THE LAMB LIES DOWN ON
BROADWAY
SD 2-401



SELLING ENGLAND BY THE POUND
SD 19277

ON ATLANTIC RECORDS AND CASSETTES



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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	25	1	JOHN COUGAR American Fool Rca/Mercury RVL-7501 (Polygram)	POL	▲	8.98		40	4	4	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		84	5	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98			
2	15	2	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		37	15	15	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		72	63	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98			
3	18	3	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	●	8.98		41	3	3	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL		8.98	BLP 5	74	33	SPYRO GYRA Incognito MCA MCA 5368	MCA	▲	8.98			
4	3	4	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS	●	8.98		39	18	18	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23639	WEA	●	8.98		75	14	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 3		
5	12	5	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	●	8.98		42	18	18	GLENN FREY No Fun Aloud Elektra EI-60129	WEA		8.98		76	17	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	●	8.98	CLP 13		
6	9	6	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 12	43	NEW ENTRY	NEW ENTRY	DIANA ROSS Silk Electric RCA AFL1 4384	RCA		8.98		77	11	SOUNDTRACK E.T. MCA MCA 6109	MCA	●	8.98			
7	19	7	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND		8.98		44	NEW ENTRY	NEW ENTRY	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND		8.98		78	8	MICHAEL MARTIN MURPHY Michael Martin Murphy Liberty LT-51120	CAP		8.98	CLP 14		
10	5	10	THE WHO It's Hard Warner Bros. 1-23731	WEA		8.98		47	9	9	AMERICA View From The Ground Capitol ST-12209	CAP		8.98		79	5	JIMI HENDRIX The Jimi Hendrix Concerts Reprise 1-22306 (Warner Bros.)	WEA		13.98			
11	17	11	MEN AT WORK Business As Usual Columbia ARC 37978	CBS		8.98		72	2	2	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	CBS		8.98		80	12	URIAH HEPP Abominog Mercury SRM 1-4057 (Polygram)	POL	●	8.98			
12	23	12	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		75	2	2	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS		8.98		81	18	GENESIS Three Sides Live Atlantic SD 2-2000	WEA	●	10.98			
13	4	13	RUSH Signals Mercury SRM-1 4063 (Polygram)	POL		8.98		46	10	10	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	BLP 9	82	10	TEDDY PENDERGRASS This One's For You P.R. FZ 38118 (Epic)	CBS		8.98	BLP 8		
29	2	29	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS		8.98		47	11	11	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA		8.98	BLP 17	83	16	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA		8.98			
15	5	15	KENNY LOGGINS High Adventure Columbia TC 38127	CBS		8.98		55	5	5	ABC The Lexicon Of Love Mercury SRM-1 4056 (Polygram)	POL		8.98		84	25	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98			
14	50	14	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98		49	5	5	KIM CARNES Voyeur EMI-America SO 17078	CAP		8.98		118	2	GRAND MASTER FLASH The Message Sugar Hill 268	IND		8.98	BLP 32		
48	2	48	NEIL DIAMOND Heartlight Columbia TC 38359	CBS		8.98		50	24	24	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98		94	7	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS		8.98			
18	20	18	THE CLASH Combat Rock Epic FE 37689	CBS		8.98		51	7	7	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND		8.98		108	2	RICKY SKAGGS Highways And Heartaches Epic FE 37996	CBS		8.98	CLP 8		
17	18	17	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲	8.98		52	11	11	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS		8.98	BLP 36	88	53	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98			
25	17	25	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98		53	22	22	CHEAP TRICK One On One Epic 38021	CBS		8.98		89	27	TOTO Toto IV Columbia FC 37728	CBS	●	8.98			
21	14	21	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS		8.98		56	22	22	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 11	89	9	ANNE MURRAY The Hottest Night Of The Year Capitol ST-12225	CAP		8.98	CLP 32		
22	16	22	EDDIE MONEY No Control Columbia FC 37960	CBS		8.98		61	9	9	STACY LATTISAW Sneakin' Out Columbia 90002-1 (Atlantic)	WEA		8.98	BLP 11	90	32	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 1		
27	3	27	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA		8.98		66	6	6	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98		91	31	SCORPIONS Blackout Mercury SRM-1 4039	POL	●	8.98			
24	8	24	SANTANA Shango Columbia FC 38122	CBS		8.98		57	22	22	.38 SPECIAL Special Forces A&M SP-4888	RCA		8.98		92	19	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98			
23	11	23	ARETHA FRANKLIN Jump To It Arista AL 9602	IND		8.98	BLP 3	64	12	12	SYLVIA Just Sylvia RCA AHL1-4312	RCA		8.98	CLP 2	93	4	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 13		
24	30	24	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		59	9	9	SOUNDTRACK Fast Times At Ridgmont High Full Moon/Asylum 60158-1 (Elektra)	WEA		15.98		104	45	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98			
38	2	38	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	CBS		8.98		60	27	27	THE MOTELS All Four One Capitol ST-12177	CAP		8.98		95	31	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98			
26	8	26	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA		8.98		61	22	22	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS		8.98		96	2	SHEENA EASTON Madness, Money And Music EMI-America ST 17080	CAP		8.98			
34	15	34	JOE JACKSON Night And Day A&M SP 4906	RCA		8.98		67	16	16	APRIL WINE Power Play Capitol ST 12218	CAP		8.98		98	21	RICHARD SIMMONS Reach Elektra EI-60122	WEA	▲	10.98			
31	5	31	THE TIME What Time Is It? Warner Bros. 1-23701	WEA		8.98	BLP 2	63	20	20	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 6	99	24	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	▲	8.98			
29	15	29	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	8.98		64	9	9	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP		8.98		109	4	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	BLP 40		
36	7	36	EVELYN KING Get Loose RCA AFL1-4337	RCA		8.98	BLP 1	65	19	19	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98		101	23	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 45		
35	8	35	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA		8.98		66	10	10	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA		8.98		102	22	SOUNDTRACK Annie Columbia JS 38000	CBS	▲	8.98			
32	5	32	AEROSMITH Rock In A Hard Place Columbia FC 38061	CBS		8.98		67	14	14	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS		8.98		103	64	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98			
33	9	33	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA		8.98		68	24	24	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98		104	50	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98			
34	16	34	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS	▲	8.98		69	5	5	BARRY MANILOW Oh Julie Arista AB 2500	IND		5.98										
35	11	35	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98		76	2	2	PINK FLOYD The Wall Columbia PC2 36183	CBS		8.98										

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Industry Events

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

- Oct. 15-20, **VIDCOM**, Cannes.
 Oct. 18-22, 13th annual **Video Expo New York**, New York Passenger Ship Terminal.
 Oct. 19-20, **Wax Works/Video Works** second annual Mid-America wholesale sound & video show, Executive-Inn Rivermont, Owensboro, Ky.
 Oct. 20-22, **National Assn. of Recording Merchandisers'** rackjobbers conference, Registry Resort, Scottsdale, Ariz.
 Oct. 23, **Media Law Project's** "Law And The Musician" Symposium, New York Law School, New York.
 Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.
 Oct. 28-31, **Neewollah International Festival**, Independence, Kan.
 Oct. 29-30, **College Media's** college & progressive radio brainstorm 2, New York Sheraton Hotel.
 Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.
 Nov. 4-6, **National Assn. of Recording Merchandisers'** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.
 Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.
 Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.
 Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.
 Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.
 Nov. 17-19, **Western Cable Show**, Anaheim Convention Center, Anaheim, Calif.
 Nov. 18-21, **Billboard's Video Entertainment/Music Conference**, New York.
 Nov. 18-21, **Billboard's** fourth international video entertainment/music conference, Vista International, New York.
 Nov. 18-20, **Amusement & Music Operators Assn. (AMO)**, Hyatt Regency, Chicago.
 Nov. 21, **Beach Music Awards Inc.** first annual ceremony, Convention Center, Myrtle Beach, S.C.
 Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.
 Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.
 Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

Beatles Video

Continued from page 3
 managed and administered the business affairs of the Beatles since 1967, asserts in an affidavit filed Oct. 11 that the defendants "have undertaken a campaign of willful misappropriation" of the "tradename, logo and other proprietary rights of the Beatles," and that unless the defendants are enjoined from distributing the "rockumentary," "plaintiff's injury will be irreparable."

Apple Corps is represented by Leonard Marks of the firm Gold, Farrell & Marks. A hearing on the preliminary injunction is scheduled for Oct. 22.

Chartbeat

Continued from page 6

- A&M, #5/21. December, 1980.
 7. "Panorama," Cars, Elektra, #5/6. September, 1980.
 8. "Parallel Lines," Blondie, Chrysalis, #6/5. April, 1979.
 9. "Autoamerican," Blondie, Chrysalis, #7/9. January, 1981.
 10. "Vacation," Go-Go's, IRS, #8/9. August, 1982.
 11. "Shake It Up," Cars, Elektra, #9/7. December, 1981.
 12. "Pretenders," Sire, #9/4. May, 1980.
 13. "Business As Usual," Men At Work, Columbia, #9/11. October, 1982.
 14. "Pretenders II," Sire, #10/3. September, 1981.
 15. "Armed Forces," Elvis Costello, Columbia, #10/2. March, 1979.
 16. "A Flock Of Seagulls," Jive/Arista, #10/1. October, 1982.

This list excludes three acts that incorporate elements of new music but seem mainly rooted in traditional pop and rock: **Cheap Trick** (Epic), **Tom Petty & the Heartbreakers** (Backstreet/MCA) and **Joan Jett & the Blackhearts** (Boardwalk).

It also excludes several new music acts that have hit the top 10 with singles but not albums, including **M and Soft Cell** (both Sire) and the **Motels** (Capitol). Also omitted are such prominent acts as **Devo** and the **B-52s** (both Warner), which have yet to hit the top 10 on either chart.

We might add that "A Flock Of

Seagulls" is the second top 10 album so far this year to have originated at a \$6.98 list price. The first was the **Human League's** "Dare."

And we'll note in closing that **Men At Work** is the fourth Australian band to put an album in the American top 10. **Little River Band** started the stampede in October, 1979 with "First Under The Wire" (Capitol); **AC/DC** followed suit a year later with "Back In Black" (Atlantic), and **Air Supply** scored in August, 1981 with "The One That You Love" (Arista).

So the country's four top group exports run the gamut from new music to mainstream pop to hard rock to Adult Contemporary. What a well-rounded place!

Rich Guy: **John Cougar's** "American Fool" (Riva/Mercury) holds at No. 1 on the American album chart for the seventh straight week. That's the second-longest run of any album so far this year—topped only by **Asia's** debut LP (Geffen/Warner), which had nine weeks on top. **The Go-Go's'** "Beauty & The Beat" (IRS/A&M) is in third place with six weeks.

This marks the first time a male solo artist has logged seven weeks at No. 1 since **Billy Joel** did it with "52nd Street" (Columbia) nearly four years ago.

Big Score: "Up Where We Belong" (Island) jumps six points to number five on this week's Hot 100,

Attendance Holds Steady For Country Music Week

Continued from page 3

(14), president Ken Kragen said that despite the poor economy, country music has "continued its growth pattern." Among the organization's accomplishments during the past year, Kragen enumerated, were setting up a European office in London in March, establishing a connection with the music industry of Mexico via a membership meeting there, instituting a new insurance plan for members, mounting a campaign to discourage home taping, and re-vamping the format and contents of CMA's membership magazine, *Close-Up*.

Kragen also reported that the annual CMA Awards Show, broadcast Monday (11) on CBS-TV, earned a 38 share of the audience.

Three special CMA awards were presented: the **Connie B. Gay** Founding President's Award to **Bob Boatman**, director of the syndicated tv show "Hee Haw"; producer of the

year award to **Chips Moman**, for the **Willie Nelson** album "Always On My Mind"; and the journalism award to **Neil Hickey**, New York bureau chief for TV Guide.

Because next year will mark the CMA's 25th anniversary, Kragen announced that the organization will designate all of 1983 as "CMA Year" and mark it with appropriate promotions and ceremonies. One such event will be a network-broadcast silver anniversary celebration in April. The program is scheduled to be shot in Washington, D.C. next March. Like the awards show, it will be sponsored by Kraft Foods.

Bette Kaye, a CMA director and head of **Bette Kaye Productions**, said that next year's Talent Buyers Seminar will be held concurrently with the 1983 CMA week activities. For the past several years, the seminar has started the weekend before and continued through midweek.



BAROMETER READING—Six-member Forecast goes over plans for the release of their debut RCA single, "Happy Days." Advising the group are, from left, RCA's **Basil Marshall** and **Robert Wright** and Forecast's manager **Amir Al-Islam**. Pictured at right is RCA's **Keith Jackson**.

Lifelines

Births

Boy, **Shelby Sumter Singleton III**, to Steve and Rochelle Singleton, Oct. 12 in Nashville. Father is co-owner of Wild Tracks Studio and On His Own Music.

Boy, **Adam David Richard**, to Jeremy and Cindy Kennedy, Oct. 5 in Los Angeles. Father manages the Nickelodeon retail store in Los Angeles.

Girl, **Devyn Lindsey**, to Lee and Valerie Flores, Sept. 28 in Dallas. Father is production manager for Stardate concert promotion firm.

Girl, **Jessica Bond**, to Mike and Julie Webber, Sept. 15 in Birmingham. Father is member of Rubber recording group Revolver.

Marriages

Jim Kefford to **Vicki Moss**, Oct. 16 in Melbourne, Australia. He is president of Drake-Chenault Enterprises.

James Auchterlonie to **Faye Peden**, Oct. 2 in Los Angeles. He is vice president of sales for KM Records.

Alan Januszewski to **Bonny Christina Celine**, Oct. 1 in Atlanta. She is a publicist for Macmanagement-Hunter Agency in Milwaukee.

Deaths

Lurlee Ballard, 72, mother of the late **Florence Ballard** of the Supremes, Oct. 8 in Detroit after a short illness.

John Reddy, 60, Motown Records controller, Sept. 24 of a heart attack in Los Angeles. He is survived by two daughters.

Karen Garland, 33, president of Liness Records, Oct. 11 in Philadelphia of a heart attack.

Larry Kanaga, 69, in Glenview, Ill., Oct. 11. He joined RCA in the late '40s as vice president and general manager of RCA Records, and in 1957 joined General Artists Corp. as president and chief executive officer. He joined Bell & Howell in 1969 and was elected a senior vice president in 1978. He was named a company director after his retirement in 1980.

tying 1975's "You Are So Beautiful" (A&M) as **Joe Cocker's** biggest hit to date, and topping 1977's "Right Time Of The Night" (Arista) as the biggest for **Jennifer Warnes**. "Right Time" peaked at six pop.

"Up Where We Belong," the theme from "An Officer And A Gentleman," crashes into the top five as **Chicago's** "Hard To Say I'm Sorry" from "Summer Lovers" drops out. Between these two records and **Survivor's** "Eye Of The Tiger" from "Rocky III," at least one film theme has been in the top five every week for the past three months.

We Get Letters: Last week's mail brought an irate letter from **Salvador O'Neill Jr.** of Coral Gables, Fla. You remember Salvador. He's the fellow who pointed out that when **America** and **Asia** were back-to-back on the Hot 100, it marked a "first" for groups named after continents. But then **James C. Buresh** wrote in insisting that **America** wasn't named after a continent, but after the U.S. of A.

O'Neill isn't about to take this lying down. "I have no intention of retracting my statement about **America** and **Asia**," he writes. "In fact, I have since noticed that on that fateful week (September 11), there was yet another song on the chart by an act whose name either partially or completely came from the partial or complete name of a continent. The song in question was, of course, "Planet Rock" by **Afrika Bambaata & the Soul Sonic Force**."

O'Neill closes his letter with his most persuasive argument: "So there!"

NAB To Move 1983 Confab

Continued from page 4

For five years, the meeting sites have moved mostly up and down the Mississippi from Chicago to St. Louis to New Orleans.

Serving with Stevens on the steering committee are **Frank Bell**, general manager of WSQV Jersey Shore, Pa.; **Bob Kipperman**, general manager of CBS Radio; **Dave Martin**, program director of WCLR Chicago; **Michael O'Shea**, general manager of KUBE Seattle; **Dick Penn**, general manager of NBC Radio; **Ron Riley**, former operations manager of WCAO/WXYV Baltimore; **Pat Shaughnessy**, president of TM Companies; and **Rick Sklar**, programming vice president of ABC Radio.

Bubbling Under The HOT 100

- 101—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
 102—NASTY GIRL, Vanity 6, Warner Bros. 7-29908
 103—1999, Prince, Warner Bros. 7-29896
 104—BABY I NEED YOUR LOVING, Carl Carlton, RCA 13313
 105—SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
 106—IT'S OUR OWN AFFAIR, Ray Parker Jr., Arista 1014
 107—WHAT, Soft Cell, Sire 7-29976 (Warner Bros.)
 108—YOU'VE GOT ANOTHER THING COMIN', Judas Priest, Columbia 18-03168
 109—I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic 89984
 110—THERE SHE GOES AGAIN, Marshall Crenshaw, Warner Bros. 7-29894

Bubbling Under The Top LPs

- 201—GARY NUMAN, I, Assassin, Atco 90014-1 (Atlantic)
 202—THE FIXX, Shattered Room, MCA 5345
 203—WILLIE NELSON, Best Of Willie Nelson, RCA 0708
 204—MICKEY GILLEY, Put Your Dreams Away, Epic FE 38082
 205—TAVARES, New Directions, RCA AFL1-4357
 206—SUNRIZE, Sunrize, Boardwalk, NB 33257-1
 207—NOVO COMBO, Animation Generation, Polydor PD16356 (Polygram)
 208—T BONE BURNETT, Trap Door, Warner Bros. 1-23691
 209—CHICK COREA, Touchstone, Warner Bros. 1-23699
 210—THE BOOMTOWN RATS, V Deep, Columbia FC 38195

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
105	59	12	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL		8.98	BLP 10
106	117	2	UTOPIA Utopia Network 60183 (Elektra)	WEA		8.98	
107	107	5	DEF LEPPARD High & Dry Mercury SRM-1 4021 (Polygram)	POL		8.98	
108	87	78	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98	
109	88	13	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND		8.98	
110	NEW ENTRY		TONI BASIL Word Of Mouth Chrysalis CHR 1410	IND		8.98	
111	95	27	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98	
112	97	11	SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA		5.98	
113	106	83	ALABAMA Feels So Right RCA AFL1-3930	RCA		8.98	CLP 17
114	98	20	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS			CLP 5
115	100	16	SOUNDTRACK Rocky III Liberty LO 51130	CAP		8.98	
116	116	438	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
117	114	54	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	BLP 53
118	103	19	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
119	115	49	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS			
120	110	47	LOVERBOY Loverboy Columbia IC 36762	CBS			
121	121	7	TANE CAIN Tane Cain RCA AFL1-4381	RCA		8.98	
122	120	58	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS			CLP 19
123	123	5	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine Epic FE 38203	CBS			CLP 4
124	126	65	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA		8.98	
125	133	4	DURAN DURAN Carnival Capitol SLP-15006	CAP		4.98	
126	136	9	PIECES OF A DREAM We Are One Elektra E1 60142	WEA		8.98	BLP 22
127	127	22	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 60027L2	IND		13.98	BLP 34
128	119	30	THE DAZZ BAND Keep It Live Motown 6004ML	IND		8.98	BLP 35
129	139	16	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
130	130	18	AXE Offering Atco SD 38-148 Atlantic	WEA		8.98	
131	131	22	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98	
132	132	35	THE HUMAN LEAGUE Dare A&M/Virgin SP-6 4892	RCA		6.98	
133	140	80	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS			
134	134	25	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98	
135	137	52	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
136	142	7	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	
137	171	2	DOLLY PARTON Greatest Hits RCA AFL1-4422	RCA		8.98	CLP 18
138	138	13	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP		8.98	CLP 30
139	102	15	JOHN WAITE Ignition Chrysalis CHR 1376	IND		8.98	
140	143	6	BOW WOW WOW I Want Candy RCA AFL1-4375	RCA		8.98	
141	141	8	ROMEO VOID Benefactor Columbia ARC 38182	CBS			
142	125	20	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS			
143	112	12	SOUNDTRACK The Best Little Whorehouse In Texas MCA MCA 5343	MCA		8.98	CLP 7
144	144	21	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
145	145	16	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 50
146	150	57	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA		8.98	
147	160	3	ICEHOUSE Primitive Man Chrysalis CHR 1390	IND		8.98	
148	149	4	BARRY WHITE Change Unlimited Gold FZ 38048 (Epic)	CBS			BLP 19
149	161	4	GIL SCOTT HERON Moving Target Arista AL 9606	IND		8.98	BLP 33
150	128	10	THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	CBS			BLP 18
151	151	3	MIKE RUTHERFORD Acting Very Strange Atlantic 80015-1	WEA		8.98	
152	152	15	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
153	153	15	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 58
154	122	7	HOWARD JOHNSON Keepin' Love New A&M SP 4895	RCA		8.98	BLP 20
155	124	66	FOREIGNER 4 Atlantic SD 16999	WEA		8.98	
156	155	54	GENESIS Abacab Atlantic SD 19313	WEA		8.98	
157	147	18	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98	
158	129	19	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	BLP 41
159	148	22	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
160	156	105	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
161	164	22	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS			
162	146	29	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
163	158	15	CHERYL LYNN Instant Love Columbia FC 38057	CBS			BLP 7
164	167	5	TOM SCOTT Desire Musician 60162-1 (Elektra)	WEA		8.98	
165	135	6	LEAGUE UNLIMITED ORCHESTRA Love And Dancing A&M SP-3209	RCA		8.98	
166	165	54	VANGELIS Chariots Of Fire Polydor PD 1-6335 (Polygram)	POL		8.98	
167	170	3	KURTIS BLOW Tough Mercury MX-1-505 (Polygram)	POL		5.98	
168	173	23	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	169	15	X Under The Big Black Sun Elektra EI-60150	WEA		8.98	
170	NEW ENTRY		CARL CARLTON The Bad C.C. RCA AFL1-4425	RCA		8.98	
171	159	6	JOHNNY VAN ZANT BAND Last Of The Wild Ones Polydor PD-1-6355 (Polygram)	POL		8.98	
172	154	22	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98	
173	178	19	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 14
174	NEW ENTRY		SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS			
175	157	26	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA		8.98	BLP 57
176	176	35	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98	
177	177	15	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS			
178	182	48	SHEENA EASTON You Could Have Been With Me EMI America SW-17061	CAP		8.98	
179	190	62	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 63
180	179	98	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS			
181	181	50	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062	CAP		8.98	
182	168	19	JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 69
183	NEW ENTRY		BOBBY NUNN Second To Nunn Motown 6022 ML	IND		8.98	
184	180	27	RAY PARKER JR. The Other Woman Arista AL 9590	IND		8.98	BLP 23
185	185	39	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	
186	184	11	WARREN ZEVON The Envoy Elektra EI-60159	WEA		8.98	
187	189	21	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	BLP 16
188	188	30	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS			
189	172	20	KANSAS Vinyl Confessions Kirshner FZ 38002 (Epic)	CBS			
190	162	8	TORONTO Get It On Credit Network 60153 (Elektra)	WEA		8.98	
191	166	52	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA		8.98	
192	193	12	MERLE HAGGARD Big City Epic FE 37593	CBS			CLP 6
193	175	8	OINGO BOINGO Nothing To Fear A&M SP 4903	RCA		8.98	
194	194	59	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS			
195	163	10	RANDY MEISNER Randy Meisner Epic FE 38121	CBS			
196	196	21	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
197	174	32	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	
198	186	36	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS			
199	187	12	JOSIE COTTON Convertible Music Elektra EI-60140	WEA		8.98	
200	200	6	TALK TALK Talk Talk Liberty ST-17083	CAP		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	48
Aerosmith	32
Air Supply	93
Alabama	74, 113
Alan Parsons Project	7
Aldo Nova	198
Herb Alpert	159
America	43
April Wine	62
Azisa	24
Axe	130
Bad Company	26
Toni Basil	110
Kurtis Blow	167
Karla Bonoff	188
Bow Wow Wow	140
Laura Branigan	71
Tane Cain	121
Carl Carlton	170
Kim Carnes	49
Paul Carrack	86
Cheap Trick	53
Chicago	39
Clash	16
Joe Cocker	129

Elvis Costello	67
Josie Cotton	199
John Cougar	1
Marshall Crenshaw	131
Crosby, Stills & Nash	29
Dazz Band	128
DeBarge	136
Def Leppard	107
John Denver	197
Neil Diamond	15, 161
Dire Straits	25
Duran Duran	125, 144
Sheena Easton	97, 178
Larry Elgart	65
Roberta Flack	158
Fleetwood Mac	2
A Flock Of Seagulls	10
Dan Fogelberg	194
Jane Fonda	61
Foreigner	155
Aretha Franklin	23
Glenn Frey	40
Peter Gabriel	36
Gap Band	63
Genesis	81, 156
Go-Go's	35, 124
Grand Master Flash	85
Cheap Trick	123, 192
Haircut One Hundred	111
Daryl Hall & John Oates	146
Jimi Hendrix	79

Don Henley	31
Huey Lewis And The News	176
Human League	132
Icehouse	147
Billy Idol	109
Iron Maiden	162
Isley Brothers	150
Jermaine Jackson	46
Joe Jackson	27
Bob James	177
Dire Straits	187
Rick James	179
Al Jarreau	51, 95
Joan Jett	12
Billy Joel	181
J. Geils Band	84
Elton John	171
Johnny Van Zant Band	154
Howard Johnson	152
Quincy Jones	103
Journey	103
Judas Priest	19
Kansas	189
Evelyn King	30
Kool And The Gang	38, 117
Stacy Lattisaw	55
League Unlimited Orchestra	165
Kenny Loggins	13
Joy Division	14, 120
Cheryl Lynn	163
Melissa Manchester	50
Barry Manilow	69

Paul McCartney	99
Michael McDonald	6
Randy Meisner	141
Men At Work	105
Stephanie Mills	105
Diana Ross	41
Eddie Money	68
Motels	60
Eddie Murphy	52
Michael Martin Murphy	78
Anne Murray	90
Willie Nelson	91, 122
Juice Newton	54, 182
Olivia Newton-John	21, 135
Stevie Nicks	72
Bobby Nunn	183
Oingo Boingo	193
Jeffrey Osborne	119, 133
Ozzy Osborne	184
Ray Parker, Jr.	184
Dolly Parton	137
Pat Metheny Group	168
Teddy Pendergrass	82
Pieces Of A Dream	126
Pink Floyd	70, 116
Robert Plant	37
Pointer Sisters	153
Police	88, 160
Quarterflash	191
REO Speedwagon	34, 180
Lionel Richie	42

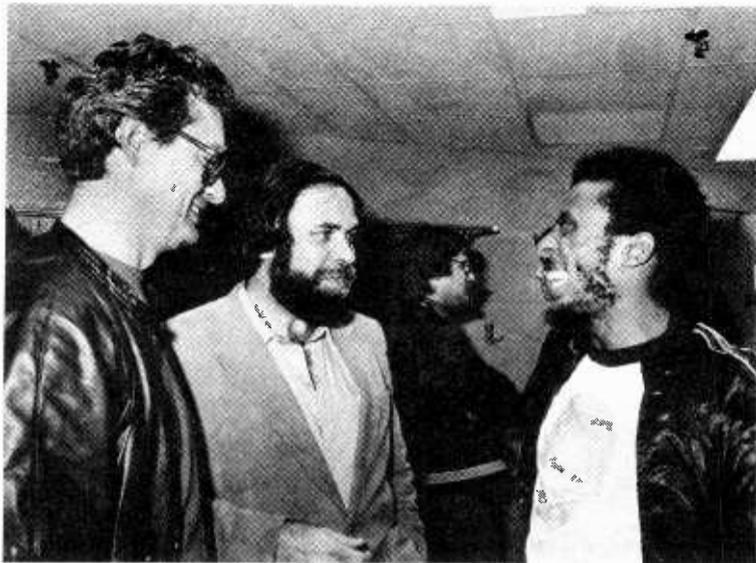
Kenny Rogers	75, 138
Rolling Stones	157
Romeo Void	141
Linda Ronstadt	44
Diana Ross	41
Royal Philharmonic Orchestra	33
Rush	11
Patrice Rushen	175
Mike Rutherford	151
Saga	174
David Sanborn	145
Santana	22
Scorpions	92
Tom Scott	164
Gil Scott-Heron	149
Richard Simmons	98
Ricky Skaggs	114, 87
Soft Cell	112, 185

SOUNDTRACKS:

Annie	102
Beat Little Whorehouse	143
In Texas	101
Dreamgirls	76
E.T.	5
Fast Times At Ridgemont High	5
Rocky III	115
Ricky Springfield	96
Bruce Springsteen	4
Spyro Gyra	73
Squeeze	172

Billy Squier	5, 108
Steel Breeze	56
Steve Miller Band	3
Stray Cats	18
Donna Summer	47
Survivor	17
Sylvia	58
X	106
Talk Talk	200
Pete Townshend	83
Time	28
Toronto	190
Toto	89
Pete Townshend	83
Uriah Heep	106
Utopia	45
Luther Vandross	166
Van Halen	134
Van Halen	94
John Waite	139
Barry White	148
Who	8
Kim Wilde	196
Steve Winwood	66
Stevie Wonder	127
X	169
Yaz	100
Zappa	77
Frank Zappa	142
Warren Zevon	186
.38 Special	57

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SPECIAL VISIT—Columbia artist Jimmy Cliff, on tour to promote his new album, "Special," recently appeared at the Felt Forum in New York. Shown above, from left, are Ray Anderson, vice president of promotion for Columbia; Al Teller, Columbia's senior vice president and general manager; and Cliff.

SEEKS MORE FM OUTLETS

Doubleday Asks FCC To Change Ownership Rules

WASHINGTON — Doubleday Broadcasting has petitioned the FCC to allow it to own 14 stations without regard to whether the outlets are AM or FM. Current FCC regulations limit ownership to seven AMs and seven FMs.

Doubleday president Gary Stevens sees the proposal as a shortcut to more ambitious proposals to raise the seven-seven limit to an overall higher total. By keeping the limit at 14, he feels, fewer hackles will be raised by FCC watchers.

Stevens is also anxious to get into the AOR fray in Los Angeles by buying a facility in that market. With his recent acquisition of WMET Chicago, Doubleday is up to the limit of seven FMers and is therefore precluded from making

another buy without selling one of its other stations. "As we look at L.A., I don't want my staff thinking I'm playing Russian roulette with our other stations," Stevens says. Doubleday also owns WAPP New York, WAVA Washington, KWK St. Louis, KDWB St. Paul, WLLZ Detroit and WPKE Denver.

Stevens said he made the filing without consulting either the National Assn. of Broadcasters or the National Radio Broadcasters Assn. "I'm now referring this to the NAB, but I didn't want it to hit with it looking like this was a joint NAB thing."

FCC Chairman Mark Fowler has said several times that he favors a revision of the ownership limitation rule, which has been in effect since 1953. The commission staff is working on the matter, but it's been indicated that nothing will be formulated before next year.

Doubleday argues that concerns about monopolies raised in 1953 do not exist today because the number of AM stations has increased from 2,391 to 4,667 and the FMs have grown in number from 616 to 3,378.

Adoption of this proposed change, Doubleday argues, will "stimulate station sales which will inevitably break up existing AM-FM combinations, and in fact increase the diffusion of media voices in a community."

Stevens says he would be happy to unload his group's AM stations in St. Louis and St. Paul, which have common call letters with the FMs in those markets, if he could buy additional FMs.

Price War: The Warehouse chain's 71 stores in Southern California heralded a Fuji video blank tape \$2 rebate deal in the Los Angeles Times sports section Thursday (14). The publicly held store chain advertised the T-120 VHS for \$9.99 and the L-500 Beta at \$7.99. Consumer gets a \$2 rebate by sending in a Fuji "instant repay" coupon with proof of purchase to the manufacturer. In another ad, exclusively devoted to blank videotape, Music Plus' 26 locations offered the following prices on cartons of 10 VHS T-120: Maxell High Grade, \$13.99 or regular, \$9.99; TDK, \$10.99 and BASF, \$10.99. The T-120s have long topped the \$10 mark as retail buys.

More Home Video: Thorn EMI will be running the first national tv spot by a video software supplier when it buys time on "Hill Street Blues." After the commercial's nationwide run, the firm will offer it to retailers cross-country to use on local tv. . . . The previously announced National Video retail kiosks within the 67 Fred Meyer Shopping Centers in the Northwest will carry a name other than National Video. NV's prexy Ron Berger explains that dropping the monicker protects NV franchises whose territories overlap those of the Meyer stores.

When the Chieftains worked Carnegie Hall, New York, Sunday (17), Dan Collins, president of their label, Shanachie Records, was not only present but performed a traditional Irish dance onstage. Collins used to dance competitively. . . . Herb Hirshfield, former GRT marketing nabob, isn't forgetting his record industry background. Watch for his Data Age home video game cartridge firm to bow a title based on a recording superstar soon.

General Mills has successfully tested a Strawberry Shortcake record/book giveaway with its cereal of the same name and is now taking the Kid Stuff Records premium nationwide. . . . If American Can goes through with its plan to dispose of its Pickwick U.K. label operation, Monty Lewis, current chief of its British setup, is said to be interested in acquiring it. Lewis had no comment at presstime.

If you wondered why MCA Distributing topper Al Bergamo wasn't at the recent Houston NARM retailer conference, he was deep in the Montana wilds with fishing guide and friend Randy Brown, the former CBS branch manager and Portrait Records national accounts exec, who has departed the industry in favor of angling as a vocation.

Dealers being offered a new incentive deal by PolyGram awarding a 15% discount on all classics, disk and cassette; 7.4% on all pop cassettes; and 3.8% off on all other product. . . . Meanwhile, at a PolyGram Nashville luncheon Wednesday (13), Guenter Hensler and Mel Ilberman revealed intentions to expand their Music City staff and enlarge the talent roster there. Label will also issue unreleased masters by the likes of Hank Williams, Bob Wills, Mel Tillis and Tompall & the Glaser Brothers from their Mercury and MGM catalogs.

Everyone said that Cannes' new \$70 million Palais des Festivals would never be ready in time for Vidcom, and sure enough it wasn't. On the event's eve, the venue (already dubbed "Chateau Chevy") was full of workmen and technicians, coiled kilometers of electric cable, wall-to-wall plaster dust and scattered mounds of carpeting offcuts. Bernard Chevy's people were predicting a record number of visitors, although attendance at the immediately preceding ITA conclave in Cannes was dis-

appointing (separate story, page 3). Full Vidcom reports will follow next week.

From Oct. 18-22, all \$5.98 list WEA albums are discounted 5%; from Oct. 18-29, some 25 chart album titles from WEA receive 5% off on albums and 10% on cassettes. Both deals are one-shots, with Jan. 10, 1983 billing. . . . City 1-Stop's Sam Ginsberg hosts a dealer customer's Accessories Fair Friday (22) at the operation's downtown Los Angeles location. Booths will be manned by more than 30 firms.

Major executive restructuring is due for the worldwide PolyGram Record Operations International. Jan Timmer, currently PolyGram executive president, is expected to assume key role at company, following retirement of Dr. Werner Vogelsang as president of PolyGram Record Operations International (see Executive Turntable, page 4). Rudolph Gassner will leave as managing director of the DG label to head Polydor International, succeeding Richard Busch, who will become chief of PolyGram Germany, which incorporates the DG, Metronome and Phonogram labels, now to be housed at a single location in Hamburg. On the music publishing end, Heinz Voigt is expected to retire in late 1983 as chief of this division and is likely to be replaced by Nick Firth, president of Chappell International. Publishing headquarters will eventually shift from Hamburg to London.

Edited by JOHN SIPPEN

Back Track

30 years ago this week: Gene Autry and Bob Reynolds acquired KMPC Los Angeles for \$1 million. . . . Billy Daniels signed for an ABC-TV web show. . . . Columbia bowed a \$2.95 list budget classical LP line, Entre. . . . Former Canadian radioite Frank Jones joined Columbia as Ontario "service rep." . . . WWDC Washington DJ Willis Conover was fronting a 19-piece big band for Capitol City gigs. . . . Hank Williams inked Clyde Perdue as personal manager and Oscar Davis for promotions. . . . Leo and Eddie Mesner, r&b label legends, bowed Orfeo, a classical line.

20 years ago this week: Cy Leslie of Pickwick Records introduced a budget reel-to-reel line at \$3.99. . . . The Cleveland AFM Local 4 integrated. . . . Augie Blume joined RCA as Midwest promo rep. . . . The first syndicated black gospel tv-er, "Gospel Time," opened in six markets.

10 years ago this week: Ted Harris topped BMI country writers and the team of Jerry Foster and Bill Rice dittoed among ASCAP-ers at CMA week, Nashville. . . . Lyricist John Blackburn challenged the validity of songwriters' renewal pacts in a \$4 billion L.A. suit. . . . Bobby Greenberg moved to the Coast to become assistant national promo director for WB/Reprise Records. . . . Mercury sold two David Bowie album masters to RCA. . . . Chris Stone and Gary Kellgren acquired the L.A. Record Plant from Warner Communications. . . . Warner Music announced it would soon open a Nashville office. . . . Columbia Records, Canada opened the largest retail outlet in Quebec province.

ITA Looks Hard At Video Future

• Continued from page 3
household penetration of VCRs throughout the Continent will be as high as 35%. Various estimates put current European household penetration at around 6%.

Among European territories, reports presented at the seminar showed current VCR units in use at 2.6 million in the U.K., with an estimated 20% penetration by 1985; West Germany, 2.4 million in 1982, five million by 1984; and France, one million in 1982 and three million by 1984.

And, according to Bird, the VCR market is currently "slowing up. It is not dropping out; rather it is stabilizing, and there are four million machines in transit."

A forecast of a "cleanup" in the West German sector next year was made by Wolfgang Bredner, video software manager of ITT Schaub Lorenz.

In a territory with 150 distributors and 2,000 dealers, "there are just too many people active and there will be

a real struggle for survival," he said.

In Britain, an appeal for the software industry to get organized to take advantage of opportunities was made by Stuart Warrenner, business manager of Rank Video Library.

"Despite unemployment at three million, the U.K. is one of the strongest video markets in the world, yet 55% of this is being salted away by illegal distributors," he said.

Already, 13% of British homes have video, and with 197 distributors and up to 20,000 retail outlets of all types, "It is wholesaler paradise," Warrenner said. "How long this will last is difficult to say. There is bound to be some trimming."

Furthermore, there could be up to 7,000 titles available by the end of the year, he said. "In one week recently, no less than 211 new titles were released."

In France, both Jean-Pierre Warnke D'Henrines, managing director of Regie Cassette Video, and Jacques Fayard, managing director of consumer products at Thomson

Brandt, saw the local market "severely threatened" by the proposed \$67 annual license fee on VCR equipment.

Warnke D'Henrines also saw the new six-month delay between theatre and video releases of films as a setback to the software market and a direct aid to piracy, currently estimated to be taking over a 20% share of the French market.

He said that opposition to the annual license plan is growing so fast in the industry now that it could be shelved by the government. With the current weakness of the franc against the dollar, French licensees are currently paying extremely high guarantees, he said. He added that the high street rental wars (rates as low as \$1 a night) were forcing some dealers out of business and causing difficulties to the industry as a whole because of bankruptcies and subsequent unpaid debts. Warnke D'Henrines said he saw the French video market settling down in two years' time.

Woolco Buying Through Nov.

NEW YORK—The Woolco discount chain will continue to buy recording product at least through November, despite the decision by F.W. Woolworth Co. to close all 336 units early next year (Billboard, Oct. 9).

According to Pete Donahue, who recently replaced Charlie Staley as music department buyer, fresh product is needed because of advertising scheduled to run through November. After that point, Donahue suggests that Woolco will offer drastic discounts to buyers in order to liquidate as much inventory as possible.

The liquidation sale at Woolco, which is estimated to do about \$60 million a year in recording sales, would be the largest consumer lure since the demise of Korvettes several years ago. At its peak of about 50 stores, Korvettes did approximately \$50 million in recording activity.

There have been some rumors that Woolworth may decide to continue to operate clusters of Woolco locations in parts of the U.S., but this could not be confirmed.

Woolco is serviced by at least five rackers around the country, and some are likely to be involved in sales to 1,300 Woolworth variety stores, which are not involved in the Woolco shuttering. Its music industry sales are estimated at \$40 million a year.

IRV LICHTMAN

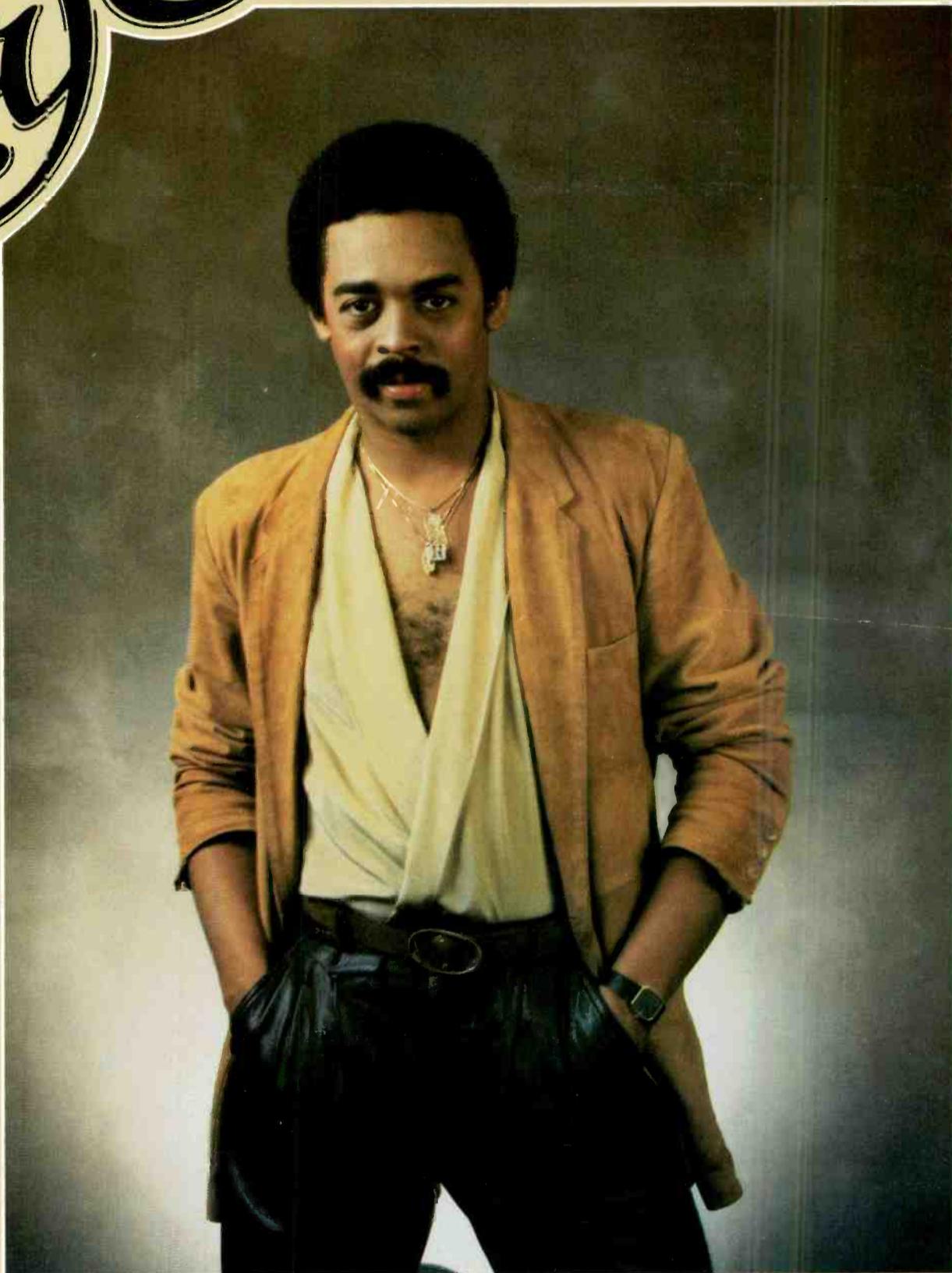
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SH-789

from the
forthcoming album
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CASINO LIGHTS

Casino Lights is more than a compilation of outstanding talent. It is, in every sense of the word, a collaboration.

Al Jarreau and Randy Crawford perform "Your Precious Love" along with "Who's Right, Who's Wrong" and "Sure Enough," setting the mood for a recording which fuses elements of jazz, pop, and R&B into a sound that is at once innovative and accessible.

Soloists and backing musicians switch roles effortlessly on Casino Lights—David Sanborn appears behind Jarreau and Crawford on their duets, then soars with "Hideaway" and the "Theme from 'Love Is Not Enough.'"

Casino Lights features thirteen remarkable musicians: Larry Carlton, Lenny Castro, Randy Crawford, Buzz Feiten, Russell Ferrante, Robben Ford, Jimmy Haslip, Al Jarreau, Neil Larsen, Ricky Lawson, Mike Mainieri, Marcus Miller and David Sanborn.

Recorded in Montreux, Switzerland, Casino Lights is a testament to the versatility of its contributors.

The Yellowjackets back Crawford on a brilliant version of John Lennon's "Imagine," then perform their "Monmouth College Fight Song." And Neil Larsen and Buzz Feiten, heard on several of the album's cuts, contribute its title track as well.

Casino Lights. 1-23718
Featuring the single "Your Precious Love" 7-29893, performed by Al Jarreau and Randy Crawford.
Produced by Tommy LiPuma, it is available on Warner Bros. Records and Cassettes.

