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# Radio Reaction Mixed To Chrysalis Tracking Move

NEW YORK-Chrysalis Records claim to compilation copyright on its albums, a move intended to prevent radio stations from tracking the new Pat Benatar album, "Get Nervous" (Billboard, Oct. 30), is generating a variety of responses from program-

Some surveyed say they're sensitive to the label's position as it relates to nome taping, but the majority dis-

#### 'Timeless Rock' FM Format Is Taking Shape

NEW YORK—"Timeless Rock," the new format from Burkhart/ Abrams/Michaels/Douglas designed to capture an older AOR audience, is taking shape on its pilot station, KFOG San Francisco.

Says general manager John Gas-

(Continued on page 16)

likes being told how and what to program-especially by a record

David Einstein of WHFS Washington thin as that Chrysalis' reasoning on copyright is "splitting hairs in a grey area but if I were Jack Forsythe (Chrysalis' promotion vice president) I'd figh: with everything I had. They've been cold this last year; they are vulnerable. They need this record very badly.'

Like marry broadcasters, Einstein disapproves of tracking albums on programming grounds. "It's the lazy man's way. I take four or five cuts from an album and heavily program them for the first few days

Agreeing with this are Jeff Sattler of KDKB Phoenix. John Mrvos of WXRT Chicago Alan Sneed of KSRR Houston and Cary Curelop of WABX Detroit. Curelop adds, 'Most records we get have only one or two cuts worth playing."

(Cortinued on page 18)

#### IN SURVEY OF CHAINS

# **Vid Games Called Boost To \$ Volume**

LOS ANGELES-Video games software-and in some cases, hardware, too-is contributing increasingly to record industry retail volume and encouraging a flow of new customers.

This emerges from a survey of maior chains nationwide, as does the fact that as record and tape outlets focus more on games, they're also solving many inherent display and inventory mix problems.

The fact that large chains like In-

tegrity Entertainment and Musicland, as well as smaller enterprises, are finding games boost volume is arguably made more significant by the absence of returns privileges. Many dealers deliberately under-buy as protection.

Those surveyed who are over-

coming the inherent risks associated with video games include Scott Young of the Young Organization, Atlanta, who sees added traffic spilling over to traditional merchandise. 'The better we do with video titles, the more our record and tape business increases," he says, typifying other comments.

Young's nine-store Atlanta chain was an industry frontrunner, introducing both hardware and software in July, 1981. Gross overall for the mid-south web is up 40% for the year, with records and tapes contr.buting 15%, while the remaining 25% stems from games hardware and software, Young notes.

Along with brands like Atari and

Intellivision. Young's outlets stock Spectravision, Arcadia, Tigervision, U.S. Games, CBS, 20th Century. Data Age and Coleco, among others. After a trial period, Young settled on housing his game titles in regular wire 45s baskets. He says the baskets (Continued on page 58)

# Fraternal Groups **Exempted From Music Royalties**

By BILL HOLLAND

WASHINGTON-President Reagan signed into law a "minor" Copyright Office "housekeeping bill" Mon lay (25) that also includes an amer dment exempting non-profit veteran's and fraternal organizations from paying music performance royalties.

The amendment exempts such organizations as the American Legion from copyright infringement liability when copyrighted music is performed at certain social functions.

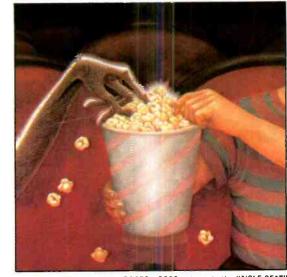
The action is viewed as a serious move to erase some of the gains won by the music industry in the 1976 Copyright Act, which became effective in 1978.

The bill was sent to a joint conference committee after the Senate insisted the an endment be included. The House flatly tabled a similar

(Continued on page 58)

#### Inside Billboard

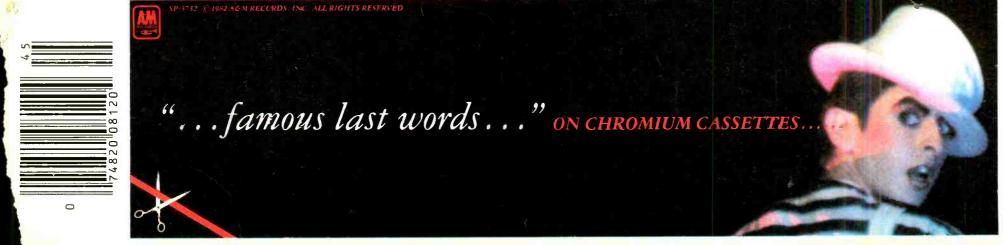
- HOT PRODUCT is due in November from 16 acts which went gold or platinum last time out, including Michael Jackson, Bob Seger, Ozzy Osbourne, Ray Parker Jr., Conway Twitty and John Lennon. They're all listed in Billboard's regular feature updating the status of major name releases. Page 4.
- VIDEO GAMES suppliers were well represented at the latest trade show held by Show Industries' City One-Stop in Los Angeles recently. The firm is seeking to help retailers identify themselves as home entertainment centers, as non-music merchandise generates an increasing share of their volume. Page 33.
- FEMALE AIR PERSONALITIES are becoming more and more popular, and FM108's Carol Ford in Cleveland is acknowledged as one of the most energetic and original. A profile of the urban contemporary station's morning drive jock appears on page 18.
- VIDEO STATION'S George Atkinson believes that retailers have been pioneers in developing the home video market, so he feels free to question manufacturers' current policies and philosophies. Not surprisingly, the head of this 450-store franchise network is primarily concerned about rental. Page 27.
- STATION ADDS form the basis of a new Billboard feature, documenting the week's five hottest singles on four radio formats: Hot 100, Black/Urban, Country and Adult Contemporary. Page 16.
- DIGITAL TECHNOLOGY preoccupied most participants at last week's AES convention in California. Among the new products on show were a version of the Compact Disc player tailored for use by radio, and a low-price digital audio processor from dbx, selling for around \$5,000. Reports and pictures from the event appear on pages 4, 37 and 38.



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# THE LAST WORD IN MUSIC

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#### LOS ANGELES-The industry's top 10 corporations sustained their relative 1981 ranking in share of Billboard chart activity during the first three quarters of this year, with WEA, CBS and RCA still dominant in combined Hot 100 and Top LP/ Tape chart action.

That's the central finding in the latest computerized summary of the two key Billboard charts' performance from January through September, 1982. Among the majors, the biggest single shift in share of chart activity was posted by CBS, sparked by its Columbia arm to a 20.8% level, a 3.9% gain over its average performance on the combined singles and album tallies during all of 1981.

Statistics in full, page 63

WEA meanwhile dipped 1.5% to a 27.6% share for the first nine

# WEA, CBS, RCA Lead In Chart Share So Far In '82

By SAM SUTHERLAND

months, while RCA has thus far sustained the 15.3% share it achieved last year.

With the trade calendar's busiest quarter just started and a traditional fall array of major chart contenders now rolling out, final year-end talsee significant changes lies could ahead. At this point, however, label fortunes have varied only slightly from 1981 totals, with the majority of the big 10 gaining or losing less than 1% in combined share.

Apart from WEA, Capitol/EMI America (which receded by 1.4% to an 11% share) and MCA (down 1.1% to 3.4%), shifts were fractional.

The division of chart activity between branch firms and independdistributed lines has shifted only slightly-thus far this year, the indies have lost just 1% of market share in chart terms, posting 12.9%

Individual label fortunes show more pronounced changes, how-

Warner Bros.' drop to third place. That label has thus far garnered 7.6% of the combined singles/albums chart action, as compared to 8.2% throughout 1981.

RCA, meanwhile, has captured the second position with its 1% rise during the first nine months. As a label RCA now accounts for 7.9% of the combined Hot 100/Top LP ac-

iate lines are included in the tally, Columbia's chart action during '82 again surfaces: in contrast to the '79 and '80 tallies, when Warner Bros. transformed its custom label shares into first place, thus far this year Columbia has placed at the top with 12.2%. Warner's 1981 share of 13% has meanwhile shrunk to 10.4% in the first three quarters.

Among last year's top 10 entries, the one label reaping the most disap-pointing standing was EMI Amer-ica, despite only modest losses in share of market by percentile. Thus far this year, the company has failed to place among the top 10 combined or individual labels for its overall



Billboard photo by Jacki Sallo

RADIO FRIENDS—Members of Solar's Shalamar greet key Los Angeles DJs following their recent show at the Greek Theatre. Pictured left to right are Tyrone Nelson of KGFJ-FM, group members Howard Hewett and Jody Watley, J.J. Johnson of KDAY-FM and Jeffrey Daniel of Shalamar.

**HIT LPS FOR \$4.99** 

# **Alexander's Starts New** Round In N.Y. Price War

By LEO SACKS

NEW YORK-Alexander's, the Gotham chain of eight department stores, has ignited a lowballing price war with competitors Disc-O-Mat and The Wiz. Following a rash of \$3.99 ads in recent weeks, its Halloween weekend specials (advertised in the Daily News) featured new al-bums by Bobby Nunn, Lionel Richie, Dionne Warwick, A Flock

Of Seagulls and Billy Joel for \$4.99. Meanwhile, Disc-O-Mat, the area chain that opens its sixth store in Wayne, N.J., later this month (Billboard, Oct. 30), pushed the new

#### Lift Ban On **Beatles Video**

NEW YORK-A temporary restraining order barring MGM/ UA Entertainment from marketing and distributing "The Compleat Beatles" home video (Bill-board, Oct. 23) was lifted last week when attorneys for the defendants agreed to pay royalties to plaintiff Apple Corps Ltd. for the use of the Beatles' name, logo and film performances.

Judge Milton Pollack of Fed-

eral District Court in Manhattan issued the order Oct. 14. Distribution of the two-hour "rockumentary" was halted for several days but was resumed when the sides settled out of court. Terms were not disclosed.

Richie, Rush and Kool & the Gang LPs and cassettes for \$5.99 in a Daily News advertisement last Friday (29). New RCA product from Diana Ross, the Jefferson Starship and Hall & Oates was priced at \$6.29, the retailer's "everyday" price for \$8.98 goods. And Motown's midline catalog was merchandised at \$3.99.

The seven-store Wiz chain also

used the News (28) to promote new releases by Luther Vandross, Cheryl Lynn, Neil Diamond, Evelyn King, Carl Carlton, Shakatak, Kool and Joel for \$4.99 through Nov. 3. The chain normally markets its top 25 records for \$5.99, and others for

Mike Lassandro of Alexander's says the \$3.99 price point "benefits the whole company. I can justify to my boss that I can sell one item below cost and still come out ahead on the merchandise that I advertise. So I don't call \$3.99 product 'a loss leader,' because I pick up other items, like accessories and tapes, to make up for my loss." The chain sells its \$8.98 product for \$7.49 (LP) and \$7.99 (tape).

Barry Bordin, general manager of The Wiz, insists the chain will never drop to \$3.99. "We're not into banging heads, because we feel there's enough out there for everyone," he states. "I'm into creating commotion for my stores, but not to lose money or go out of business." He adds that he plans to run an ad each week in the News through Christmas.

# slot lead from 9% to 11% as top individual label, contrasting with ROCK TIE-In For Noise ROCK Tie-In For Noise 1.85 dip to 3.6%. In combined labels, where affil 1.86 dip to 3.6%. In combined labels, where affil 1.87 dip to 3.6%. (Continued viability on the singles side, which places it seventh among individual labels (with 4.5%) and ninth among combined oper (Continued on page 68) 1983 Release Set For 'Journey's Escape' Cartridge

By IRV LICHTMAN

NEW YORK-The home video game industry directly pursues the rock music market in January, with the release of "Journey's Escape," a tie-in between the platinum-level Columbia recording act and Data Age, a fledgling games software

The Atari-compatible cartridge, listing at \$34.95, will reportedly be supported by a \$4.5 million national campaign (the sum includes coop dollars) funded by Data Age. The Campbell, Calif.-based company introduced its first five game cartridges

Data Age officials, announcing the cartridge in New York Tuesday (26), left no doubt that distribution through record retailers is a key target of marketing plans. "We want the record retailer to take a more active role in video games," said Herbert Hershfield, vice president of sales. "We want the uncommitted record retailer to be involved."

Elements of the ad campaign include trade magazine coverage, November through February; consumer magazines, January through April; newspaper co-op promotion, February through May; teen spot radio, February through May; national radio campaign, February and March; billboards, February and March; spot tv, parts of February, March, April and May; cable tv, January and February; and Winter CES support, December and Janu-

On hand at the press conference, which included a seven-minute audio/visual presentation, was Herbie Herbert, manager of Journey, which has sold at estimated 15 million units of its first six Columbia albums. The deal was made directly with Herbert, and its terms were described by Robert Rice, Data Age's vice presi-dent of marketing, as "substantial in

opportunities, risks and rewards."

The game itself allows players to assume the role of a Journey member who must get from the concert

#### **Another Goody** Video Sale Due

NEW YORK-The Sam Goody retail unit in Philadelphia is likely to be the next store in the chain to offer heavy discounts on prerecorded VHS and Beta video software, in line with the Musicland/Goody attempt to lower such inventory (Bill-

in Manhattan held a three-day sale Oct. 21-23, offering all new software on hand at \$34.95, and rentals and demo tapes at \$24.95. "We exceeded expectations," says Glenn Hemmerle, vice president and general manager of the 33-store chain, who declines to offer specific details. The Philadelphia sale will take place before Christmas and under similar circumstances, confirms Hemmerle.

store Friday (29) with the opening of a 5,000 square foot location at the Stanford Town Center in Stanford, Conn. This is the second new Goody unit to open in recent months, with a new store having been launched in August in Burlington, N.J. Hemmerle promises a number of additions within the year.

# board, Oct. 30). Goody's Rockefeller Center store

Meanwhile, Goody added its 33rd

#### **AFTER DEMONSTRATIONS**

# European Execs Praise CBS Anti-Taping System

LONDON-European industry chiefs have reacted enthusiastically to demonstrations of the CBS spoiler system (Billboard Oct. 23) held in London and Paris Oct. 19 and 21 But while praising its technical brilliance, many said they doubted the practical viability of a device that depends on legislation to enforce its use by hardware manufacturers.

More international news, pages 9, 52

The British Phonographic Industry, which attended the first demonstration given by CBS Records

Group deputy president Dick Asher and his team, is to discuss the "copyright protection device" at its next council meeting in December, while the IFPI board, in Paris, has referred the matter to its technical committee for evaluation.

Asher told executives the technology was freely available to the in-dustry worldwide. The encoder would cost around \$1,000, he said, and the decoder circuit in the tape decks only 'peanuts.'

The decoder, upon sensing an (Continued on page 52)

stage to a waiting vehicle within eight minutes. Impeding this are autograph seekers, groupies, manager, promoter and barriers. Portions of two Journey hits, "Escape" and "Don't Stop Believing," are part of the computerized sounds, although Herbert indicates that these excerpts are not "extensive enough" to warrant publishing royalties, which in any event would be paid to the self-contained group, which provided music for the track of Disney's computer-age thriller, "Tron."

Although not directly involved in the transaction, Columbia Records will play a role in merchandising the cartridge, Herbert said. A new Journey album is scheduled for release in February, with their current recording schedule preventing them from appearing at the press conference. Contests, give-aways and in-store appearances will take place when

(Continued on page 58)

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Singles Reviews

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Sixteen albums are set for release in November by acts that have gone gold or platinum in the past 12 months, or with their most recent LPs. All are single-disk sets listing for \$8.98, unless otherwise noted. Albums postponed from October release schedules are marked with an asterisk.

Artist	Title	Label	Release Date	Format
Phil Collins	"Hello, I Must Be Going"	Atlantic	Nov. 5	Studio
Commodores	"Greatest Hits"	Motown	Nov. 4*	Hits
Crystal Gayle	"True Love"	Elektra	Nov. 5	Studio
J. Geils Band	"It's Showtime"	EMI America	Nov. 12	Live
Michael Jackson	"Thriller"	Epic	Nov. 29	Studio
Michael Jackson/ Quincy Jones	"The E.T. Storybook"	MCA	Nov. 15	Spoken/ \$11.98
Chaka Khan	"Chaka Khan"	Warner	Nov. 17*	Studio
John Lennon	"Collection"	Geffen	Nov. 10	Hits/\$9.98
Little River Band	"Greatest Hits"	Capitol	Nov. 12	Hits
Chuck Mangione	"70 Miles Young"	A&M	Nov. 23	Studio
Barry Manilow	"Here Comes The Night"	Arista	ASAP	Studio
Ozzy Osbourne	"Speak Of The Devil"	Jet/CBS	Nov. 22	Double Live
Ray Parker Jr.	"Greatest Hits"	Arista	ASAP	Hits
Tom Petty & the Heartbreakers	"Long After Dark"	Backstreet	Nov. 4	Studio
Bob Seger & the Silver Bullet Band	"The Distance"	Capitol	Nov. 12	Studio
Conway Twitty	"Conway's No. 1 Classics, Vol. 2"	Elektra	Nov. 5	Hits

# STARS DUE OUT Platinum Acts Prominent In Labels' November Releases

By PAUL GREIN

LOS ANGELES—November release schedules are sparked by eight acts who reached platinum with their most recent LPs—one of whom, Michael Jackson, will be represented with two albums, both collaborations with producer Quincy Jones. Epic has set a Nov. 29 release date for "Thriller," the followup to 1979's multi-platinum "Off The Wall," while on Nov. 15, MCA will issue "The E.T. Storybook," a single disk LP featuring Jackson's narration over a background of excerpts from John Williams' score.

MCA justifies the LP's \$11.98 list price by citing the high packaging costs of a fancy box, poster and four-color, 24-page booklet. For the most part, though, labels seem to be taking pains to avoid any test of consumer price resistance.

Only one of November's bigname releases is a double album—Ozzy Osbourne's live collection

"Speak Of The Devil," his followup to two straight platinum studio LPs. EMI America conservatively chose a single-disk format for the J. Geils Band's live "It's Showtime," the followup to the hand's No. 1 platinum "Freeze-Frame."

And Geffen is releasing "The John Lennon Collection" as a \$9.98 single-disk LP, though with 15 songs (17 on the tape) it could conceivably have been stretched to two disks. It's the first posthumous release on Lennon, whose last LP, "Double Fantasy." was also No. 1 and platinum.

tasy." was also No. I and platinum.
One of November's key releases is
"The Distance," Bob Seger & the
Silver Bullet Band's first studio album since 1980's No. I "Against The
Wind." The Capitol group has hit
platinum with its last five LPs. And
Tom Petty & the Heartbreakers are
shooting for their third consecutive
platinum album with "Long After
Dark," due Thursday (4).

Another of the month's potential best-sellers is by an artist who hasn't

had a smash LP in more than five years—Marvin Gaye, whose Columbia debut "Midnight Love" is due Nov. 8. It's a single-disk studio set featuring the single "Sexual Healing," which glides to No. I on this week's black chart (see Chartbeat, page 6). Significant sales can also be expected from Richard "Dimples" Fields' "Give Everybody Some" on Boardwalk and Grover Washington Jr.'s "The Best Is Yet To Come" on Elektra, even though those artists' last LPs fell short of gold.

Besides the Lennon collection, greatest hits sets are due in November from the Commodores, who went platinum with their last two LPs, and two acts whose latest releases went gold: the Little River Band and Ray Parker Jr. All three albums will feature two new cuts to spark sales. For Parker to have a greatest hits set at this point is noteworthy because he's had only one LP as a solo artist; the earlier

Continued from page 70



PAYOFF—Members of Fleetwood Mac are seen delivering a check for \$200,000 to the City of Hope National Medical Center, a gift from the band following its special benefit show at the Irvine Meadows Amphitheatre in Irvine, Calif. Pictured from left are Bob Fead, president of Monument Records and president of City of Hope's music industry chapter; Mick Fleetwood; Lindsey Buckingham; Stevie Nicks; Christine McVie; John McVie, and Bill Vernon, the music industry chapter executive director.

# **Executive Turntable**

**Record Companies** 

Columbia Records has restructured its a&r and marketing management team in Los Angeles. Ron Oberman has been named vice president of West Coast a&r; Michael Dilbeck has been appointed vice president of West Coast creative affairs and special projects; and Bob Wilcox assumes the post of vice president, West Coast product marketing. . . . Arista Records has formed a new "modern music" department. Robyn Kravitz, formerly Arista's associate director of national AOR promotion, will direct it. The label has also promoted Rick Bisceglia to director of national adult contemporary promotion from manager. He joined Arista in 1980. . . . Phonogram International has officially announced the promotion of Bas Hartong to vice president of international









Hartong

named division vice president of business affairs for RCA Records. Lozea, who joined the label in 1964 as a contract analyst, has been director of a&r contract administration since 1974.... PolyGram Records has restructured its business and legal affairs departments. Ted Green is the new vice president of business affairs; Beverly Katz has been appointed vice president of legal affairs; and Jeffrey M. Sydney is named vice president of West Coast business affairs. They will report to Mel Illberman, the label's executive vice president, in New York... Paul West succeeds Dino Lappas as EMI/Liberty studio manager in Los Angeles. Concurrently, Hazel Kimball is promoted to studio production/office manager. West continues as national quality control director. Kimball joined the company in 1976. Lappas has entered the restaurant busi-

a&r, based in New York (Billboard, Oct. 30). . . . Bernard Lozea has been

iess.

#### Publishing

Larry Shane Enterprises has appointed **Bill Golove** professional manager. His new executive assistant in Hollywood is **Dodie Randle**.

#### Video/Pro Equipment

BASF Aktiengesellschaft, parent of the worldwide BASF Group of companies, has elected Dr. Hans Albers to succeed Dr. Matthias Seefelder as chairman of the board. The appointment is effective June 30, 1983. ... Mike Gormley, former publicity director for A&M Records, will direct sales on the West Coast for Ed Hansen & Associates. He is based in Hollywood. ... United Video has promoted Heidi Clements to eastern regional marketing manager. The former UV marketing assistant is based in Tulsa. ... Dennis Glore and Bob Simons have joined the Nashville Network as staff producers in Nashville.

#### Related Fields

Timothy Davis has been upped to eastern region sales manager for Warner Amex Satellite Entertainment in New York. He was an affiliate relations manager... RCA/Columbia Pictures Home Video has named Lisa Osborne Harman marketing manager and Louise Alaimo assistant marketing manager. Harman joined the firm last year... Bob Perry takes over promotion duties for Pickwick International in Ft. Lauderdale. He recently left Warner Bros. Records as a promotion specialist in Miami... Home Box Office has named Barbara Title director of made-for-pay motion pictures in Los Angeles. She was vice president of development for Beowulf Productions... Sounds Good Import Company in Los Angeles has appointed Steve Donahue import buyer and Laura Chavez and Joe Nolte warehouse managers... Cindra Kay has been appointed director of program development for Columbia Pictures' pay television and home entertainment division in Burbank... Annette McKinney has joined the Woody Bowles Company in Nashville as tour press coordinator.

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# Digital Excitement At AES Meet DBX Enters Field With Unveiling Of Audio Processor

By RADCLIFFE JOE

ANAHEIM—New digital products developed by such companies as Sony, JVC, and dbx created excitement at the 72nd convention of the Audio Engineering Society (AES), which took place Oct. 23-27 at the Disneyland Convention Center here.

Sony, one of the pioneers of digital technology, displayed its new portable Compact Disc player for use by radio. The unit, in the early stages of production, incorporates many features designed to eliminate "dead" airtime, according to Rick Plushner, national manager of professional digital audio products. These include an ability to cue a disk automatically on an exact spot, and a cataloging feature which allows the programmer to preset the unit to play a specific number of minutes of each cut of a record.

The system is designed so that a radio station can go on the air with a single unit which, according to Plushner, will greatly improve the broadcast sound quality.

The unit is also available with a professional checker which, when hooked up to a computer, can analyze everything about how the disk was encoded. Plushner explains that this feature was designed for eliminating disk errors, and is intended for use at the mastering or duplicating levels.

Plushner is not overly concerned about the availability of software for use with the system, pointing out that many titles are already available in Japan. He adds that the present one-sided disk can carry up to 70 minutes of information, and that the technology for a two-sided disk is already in place.

At another AES showcase, dbx demonstrated its new digital audio processor, with a retail price under \$5,000 (separate story, this page). Also jockeying for leadership in the digital field is JVC, another pioneer of the technology, which showed the latest in its family of digital audio mastering systems. This includes a

(Continued on page 37)

By SAM SUTHERLAND

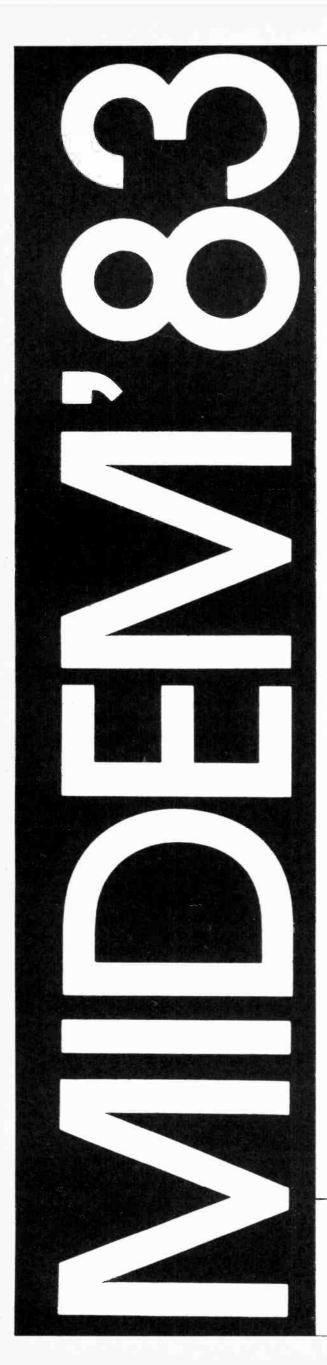
ANAHEIM—In a provocative departure from the professional audio industry's prior use of digital technology, dbx has entered the digital arena with a new audio processor utilizing different digital encoding and decoding circuitry in an effort to reduce price.

As formally unveiled here Friday (22) on the eve of the 72nd AES convention, the Newton, Mass. firm has bucked the trend toward de facto standardization for digital systems by sidestepping linear PCM (pulse code modulation) technology and the 16-bit standard that have gradually emerged as common denominators in digital audio processors and recorders.

Further reports from the AES convention, page 37.

Instead, dbx's first digital recording product, the Model 700 Digital Audio Processor, employs à different digital storage technique previ
(Continued on page 37)

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Business Address :			
Activity : (Please-ch	Country: eck the appropriate box).  Record Company Prithout obligation on our par	roducer 🗆 Miscellaneous.	



THE BODY ROCK—Jayne Kennedy danced for joy last week at the Limelight club in Atlanta to promote her new LP, "Love Your Body," on Compleat Records.

#### AT PANEL SESSION

# Lower Royalties Urged For TV, Direct Mail LPs

LOS ANGELES-Music publishers miss additional business when they fail to grant lower mechanical royalties for songs included in tv and direct mail marketing, a panel of local special product executives told the Assn. of Independent Music Publishers' luncheon here Wednesday (27).

Challenged by Jobete Music's Jay Lowy as to why they should get a "rate," the four panelists emphasized that a cut-rate royalty enables them to package a potentially more profitable album. "Eight out of 10 packages tested never make it to tv or direct mail," independent consultant John Leffler said. Such pretesting costs upwards of \$40,000 to cover 10 markets. His clients in direct response selling require sufficient testing, so they do not overproduce. "When we roll out 100,000 units, and have to take back half of that because it doesn't sell, we antagonize label, artist and publisher. We can't just dump it either," he

"Our customer is not your regular retail record buyer," Bill Isaacs of K-tel Music pointed out. "Keep your copyrights active. Give us that special rate and let us keep that hit alive," Tony Pipitone of Warner Special Products added.

The four said their experience has

#### Discwasher **Getting Out Of** LP Business

NEW YORK-Discwasher Inc. is phasing out production and distribution of audiophile records in order to divert more of its resources to accessories for video games and home computers.

The Columbia, Mo.-based company, however, will continue its involvement with record care accessories, still a major portion of its total business activity, stresses David Howe, director of marketing.

In addition to its own line of Discwasher recordings, mostly direct-todisk jazz productions, the company has been a national distributor for the Denon, Varese Sarabande and Chalfont labels.

Howe expects the disk phaseout to (Continued on page 58)

# **Symposium Negotiates The Law** One-Day Meet Looks At The Legal Side Of Music

In his remarks, Snadowsky noted

that a musician needs an attorney

with whom he can maintain a close

personal relationship, and one who

is knowledgeable in the music field.

He noted that there are four differ-

ent types of such attorneys avail-

able members of large law firms,

members of smaller partnerships, in-

dependent representatives, and "the

The last, he noted, may be per-

fectly acceptable for the new artist

with little money, especially when

both sides make an effort to grow to-

hungry guys just out of law school."

NEW YORK-"If you get nothing else out of this, just remember one thing: there is nothing standard; everything is negotiable. If they tell you it's not, go find somebody else," Stanley Snadowsky, attorney and co-owner of the Bottom Line, told a "Law And The Musician" symposium here, sponsored by the New York Law School and the Media Law Project.

Snadowsky was speaking before a general "Why A Lawyer" session kicking off the one-day symposium Saturday (23), which brought to-gether about 200 musicians, songwriters, attorneys, administrators and students. There was also a panel on "The Musician And New Technologies" and workshops covering such topics as management contracts, recording contracts, studio/ union, copyright/performing rights, performing contracts and music publishing contracts.

proven that a direct-to-customer

package must be available on LP,

cassette and 8-track, especially on

the last configuration if the reper-

toire is country, they agreed. Cas-

sette buys are increasing at the ex-

(Continued on page 68)

gether in their respective careers. An attorney, said Snadowsky, is a "catalyst" in a musician's dealing with a record company, a publishing company, a producer, a manager, an accountant, and a publicist. And sometimes he's needed to protect a musician from his own attorney as well, pointed out Martin Silfen of Silfen & Glasser, who also teaches entertainment law at New

York Law School and the Pace Univ. School of Law. He said that if an attorney has an equity interest in an artist-that is, if he gets a percentage of a deal he negotiates-that attorney should advise the artist to retain separate counsel to ensure that he doesn't front load the deal with big advances that would benefit him more than the musician.

"Go out and lend them the money, but make sure they get independent counsel of their own," advised Silfen, who also said that he would not represent a client if the

client's adversary did not have an attorney of his own. Silfen pointed to the recent decision by the U.S. District Court in the Jim Croce case, in which the attor-

ney for the record company, who was also a principal of that company, was judged liable for the Croces' legal fees, totaling about \$750,000, because in explaining the record contract to Jim and Ingrid Croce he did not advise them that they could retain their own attorney before signing the deal.

Silfen listed a number of organizations and schools where musicians can find legal aid and advice, among them the Practicing Law Institute, the American Bar Assn., ASCAP (Continued on page 58)

#### STORY OF A HIT

### How Men At Work Made It

By ROMAN KOZAK

NEW YORK - Visibility via video, acceptance by both top 40 and AOR radio, and a well-timed concert tour enabled Australia's Men At Work to crack the U.S. market with a No. 1 single and an album not far behind.

"We had all the key pieces working for us," says Al Teller, senior vice president of Columbia Records. We had the video, which went on MTV and crystallized a very exciting image. We had an album that was doing very well on AOR radio and a single ("Who Can It Be Now?") that was the lead track from the AOR point of view. That was the best of all worlds."

The "Business As Usual" LP was released in Australia about this time last year, and although the "Who Can It Be Now?" video was played to top CBS executives at their January meet in Puerto Rico, the company didn't release the album here until May. By that time, it was a hit in Germany, France, Belgium and Canada, as well as Australia.

The band's Canadian success paid off in the U.S., because many radio stations in the latter market were aware of the band even before the disk was released. CBS reinforced this with a teaser campaign and sent out advance 12-inch pressings of "Who Can It Be Now?" with no other identification.

Consequently, when the album broke, it was in the Pacific Northwest, near the Canadian border. The second area of extensive radio play came in the Southwest.

Teller points out that it took six months of work to get the band to the top, developing market by market. He calls it "almost a textbook example" of how to work a new band, with the company frequently having to go back to its own staffers and to radio to reacquaint them with the product during this period. This contrasts with the way superstar product is worked, where the company gets into promotional and marketing "overdrive" with the release of the record.

"On a new artist you cannot just look for a two-week blitz," he says. "You have to analyze very carefully what is going on in the marketplace and you have to take the logical steps. It's like going from one stone to another as you are crossing a

(Continued on page 40)

# Chartbeat

## Cocker & Gaye Get Back; 'American Fool' Ties 'Asia'

Joe Cocker and Marvin Gaye cap remarkable personal and professional comebacks by jumping to No. I this week on Billboard's pop and black singles charts respectively. The comebacks are even more dramatic than recent returns to No. 1 by Chicago and Aretha Franklin, two other acts who had been largely discounted by the pop music establishment.

The struggles which Cocker and Gaye may have faced in recent years stand in sharp contrast to the ease with which their current records have climbed to No. 1. Gaye's "Sexual Healing" (Columbia) is only in its fourth week on Billboard's black chart, making it the fastest rising No. 1 in more than five years-since Gaye's last No. I, "Got To Give It Up," in April, 1977.

And Cocker's duet with Jennifer Warnes, "Up Where We Belong" (Island), vaults to No. 1 on the Hot 100 from number five last week-the biggest leap to the top since Kim Carnes' "Bette Davis Eyes" 18 months ago.

It's Cocker's first No. 1 single, and his first record to even crack the top 40 since "You Are So Beautiful" nearly eight years ago. Not that that's a record: Johnny Mathis had been shut out of the top 40 for 15 years before rebounding in 1978 with the No. 1 "Too Much. Too Little, Too Late." And Herb Alpert and Neil Sedaka had each been locked out of the top 40 for more than 11 years before they made it back to No. 1 with "Laughter In The Rain" (1975) and "Rise" (1979).

LaBelle and Peaches & Herb had also been absent from the pop top 40 for 11 years before returning with their chart-topping hits "Lady Marmalade" (1975) and "Reunited" (1979). And Jim Peterik was out of action for more than 12 years between the Ides of March's "Vehicle" and Survivor's "Eye Of The Tiger."

Other acts in recent years to hit No. 1 after prolonged shutouts from the top 40 include Carole King in 1971, Chuck Berry in '72, Paul Anka and Al Wilson in '74, Frankie Valli in '75, John Sebastian in '76, Manfred Mann and the Emotions in '77, Robert John in '79, Pink Floyd and John Lennon in '80 and Rick Springfield in '81.

"Up Where We Belong" also marks a big comeback for producer Stewart Levine, who previously produced Hugh Masekela's 1968 No. 1 "Grazing In The Grass." Levine's 14-year span of No. 1 hits is matched by only a few superstar producers. George Martin has an 18-year span between the Beatles' "I Want To Hold Your Hand" and Paul "Ebony & Ivory;" Quincy Jones has a 17-year span between Lesley Gore's "It's My Party" and Michael Jackson's "Rock With You."

"Belong" is the fourth movie theme to hit No. 1 this year, following Vangelis' "Chariots Of Fire." Survivor's "Eye Of The Tiger" and Chicago's "Hard To Say I'm Sorry." It's also the first No. 1 for Island

Records and the first for an Atlanticdistributed label since Radio Rec-(Continued on page 57)

# PAT BENATAR 1982-1983 **World Tour** Part I

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# **Tour Continues** in January



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"Shadows of the Night"
"Little too Late," &
"Anxiety (Get Nervous)."



# **Japanese Firms** Join Forces In Video Venture

By SHIG FUJITA

TOKYO-JVC has set up a new joint venture here with Victor Musical Industries and Pack In Video Co. to market video software. The company, Nippon Videogram Sales, began operation Oct. 5 with the release of 20 titles, including music and

JVC and Victor Musical Industries have each provided 45% of the \$294,000 capitalization, and Pack In Video has provided the remaining 10%. The venture will sell both videocassettes and, eventually, VHD videodisks produced by all three firms. It will also handle sales of video software manufactured by other companies.

The immediate intention is to concentrate on music and feature film titles, which are not abundant on the Japanese market, and the initial catalog boasts 11 of the former and nine of the latter. Music product includes two tapes by Arabesque—
"Hello Mister Monkey" and "Arabesque's Greatest Hits"—and one by the Crusaders, a live Los Angeles recording titled "Midnight Triangle." Other artists featured include the Southern All Stars, Yasuko Agawa and Akiko Kanazawa.

JVC spokesman Makoto Nakamura notes that all the music titles are original productions and not produced from existing masters. He adds that Nippon Videogram Sales intends to release new titles every three months.

The remainder of the catalog is made up of French movies with Japanese subtitles, including "Les Enfants Du Paradis," "Cartouche,"
'Le Grand Jeu" and "Le Ballon

With VCR penetration in Japan now over 10% and videocassette sales increasing steadily, Victor hopes Nippon Videogram Sales will (Continued on page 28)



AUSSIE AFFAIR-Trading Australian jokes at a recent Mental As Anything U.S. debut in Los Angeles are, from left, A&M chairman Jerry Moss; Greedy Smith of Mental As Anything; A&M senior vice president promotion and sales Harold Childs; Mental As Anything member Wayne Delisie.

# **German TV Merchandiser** Files Bankruptcy Petition

FRANKFURT-The German branch of international television merchandising company Arcade Records has filed a bankruptcy peti-tion here. Debts are estimated at \$8 million, according to local sources.

The largest creditor is believed to be Sonopress, the disk pressing plant owned by the Bertelsmann group in Guetersloh, but many other local companies are likely to be affected.

Horst Buerger, who took control of Arcade Germany from British company Trentville Ltd. earlier this year announced Oct. 27 that the company would go into liquidation.

A spokesman for Trentville emphasized that this would not affect its other activities, which include Arcade Records in Holland and Arcade Video.

Although K-tel is the current leader in the German tv merchandising marketplace with a 30% share, the scope of independent tv merchandisers here has become increasingly limited as major record companies have launched their own tv merchandising subsidiaries and are reluctant to license their chart repertoire to outside operations.

PolyGram's Polystar label, for instance, was set up as a tv merchandising label for its Metronome, Deutsche Grammophon and Phonogram labels and now commands a 22% slice of the market after just 12 months. Ariola has also been successful in this area, with an estimated 18% market share.

#### **McCartney To Make Solo Movie Debut**

LONDON-Paul McCartney will be the subject and star of a new fulllength "musical drama" film.

Conceived and written by the ex-

Beatle himself, "Give My Regards To Broad Street" will mark McCartney's first solo acting role

and his debut as a script writer.

It will have a soundtrack of Beatles, Wings and solo McCartney songs, and the cast will include Ringo Starr and Linda McCartney. Filming begins here this month.

### SECOND QUARTER REPORT

# **U.K. Album Sales Continue To Decline**

LONDON-U.K. album sales continue to decline, while prerecorded cassettes gain ground and singles hold their own. That is the picture drawn by the latest British Phonographic Industry sales figures, covering the second quarter of 1982.

In unit terms, trade deliveries of albums were 10.6 million in the quarter, compared to 11.2 million last year-despite the fact that trade prices increased only 3% in the year, against overall inflation of 9%. Cassette deliveries were 5.8 milion, against 5.3 million in the same quarter last year. Singles volume fell slightly from last year's 17.9 million to 17.1 million, but after price increases the value of the seven-inch trade was 13% ahead of the same quarter a year ago.

BPI director general John Deacon notes: "Singles remain reasonably strong and resilient to price increases, and continue to carry the industry's main repertoire thrust. However, successful singles sales are not translating directly to similar levels of business in the LP market.

"Prices which are lower in real terms have not persuaded con-sumers to trade up to albums from singles. Of course, the comparatively low cost of home taping remains a factor in declining sales. Annual LP volume is now depressed to 62.7 million units."

However, Deacon says of the industry's April-June turnover, which at \$85 million was 3% up on 1981: "This can be regarded as a creditable performance bearing in mind all the circumstances."

• Phonogram has emerged as the surprise leader in the U.K. singles market share figures for the third quarter. The label is also in second place in album sales, only marginally behind traditionally dominant EMI. Last year, during the same period, Phonogram was in fifth place for albums and sixth place for sin-

Figures based on the British Market Research Bureau's chart return panel (which are available ahead of

BPI quarterly statistics) show Phonogram with a 13.9% singles share, ahead of EMI with 11.6%, WEA with 9% and CBS and Polydor, both with 8.7%. In the albums category, EMI has 11.8% and Phonogram 11.7%, followed by CBS (11.1%) and WEA (10.6%).

Phonogram's share was boosted by three No. 1 albums—from ABC, Status Quo and Dire Straits—plus other chart LPs from Dexy's Midnight Runners, Steve Miller, David Essex, Genesis, Peter Gabriel and Rush. Singles successes came from Soft Cell, ABC, Dire Straits, Steve Miller, David Essex, Junior, and Dexy's Midnight Runners. Top single for the quarter, accord-

(Continued on page 52)

# TV Ad Boosts **Easton In Japan**

TOKYO-Latest in a line of singles to benefit from use in Japanese tv commercials is Sheena Easton's "Machinery," currently the theme of a cosmetics spot due to run until next September.

Toshiba-EMI hopes to sell 20,000 copies of the new Easton alum, "Madness, Money and Muc," from which the song is taken. commercials typically stimulate alum as well as single sales volume. 300,000 copies of the new Easton album, "Madness, Money and Music," from which the song is taken. Commercials typically stimulate album as well as single sales volume. An earlier release by the same artist was used this year in a tv campaign for the same cosmetics company, Noeviar, aiding sales of the "You Could Have Been With Me" album.

First indications are that the target will be achieved, with the new album reaching the top 10 of the international repertoire charts after only one week of release.

In addition to Easton's LP, October releases from Toshiba-EMI included albums from Kate Bush and Olivia Newton-John. Kinji Ogino, a&r head for EMI and Capitol, says women singers have done very well for the company this year.

# Money Woes Hit Swedish Trade Labels Fear Impact Of Kroner Devaluation, Tax Hike

By LEIF SCHULMAN

STOCKHOLM-The dramatic 16% devaluation of the Swedish kroner against the U.S. dollar, one of the first moves by the newly-elected socialist government here to combat the overall economic recession, looks

PARIS-The International Fed-

eration of Producers of Phono-

grams and Videograms is to con-

centrate its antipiracy activities on Greece and the Mediterranean re-

gion in the coming year, it was re-

solved at a board meeting of the Federation held in Paris Oct. 20-

The Mediterranean area is get-

ting top priority because piracy remains rife in the region, despite

years of trying to bring it under

It was reported that IFPI will

have a further meeting with BIEM

in Paris next month in an effort to resolve the deadlock over renewal

of the mechanical royalty contract.

It is understood that despite moves

in West Germany to consider a flat rate mechanical royalty (Bill-

control.

certain to hit the record industry

An immediate effect of devaluation, according to economists, will be an overall round of 3.3% price increases over the next two months, which is expected to build to an average 5% upturn inside six months.

But there's more trouble in store

board, Sept. 18), the IFPI delega-

tion remains committed to a per-

centage royalty based on actual

port from the operations review committee, which had investigated

in detail the operation of the IFPI

secretariat. The committee re-ported that it had formed a posi-

tive impression of the secretariat

members' dedication and profes-

sionalism and its value to the international record industry. The op-

eration was regarded as extremely

cost effective, with no evidence of

any waste of resources and there-

fore no reason to institute major

Jack Dimenstein, president of

Musikvertrieb, Switzerland, was

added to the IFPI board.

The IFPI board received a re-

realized prices.

**Mediterranean Is IFPI Focus** 

for the record industry with the news that Value Added Tax (VAT) is being increased from 21.5% to 23.5% on most hardware and software.

There's been a temporary freeze on prices, but the government's price committee is granting respite from the freeze to various troubled areas of industry. But the two economic moves, touted as solutions to the crisis, are certain to add up to a dra-matic dip in Swedish purchasing power on a national level.

The record industry, with its leisure/luxury status, stands to suffer more than most industries-particularly those companies importing the bulk of their product from abroad.

Swedish trade organization GLF, the local IFPI arm, which represents around 85% of the total record industry, has already had negotiations with the government's pricing department, which has finally agreed that LPs may sell here at a retail increase of between 17 and 26 U.S.

GLF had initially hoped for a single increase across the board for software, but because various member companies have differing ranges of imported product, four different increases take effect on Nov. 1.

Many companies here, including Sonet, Polar and EMI, manufacture (Continued on page 52)

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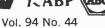
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# Commentary

# The Risk In Playing It Safe

By JEAN-LOUIS DETRY

Superstars don't exist anymore in the recording industry. If you don't believe that statement, just look at the charts and the sales figures. Many of the biggest names in the business who used to sell five or six million copies of an album are now strug-

gling to sell one million on current product.

Meanwhile, Human League, an unknown act passed on by just about everyone, emerges with the right song to hit No. 1.

Conclusions? The industry is changing from a superstar business to a song business. We should stop the manic pursuit of superstars and try to sign the right artist with the right song.

Industry leaders have, on this page,

blamed home taping, the recession, and video games for our problems. They are not entirely wrong, but most of the blame lies with their own signing deci-

The spirit of entrepreneurial risk that used to be the key to our business is less in evidence than ever before, just when it should be the opposite. We're simply playing it too safe.

Major executives should realize that,

by signing "superstars" for millions of dollars they'll never recoup, they hurt not only themselves but also the entire industry.

Until about two years ago when, as a European observer, I listened to the U.S. top 40, there were always exciting records I felt could cross the Atlantic and become major hits elsewhere in the world. But now, with rare exceptions, Europeans no longer buy American music. Why? Because American companies are putting out bland, safe music, and pushing what they think radio wants them to push.

The record industry is letting radio dictate what it signs and

stations won't play it—initially—then let's promote it through smaller stations, MTV, touring, the press, or any other available

People have shown that they will rush to the stores and flood

the request lines of radio stations if they're exposed to the right song and production. Then radio will have to play it. It's been proven with Human League, Kim Wilde, Soft Cell, and many others.

On the other hand, if we keep turning down music that is unique or different creators of new music will disappear. If everyone had passed on the Beatles, Paul McCartney today might be a film

producer or a photographer.

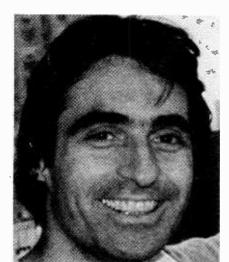
Don't get me wrong. I'm not advocating that labels drop all stars from their rosters. Each label, of course, should have several big, consistent sellers to give their distribution networks enough volume to survive. But it's playing in the past to try to add to one's stable of superstars by signing one more multi-million-dollar deal when those dollars could better be spent on signing and heavily promoting many new acts.

Sometimes it seems that big-act sign-

ings are done more for the pride and ego of the company president than for the bottom-line value of the deal.

People say we need a new Beatles or Elvis to get things going again. Well, the talent is out there. But if we allow managers and lawyers looking for superstar deals to reduce the money available for signing new talent, we reduce the number of new acts that can get exposure.

If we allow radio stations with tight, static formats to force us to play it safe, we will never work our way out of this slump. We can state to turn things around only by taking some chances, even if that means making some mistakes.



'We should stop the manic pursuit

#### 'We can start to turn things around only by taking some chances, even if that means making some mistakes'

promotes, and the result is weak music-with correspondingly veak sales

Let's face it. Radio executives don't care whether records sell or not. Their concern is selling advertising time to clients whose target audience is different than the record companies' consumer target.

Still, we can't place the entire blame on radio. It's up to us to sign new, exciting, youth-oriented music. And if major radio Think about that the next time you pass on a band whose

music you like, but whose sound you feel doesn't "fit."

What fits today is by definition not the music of tomorrow. And it's the music of tomorrow that will bring our industry back to good health

Jean-Louis Detry is vice president of the Carrere Group of Companies, based in Paris

# Letters To The Editor

#### Thanks For The Help

We want to congratulate CBS Records for being the only company to supply our indie store with promo tional posters, point of purchase material and records We create eye-catching and timely displays of CBS product that grab our customers' attention. So it's no mystery which record company gets the largest fistful of dollars in our store.

Join Us In The Trenches

In response to the recent commentary by Jan

Walker deploring the lack of management training for

music industry hopefuls (Billboard, Sept. 11), I both

agree and disagree. First, having reached the magic

number of 55 in terms of years on this planet, I object to his terminology "geriatric overlords." But then,

since I am now but a teacher of future overlords at New York Univ., perhaps I have no right to object.

To put it into Mr. Walker's vernacular, we are giving

young prospects swimming lessons in the fields of

management in all aspects of music, with the help of

such luminaries as Bruce Lundvall, Mel Ilberman, Bob

Lifton, Vince Candilora and Irwin Robinson, to name

just a few who have given of their time and knowledge.

bland overview course, but a four-year Bachelor of Sci-

ence degree program touching on the cancers of our

Our Music, Business and Technology program is no

Will & Shana Weinstein **Buttercrunch Records & Tapes** 

business such as returns, home taping, exorbitant royalties and the like.

Yes, I agree more should be done in training new management. But it might help if there were fewer articles in Billboard (although they help) and more participation with those of us in the teaching trenches. After 25 years in the industry, I am paying some dues

Help.

Richard L. Broderick New York Univ.

#### Hiring The Qualified

In his commentary (Billboard, Sept. 11), Ian Walker attributes one of the problems currently plaguing the music industry to senior management's unwillingness to prepare and build "future management through education and experience.'

I received my Master of Music degree in 1969 and had the good fortune to become a member of a per-forming group that, within six months, signed a contract with a major record company and struck a deal with a booking agency. Well, things did not evolve as planned, and it became obvious to me that my college education did not prepare me for the "real world."

Since that time (although there had been earlier groundwork), several very pragmatic educators have designed innovative programs of study that meet the requirements of academia and also address the unique demands of this constantly changing industry. All in all, higher education has taken several steps in accepting this business as an element of professional training. However, infiltrating the industry ranks is still no

If the industry chooses, it can facilitate the process in two specific ways. Large corporations with music industry divisions should expand their campus recruitment practices to include graduating students of music industry programs. And when such graduates come pounding on their doors, they should give the better ones a chance beyond the mailroom.

This has always been an industry with its executive turntable running faster than 33½. Today, in personnel departments, the word "firing" has replaced "hiring." I believe any industry must look to its youth if it is to survive. The music industry should give the young, aggressive and qualified a chance to get more than their

Stephen Marcone Associate Prof. of Music Syracuse Univ. Syracuse, N.Y.

#### From Buyer To Taper

I have officially declared an end to my record collection, which had been growing steadily since the mid '50s. From now on I will join the ranks of home tapers.

In the past two years almost every record I purchased, especially singles, had a flaw. It's not worth the time and gas to return every record I buy. Hence forth, I will leave all the defective disks in the stores for some other poor soul to take home

Steve Thompson

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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# GET MORE ACT

### MORE ADVERTISING.



Atariadvertising for 1982-83 will be more than just the biggest in our history, it will be the biggest in video game history.

We'll be spending millions of dollars to

We'll be spending millions of dollars to bring Atari into virtually every living room in America

We're putting the most popular video game on the most popular programs including Dynasty, Hill Street Blues, MASH and The Dukes of Hazzard.

We've even developed a special twominute commercial that will be shown in 3500 theaters around the country.

What's more, your customers will be seeing us throughout the year in the pages of the most widely read magazines like Time, Newsweek, Discover, Omni, Playboy, People and TV Guide.

We've also got a schedule of radio targeted for teenagers, plus plenty of newspaper advertising to supplement new software and special promotions.

All in all, we'll be bringing your customers the most exciting, imaginative, and intensely exposed advertising that Atari has ever produced.

The kind of thoroughgoing program designed to bring more and more people right into your store.

When it comes to promotion, nobody comes close to Atari: The biggest name in video games has teamed up with two other biggest names, McDonald's and Bottlers of Coca-Cola. Millions of McDonald's customers have already played a

special "Scratch 'N Win" coupon game that featured hun-

### MORE PROMOTION.

dreds of ATARI Video Computer System<sup>™</sup> and game prizes, plus rebates on Atari products they'll buy from you.

And, in October, Bottlers of Coca-Cola and Atari joined forces for a promotion that will run right into March 1983.

Both promotions used ad campaigns in both TV and print.

To top that off, we'll be promoting ATARI games with the Olympic games.

Atari is the official video game of the 1984 Summer Olympics. And the exclusive video game sponsor for both the

Winter and Summer Olympics on ABC-TV.

That means we'll be giving our athletes the kind of support that will contribute to their success, and to your success as well.





# THE WORLD'S MOST POPULAR VIDEO GAME SYSTEM.

There can only be one number one. And in the world of video games number one is ATARI. We've sold more systems, and

more games for those systems, than anybody.

We have brought the joy and excitement of video game fun into millions of homes. And there's no end in sight.

All kinds of people buy ATARI video game systems. For

themselves, for their children, and for their friends.

And buying an ATARI game system is only the beginning. Once people get started, they can't seem to stop. Can't stop

looking for the action, the intrigue, and the challenge of player against player, and player against the computer.

With Atari the action and chal-

lenge never stop, because at Atari we never stop.
We have a staff of computer wizards working around the clock creating video magic that will have your customers spellbound.
Bringing out new

games like E.T., Raiders of the Lost Ark, RealSports,™ and SwordQuest,™ to bring you new customers and to keep your present customers coming back for more. And more.

## MORE VIDEO GAMES THAN ANYONE.

**THE ATARI 2600.™** 

At Atari we take the game business very seriously. After all, we invented it. That's why we create more games, and better games, than any of the Johnny-come-latelies.

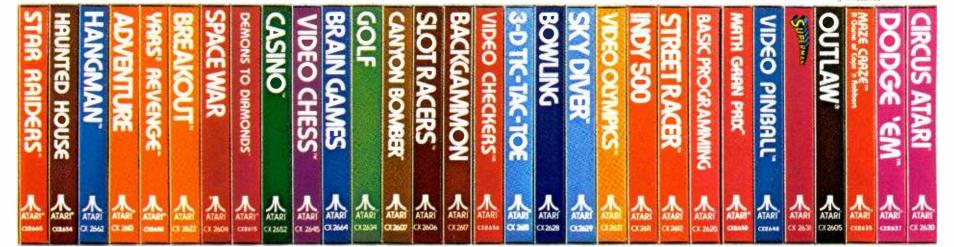
More space games. More adventure games. More strategy games. More games of all kinds.

What's more, most ATARI cartridges come with lots of

game variations and levels of skill. Giving your customers hours and hours of challenge and fun. Repelling alien invaders, zapping robots, unearthing secret treasures, scoring the winning touchdowns.

Plain and simply, Atari customers get their money's worth. When they get it through you, they come back to you.

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# ON WITH ATARI

### MORE ARCADE CLASSICS.

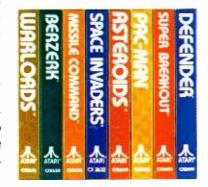
No one brings the fun of the arcade home like Atari. Which is why no one brings you sales like Atari.

We scored big with Space Invaders: Launched a craze with Missile Command.™ Had a smash with Asteroids.™ Then watched open-mouthed as millions gobbled up PAC-MAN $^{4}$ 

And that's not all. Atari also has the other arcade classics your customers crave. Including Defender,<sup>5</sup> Berzerk<sup>6</sup>, Breakout<sup>™</sup> and Super Breakout.<sup>TM</sup>

They're all proven hits that you can't miss with.

So you can be sure that whatever games are driving people to the arcade, Atari will have home versions sure to drive them right into your store.



# THE MOST SERVICE CENTERS.

Here's an Atari innovation designed to make your life a whole lot easier.



And no one else in video games has anything like it.

The Atari Service Center. Atari has a vast network of factory-trained and authorized service representatives. Over 900 of them, in every state coast to coast, and more to come.

They've been trained by Atari. Which means they know almost as much about the ATARI systems as we do.

We even have a nationally advertised toll-free Service Center phone number. In the Yellow Pages, in newspapers, and on network TV.

So when somebody has a service problem, it's not your problem. Your customer knows who to call. And our Service Center knows how to fix it.

Which fixes things very nicely for you, the Atari dealer.

thing else to cheer about.

# Atari is bringing you somewhich the standard short short shout. MORE SPECTACULAR GAMES. RealSports Soccer, which looks like and plays with all

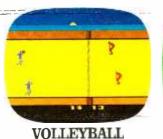
the excitement of stadium soccer. Our new ATARI RealSports™ The

NEW REALSPORTS." They play so like the real thing, most realistic sports games ever for the ATARI 2600.

ATARI The RealSports season opens this fall with Real-Sports Baseball, Volleyball, Football, and in 1983, RealSports Soccer, Tennis and









they're the only games your customers will really want.

Andunlikealot of other sports video games, Real-Sports gives your customer a choice of playing alone

Basketball. Each designed to outperform all others.

The graphics are nothing short of spectacular.

RealSports Baseball, with a real-looking diamond and 9 players on a side. Real Sports Football, with players who look and move like real players. RealSports Volleyball, on the beach, complete with rolling ocean and setting sun. And against the computer, as well as against another person.

They give you a real competitive edge. too. We've backed them with an incredible line-up of television winners. Like the World Series. NFL Football. Plus national magazines like Sports Illustrated, Inside Sports and Sporting News.

New ATARI RealSports. They'll make a real difference.

## THE WORLD'S MOSTADVANCED VIDEO GAME SYSTEM.

The video game system of tomorrow is here today. The 5200 does more than just improve game play. THE ATARI 5200. It also improves the way the games are played. The The SuperSystem.™The new Atari 5200.™It's a quanhand controllers are a revolutionary tum leap forward in video entertain-

ment technology. To begin with, its graphics are truly state-of-the-art. They are sharper, cleaner, and lots crisper than anything before. With all the complexity and detail you expect to find only in a video arcade.

And coming in 1983 will be an optional arcade-like TRAK-BALL™ controller for the 5200 SuperSystem,

plus an adapter that accepts all the classic ATARI 2600 game cartridges. When it comes to game play, the ATARI 5200

SuperSystem plays like nothing else. Bringing all the frantic fun and excitement of the arcade right into the living room. With its own special library of advanced program cartridges, including classics like Space Invaders, Galaxian; and Star Raiders<sup>™</sup> ready right now.

With future ones like Centipede™ and PAC-MAN close at hand.

ATARI new design, giving the player total command. They are the most responsive, most and the state of t precise, and most convenient video controllers on the market. Featuring a new 360° analog joystick thatistrulyajoyto use. It's lighter, quicker, more precise. Plus a twelve-button keyboard, left and right-handed start and reset buttons, even a pause button for stopping the action without ending the game. The new Atari 5200 is Atari's newest commitment to keeping this business booming.

So if you want your business to boom, remember, nobody helps you do it like Atari.

We give you more of everything than anybody. More games, more advertising, more promotional support, more traffic.

At Atari, we're number one, and we

want you to be, too.

**A Warner Communications Company** HAVE YOU DISPLAYED ATARI TODAY?



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"GIVE EVERYBODY SOME!"

# **GIVE EVERYBODY SOME!**

The newest album from a Number One Artist.
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# oduced by the folks who ere part of it all — Dick Clark oductions.

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# Radio

# Washington Roundup **Fowler Stumps For Deregulation**

By BILL HOLLAND

FCC chairman Mark S. Fowler's address before the North Carolina Assn. of Broadcasters last Monday (25) seemed more of a tenant pep rally than a speech-with Fowler, admitting that he was the landlord, siding with the tenants, the broad-

In a way, the address, ostensibly focusing on the first amendment rights of broadcasters, was also an unofficial stump speech for Rep. Jim Broyhill (R-N.C.), the ranking minority member of the House Commerce Committee and the author of two broadcast deregulation bills still stuck in the House. Broyhill's bills, Fowler reminded the broadcasters, would remove content controls over broadcasting, including the Fairness Doctrine and politispeech rules. The FCC chairman said that he supports the proposals, and that he wants to remove all federal regulation from radio and tele-

vision.
"I mean that you, the broad-" Fowler explained, "should be as free from regulation as the newspaper.... No renewal filings, no ascertainment exercises, no content regulation, no ownership restrictions beyond those that apply to media generally, free resale of properties, no petitions to deny, no Brownie points for doing this right, no finger-

wagging for doing that wrong."

He even gave an example of possible hanky-panky: If a broadcaster "plays fast and loose with an advertiser or a ratings service, it'd be a matter for a local court, not a federal agency.

Fowler compared the change he wants at the FCC to the differences between apartment renters and condominium owners, with rent meaning renewals and regulatory rules and ownership meaning "modest condominium fees," a reference to his recent suggestion of broadcast spectrum fees as tradeoffs for indefi-

nite broadcast licenses.
"Right now, the landlord—that's us-can and does evict the tenants,' Fowler said. "It's the present law that makes these evictions possible." He asked, colorfully, what "other business would put up with such a zoo parage, where a businessman's handiwork and life's labor can be snatched away by administrative fist, like a monkey grabbing a bag of peanuts from a passerby?" He even referred to past FCC actions against stations as "the type of dead-of-thenight seizures that may belong in Moscow, but not on Main Street,

The broadcasters, according to sources who were present, were delighted by Fowler's speech. Some consumer and media watchdogs were not as enthusiastic, however. Telecommunications Research and Action Center director Samuel A. Simon called Fowler's program of deregulation "a real and present danger to our democratic form of government."

Simon, in his response to the speech, said that Fowler "paints himself as a landlord who would like to grant the current broadcaster/ tenants the right to convert to condominium owners. Like the greediest of real estate developers, though. Mr. Fowler ignores the other tenants-the public-and leaves them homeless, out in the cold to suffer in silence." He also suggested that Fowler "forgets that every American has an equal claim on the spectrum, and the right to speak electronic-

PATTI REMEMBERS—Patti LaBelle, who stars with Al Green in the Broadwa production of "Your Arms Too Short To Box With God," is shown with Ed Salamon, vice president of programming for United Stations, syndicators of "Dick Clark's Rock Roll And Remember" show. She will be featured on a future program.

# Vox Jox

Rock and Roll until today

#### **Changes At New York's WPIX** Ray Quinn is also on the move, go-

ing from v.p./g.m. of Capitol Broad-casting's WRKA to their newest ac-

quisitions, WCRT and WQEZ Birmingham. (They're planning to spin off the AM, and no word on

what they'll do with the beautiful

More Vox Jox on page 22.

music FM, but speculations abound

as Bill Thomas, the p.d. of Harte

Hanks WRVQ Richmond, will be

resigning that position to program WQEZ). New call letters, WMJJ,

have been applied for. Succeeding

Quinn in Louisville is WRKA gen-

Mikel Hunter has left his p.d. post

at KOME San Jose. Holding down

the fort on an interim basis is music

director Dana Jang. ... Also in the Bay area, longtime AOR p.d. Bonnie

Simmons is back on the air-doing

E. Karl is leaving Sunbelt Com-

munications, where he'd been vice

weekends at Century's KMEL.

eral sales manager Joe Kotter.

Vox Jox is prepared by Rollye Bornstein in Los Angeles, and edited by Douglas E. Hall in New York with contributions by Leo Sacks in New

Alan Anderson is the new p.d. at AC WPIX-FM New York succeeding Jack Miller, who is leaving the station. Anderson is being brought in by new operations director Bert Gould, who used to work with An-

Gould came to WPIX from the Cox combination, where he served as promotion director. Anderson moves to New York from a p.d. post at the Florida stations.

Gould has also dropped Mark Simone from the 7 p.m. to midnight shift and promoted part-timer Steve Harris into that slot.

\* \* \* John Debella is joining WMMR Philadelphia as morning man, succeeding Steve Martorano and Anita, who are leaving the station. Debella, who has been morning man at WLIR Garden City, N.Y., was given a sendoff from New York with an open-house party at Court Street Wednesday night (27). The party was put together by Cachet Advertising chief Jude Lyons. 'LIR p.d.

\* \* merger effective, John Patton moves up from vice president and general manager to chairman and chief operating officer of Bonneville Broadcasting Systems. Marlin Taylor moves from president to president/ creative director of the New York division, and Darrel Peters becomes president of the Chicago division.

\* \* \*

western regional v.p. He replaces George Duncan, who will be devotfor Metromedia, Inc. Additionally, Duncan has appointed Vicki Calladio division.

derson at WIOD/WAIA Miami.

Denis McNamara is looking for a new morning jock.

With the Bonneville/Peters

And the Metromedia Radio Division has a new president. He's Carl Brazell, who's been with the company for the last 13 years, starting out as a newsman at KLAC and most recently holding the post of ing his full attention to his duties as senior vice president of operations han, the former eastern regional v.p, to the post of executive v.p. of the ra-

#### Station manager Tim Dorsey notes that a gradual change was begun in September, adding that no like call letters. changes were needed in personnel because all of the on-air staff had backgrounds in top 40 radio. KMOX-FM had been in an AC for-

The change follows the lines of the Mike Joseph-directed shifts to "Hot Hits" at CBS' WCAU-FM in Philadelphia and Chicago's WBBM-FM. But Joseph, who fell out with CBS brass, had nothing to do with the shift at KMOX. This latest move in the CBS-FM group is the home-grown effort of local p.d. Ed president, to form his own consultancy. His first client? Sunbelt's Transtar network. ... Rick Fowler, promotion director, has left Q-107 in Washington, with plans to be announced shortly.... Ron Travis has been promoted to p.d. at KOCY Oklahoma City. Travis will continue to do afternoon drive. Charlie Marcus, who had been programming both this AM and sister station KXXY (KXY), will now concentrate on the (KXY), will now concentrate on the FM. Marcus has also given up his morning drive duties on the FM. KOCY morning drive team Dave and Dan will now be simulcast on the two country stations.

ABC's WLS-AM-FM Chicago has hired Waldman & Associates as its ad agency. The agency is headed by Linda Waldman, who had been director of advertising and promotion for the stations. Lee King & Partners had been the WLS agency, but that company merged with Bozell & Jacobs, which has NBC's

\* \* \*

(Continued on page 58)

# Format Turntable **KMOX Changing Sound, Name**

CBS' KMOX-FM St. Louis will make a major push for its new "Hit Radio" identity when it wins approval from the FCC for new call letters, KHTR. Bob Hyland, regional vice president for this station and sister station KMOX-AM, expects them to come through by the first of the year.

Scarborough. He says, "Musically, we're very similar to WCAU and WBBM, but our turnover of records is not as frequent and we have more

variety to our music."

KMOX-FM is the second CBS station to change call letters. A while back. KCBS-FM San Francisco became KRQR, breaking with a long tradition of all AM-FM combinations in the 14-station group having

WXUR Media, Pa. (just south of Philadelphia) is back in a new incarnation as WKSZ (Kiss 100)—which is interesting in that WUSL, now urban contemporary as WPKS, is using "Philadelphia's Kiss" and "Kiss as logos. Dan Lerner emerged victorious in the FCC battle for the frequency that's been going on since 1974. The new station will be AC, with WFIL operations manager Kris Chandler moving over to direct the (Continued on page 58)

# concerts the station promoted, and for refusing to play the music of a

**FCC Warns Texas Station** 

station in Bishop, Tex. for unfair business practices which benefited group that complained to the FCC about the station.

The FCC has admonished a radio

The commission admonished the Cismek Corp., licensee of station KFLZ-FM Bishop, for conduct that "falls far short of the degree of responsibility expected of a licensee."

The FCC's broadcast bureau found that the licensee's owners, Joe Cisneros and Ken Meek, provided themselves large amounts of free advertising on KFLZ for concerts promoted by a company they owned and billed themselves for only a small proportion of the going cost.

Concerts sponsored by the two owners received far more free advertising time than competing promoters were able to buy, the bureau found. The FCC also said that if another promoter had wanted to use as much advertising, he "would have incurred vastly greater advertising expenses."

The bureau found, too, that for about two weeks KFLZ did not play the music of a group called Romance, which had complained to the FCC about the station. The commission said in its warning that it was concerned that "discontinuing airplay of artists who complain to the commission" may discourage other artists from doing so in other in-

**Geller Renewal Appeal Denied** 

Simon Geller, the 62-year-old Gloucester, Mass. broadcaster who has run classical music station WVCA-FM single-handedly for 18 years, lost his final appeal for license renewal Oct. 22 at the FCC.

The commission denied a petition by Geller for reconsideration of a decision last June 15 denying his re-newal application and granting the application of a competing applicant, Grandbanke Corp.

The FCC dismissed petitions filed

by the Committee for Community Access (CCA) and Save Our Station (SOS), by stating "neither was a party to the (Geller) proceeding."

Geller, in his petition, had said the FCC should review the case in light of "changed facts and circumstances," specifying that the station's coverage area has increased, the station's hours of operation have increased from 44 per week to 93.5, and he would now be able to devote more than 5% more time to non-entertainment programming, as a result of help from the SOS group.

The FCC decided, however, that post designation amendments that enhance an applicant's comparative position are not allowed therefore, the amendment cannot be accepted.'

The five to one vote by the commission (Commissioner Rivers was absent) did not deter Geller, who promises to appeal the decision through the court system.

#### **NPR Gets Grant** From RKO General

The RKO General broadcasting chain has given a \$590,000 grant to National Public Radio to help support NPR programs.

The grant will be applied to purchasing shares in NPR's investment funds-one share for the arts and performance fund, and another for the news and information fund. NPR announced the RKO grant Oct. 21.

# Radio

# 'Timeless Rock' Format Is Taking Shape

• Continued from page 1

ton, "We're a new station. We don't expect to see any difference until the winter (Arbitron) book. But the ad row response has been excellent, and that's what it's all about." KFOG dropped beautiful music to install the new format Sept. 23.

Success at KFOG will mean a roll-out in major radio markets for the format, which creator Lee Abrams says consists of "music that is timeless rather than current or old." Abrams hopes to have eight clients for this format in the top 10 or 12 markets by the end of 1983. He explains, "We're making rock radio older. This is a very revolutionary sound, yet we still subscribe to an essential commercial basis."

What may be the most revolutionary thing about the format is what Abrams calls "cinematics," elements which suggest visual recollections to the listener, such as theme music from such long-departed tv shows as "Mr. Ed," "Leave It To Beaver," "The Flintstones" and "The Untouchables."

There is also a considerable amount of music that shows up in Abrams' "SuperStars" format (for a time, "Timeless Rock" was known as "SuperStars II"). Gaston says the difference is "what we don't play—REO Speedwagon, Billy Squier, Van Halen, AC/DC.

"Given the current state of AOR, our listeners—25- to 34-year-olds—may hear one record in five that they like on a typical AOR station. Maybe they listen to Genesis or Peter Gabriel, but they're blown away by AC/DC's 'Dirty Deeds Done Dirt Cheap'."

A typical hour, according to Abrams, includes: Crosby, Stills & Nash's "Suite Judy Blue Eyes," Bruce Springsteen's "Hungry Heart," the Police's "Don't Stand So Close," the Beatles' "All My Loving" and "Glass Onion," the Rolling Stones' "Miss You," Elton John's "Levon," Cream's "Dance The Night Away," Phil Collins' "In The Air Tonight," the Hollies' "Look Through Any Window," A Flock Of Seagulls' "I Ran," Steve Winwood's "When You See A Chance," the Moody Blues' "You And Me" and the Who's "Eminence Front."

But there are a number of special

#### **New Feature**

The week's Most Added Records on Billboard's reporting stations are the focus of a new programming aid introduced on this page. Tracking four radio formats weekly, Most Added replaces the previous Chart Breakouts feature.

features: a tongue-in-cheek "Dreaded Morning Oldie" featuring records ranging from Paul & Paula's "Hey Paula" to the Village People's "Macho Man"; a "Ten At Ten" feature—10 songs from a particular year; and the "Spontaneous Album Side," the tracking of one side of an album ranging from "Meet The Beatles" to the newest Peter Gabriel re-

Rodney Dangerfield has been signed as a spokesman for the format, and 30- and 10-second commercials for KFOG are already running in the Bay area. In these spots, Dangerfield makes the point that the format offers "'60s oldies and cool new tunes" for "old rockers like me."

The format is dayparted, computerized to minimize repetition, with the library updated quarterly and the currents updated weekly.

Abrams projects that the 25-to-34 core audience will skew 60% male. He says the ideal jock for this format is 30 years old with AOR and top 40 experience. He should be "very ma-

ture," with a delivery that combines AC and soft rock. Abrams advises that national and international news is important to this format, with rock and lifestyle news "a thing of the past."

While music familiarity will fall into two groups—familiar songs and familiar groups—a third group of currents will be given high visibility with "very thorough billboarding of pre- and back-announcing," Abrams explains.

Abrams reasons that "Timeless Rock" stations must be as "commercial as possible without losing their progressive roots." Listenership, he says, is composed of "reliable listeners—who make up the average quarter hour listening—and mood listeners—who give a station its cume (cumulative audience). This is a psychographically-oriented format. Staying on mode is essential because it will develop a solid legion of reliable listeners, yet be a consistent enough utility to reach the mood listener when they want it."

DOUGLAS E. HALL

# Crocker Plans Urban Music TV Special

NEW YORK—WBLS p.d. and DJ Frankie Crocker is planning a syndicated tv special for early next year to showcase urban contemporary music awards.

Called "Frankie Crocker Presents The Urban Contemporary Music Awards—An American Phenomenon," the show will, the programmer hopes, kick off a weekly tv show.

Awards will be based on various criteria and cover various categories: who sold the most records, who has had the best grossing tour, who has done the most charity work, who are the most successful on-air and club DJs. Crocker says that for top onair DJs, there will be three New York awards: one for WBLS, one for WKTU and one for WRKS (Kiss).

WTOD-AM, KGA-AM, WSOC-FM

WHK-AM, WLWI-FM, WPAP-FM.

KOMA-AM, WIRE-AM, KLAC-AM

KIKK-AM, WIVK-AM, WIRE-AM,

KIXI-AM, KLTE-FM, WASH-FM,

KKRD-AM, WBEN-AM, WSM-FM

KNBR-AM, KRNT-AM, WYEN-FM.

KMOX-AM, WCTC-AM, KLTE-FM

WRVA-AM, WGY-AM, WATR-AM,

KMBZ-AM, WTMJ-AM, KOY-AM

KMJJ-AM, KMBZ-AM, KLTE-FM

WROR-FM, WKRC-AM, WTMJ-AM,

WOMC-FM, WGAR-AM, WATR-AM,

WFYR-FM, WAMZ-AM, KMJJ-AM

KMPS-AM, WGTO-AM, KKYX-AM

# Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

% of Billboard's radio panel adding record

this week

26%

25%

28%

16%

14%

14%

% of Billboard's radio panel now reporting record

Title, Artist, Label

# Out Of The Box HOT 100/AC ION CITY, Kan.—Twenty-two-year-old Pete Eckhoff, t

JUNCTION CITY, Kan.—Twenty-two-year-old Pete Eckhoff, the KJCK-FM music director, days he was "too young" to remember when "You Can't Hurry Love" broke for the Supremes in 1966. Now Phil Collins has recorded the tune for Atlantic, and the programmer is impressed with his version. He also thinks that "The Girl Is Mine," which unites Michael Jackson and Paul McCartney (Epic), is the stuff hit records are made of. "It's got an easy-going feel, like 'Rock With You'; nothing too hard or abrasive. They're a duo people will accept." Eckhoff adds that "It's A Tough World" by Donny Iris (MCA) isn't as catchy as the singer's hit, "Love Is Like A Rock," but that the lyrics "capture the mood of the working class—aggressive, rebellious pop-rock to turn up and sing along to."

#### **AOR**

PHILADELPHIA—"Crazy," a cut from the new Supertramp LP, "Famous Last Words" (A&M), has "an almost classic feel," says music director Helen Leicht of WIOQ-FM. "They've always been a band you learn to like, but I think listeners will be pleased with the new record." On "Mr. Radio," a track from Linda Ronstadt's "Get Closer" album for Asylum, Leicht thinks the cover of the Roderick Falconer tune "has a nice eerie feel. It amazes me how producer Peter Asher finds these songs." "Crime Pays," a dance-oriented song and "One On One," a ballad, are two of the strongest selections from "H2O" by Hall & Oates (RCA), she notes, adding that "Perfect Stranger," the new Jesse Colin Young LP, should not be overlooked. She likes three cuts from the Warner Bros. disk, "Ophelia," "Fire On Water" and "Fight For It," a duet with Carly Simon, which Leicht calls "powerful, punchy pop."

#### **BLACK/URBAN**

GARY, Ind.—Chaka Khan's "Got To Be There" (Warner Bros.) is a fitting add this week for WLTH, opines music director Dana Huskisson, because the tune was first performed by the Jackson 5, Gary's first family of pop-soul. "It's a bit more uptempo, but otherwise Chaka is pretty faithful to the original," she notes. "It's the type of tune that grows on you. Very catchy." "The Girl Is Mine" by Michael Jackson and Paul McCartney has also found an enthusiastic audience, Huskisson says the Quincy Jones production, taken from Jackson's forthcoming "Thriller" LP (Epic), is filled with familiar flourishes. "And don't forget 'The Smurf'," she adds. "It's too cute to overlook." The bouncy instrumental, written by Otis Redding III, is Tyrone Brunson's debut for the Believe In A Dream label.

#### COUNTRY

SPRINGFIELD, Mass.—WIXY program/music director Brian Hale says he has a good reason for plugging the flipside of Linda Ronstadt's new Asylum single, a duet with J.D. Souther called "Sometimes You Just Can't Win." "Get Closer,' the A side, has a gospel feel with a rock beat that's too hard for us. But the flip is definitely country, recognizable Rondstadt. She wasn't experimenting as much with her voice as she seems to be doing now." He says his spirits are bouyed by Lloyd David Foster's perky "Honky Tonk Magic" (MCA), which "makes your feet want to move," and Guy Shannon's "Pretty Lady" (Comstock), which reminds him of "the musical course" that Jimmy Buffett steers.

**HOT 100** Hot stations reporting adds this week include 1 "The Girl Is Mine," Michael Jackson KFI-AM, KUBE-FM, CKLW-AM. & Paul McCartney, Epic WDRQ-FM, WNBC-AM, WQXI-FM 2 "It's Raining Again," Supertramp, KRLA-AM, KKRC-AM, WGCL-FM, 25% **79**% KEGL-FM, WKBW-AM, KMGK-FM "Hand To Hold On To," John Cougar, WTIX-AM, KMGK-FM, KFI-AM, 25% Riva/Mercury 24% WZGC-FM, WLOL-FM, WISE-AM 4 "Africa," Toto, Columbia 40% 20% KUBE-FM, CKLW-AM, WGCL-FM, KLVU-FM, KIMN-AM, WHBQ-AM 5 "Let's Go Dancing," Kool & the Gang, KIMN-AM, WGCL-FM, WMC-FM, 15% WBBQ-FM, KHFI-FM, KKQQ-FM BLACK/URBAN 1 "Let's Go Dancing," Kool & the Gang, KDAY-AM, WCIN-AM, WJMO-AM, 36% WBMX-FM, WRKS-FM, KWAM-FM "Got To Be There," Chaka Khan, WHRK-FM, KWAM-FM, WNHC-AM, 34% Warner 34% WNJR-AM, WDMT-FM, WCIN-AM "Movin' Violation," Skyy, Salsoul KGFJ-AM, WJMO-AM, WHRK-FM, 24% 47% WANT-AM, WANM-AM, WRBD-AM 4 "Hangin'," Chic, Atlantic 24% 24% WCIN-AM, WBOK-AM, KWAM-FM, WHRK-FM, WVOL-AM, WHUR-FM 5 "Sweet Baby," Harry Ray, Sugar Hill 23% WJMO-AM, KWAM-FM, WNJR-AM, WESL-AM, KAPE-AM, WRAP-AM COUNTRY "Like Nothing Ever Happened," KLAC-AM, KYGO-FM, WUBE-FM, Sylvia, RCA WDGY-AM, WSM-AM, WCMS-FM 31% 62% 2 "With You," Charly McClain, Epic WTOR-FM, KSO-AM, KFKF-FM, 74% KMPS-AM, KBRQ-AM, WSAI-FM WSLC-AM, WBAM-AM, KFGO-AM, 3 "Romance," Louise Mandrell, RCA 26% 37%

26%

25%

42%

47%

33%

67%

65%

ADULT CONTEMPORARY

www americanradiohistory com

4 "Elvis Medley," Elvis Presley, RCA

Her," Gene Watson, MCA

& Paul McCartney, Epic

Planet/RCA

Moon/Epic

"What She Don't Know Won't Hurt

1 "The Girl Is Mine," Michael Jackson

2 "It's Raining Again," Supertramp,

3 "Right Here And Now," Bill Medley,

"Missing You," Dan Fogelberg, Full

"A Love Song," Kenny Rogers, Liberty

NOVEMBER 6, 1982, BILLBOARD

#### Seen In Nashville DJ Convention Renewed Involvement

NASHVILLE-Is Nashville's annual DJ Convention still relevant for DJs? Apparently so. In fact, this year's convention may even signal a positive turning point for the event, according to radio industry observers. They point out that although past years indicated a slow drop in convention attendance from country radio, the trend appears to have been reversed this year.

Jerry Strobel, press manager for the Grand Ole Opry (which cosponsors the convention with the CMA under the banner "Grand Ole Opry Birthday Celebration/DJ Convention"), estimates that total radio-related turnout increased slightly this year. Overall radio registration ranged between 800 and 1,000 participants, with disk jockey attendance up from 400 in 1981 to 450 this year.

Assistance in this story provided by Carter Moody.

Several factors are given for the radio community's revived involvement, particularly at the non-management level. Among these are the presence of full-scale live broadcasting facilities at the convention, expanded DJ tape sessions with artists, and FICAP's activities, which fall later in the week.

Unquestionably, the new addition of on-site remote hook-up arrangements furnished by the Opry and FICAP is bringing renewed enthusiasm. These broadcast facilities allow stations to handle on-air programming and interviews directly from the lobby of the Opryland Hotel during convention week. The proj-

# **Vegas Loses Its Only Black Outlet**

LAS VEGAS-KVOV-AM's recent change of format from r&b to all talk leaves this market without a black music station for the first time in 12 years.

cording to Ralph Calvin, general manager, to "not generating as much revenue as (compared to what) we were putting out." The station was purchased from KVOV, Inc. by Consolidated Broadcasting Corp. in November, 1981.

The station's new format utilizes ABC's satellite-delivered talkradio lineup (Dr. Irene Kasserla, Michael Jackson, Dr. Toni Grant). Calvin believes the use of network talent will help the station build a stronger format than its competitors. KDWN-AM fills most of its 24-hour schedule with talk shows, and KORK-AM broadcasts the Larry

Local programs include Muriel Stevens (9 a.m.-10 a.m.) and "Living In The Now," which features music

featured a black music format, KCEP-FM, has been off the air since April due to a shortage of funds. The station, a non-profit facility owned by the Economic Op-portunity Board of Clark County, hopes to be back on the air by November, according to EOB chairman

ect began last year with six participating stations; this year, a full 28 country radio stations took advantage of the opportunity, and both FICAP and the Opry report numerous advance requests by interested stations for next year.

Chuck Chellman of FICAP believes that the visibility of these stations as they broadcast live from the

forefront. Says Chellman, "These remotes can overcome the problem of how to deal with the Arbitron and Birch ratings period conflicts. Now stations can pay for a disk jockey to come to Nashville and still keep him on the air."

Calling the 1982 DJ Convention (Continued on page 42)



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and talk about music but, according to Calvin, "will basically be about three young people and how they live in Las Vegas."

The only other radio station that Lee Walker.

tions, KUNV-FM and KNPR-FM, feature short segments of r&b during each broadcast day.

# Programmers React To Chrysalis Move

Sattler says he has written a memo to his staff advising them that when albums are featured, "Do not track a full side of an album without breaking this up with station IDs."

Sattler, responding to his receipt of one of the 1,000 letters sent to AOR stations by Forsythe, wrote to the label executive that he was "sensitive to the problem of taping off

But Curelop says that "any (sales) loss that record companies have due to home taping off the air is far outweighed by the sales that will occur from exposure of a complete album on the air." He calls the new Chrysalis policy "self defeating."

Andy Lockridge of KZEW Dallas

says, "They are alienating a lot of people; they are going about this in the wrong way. The people who tape are the ones who buy the most records. We track records every night at midnight; it's a way to expose new product. It's how we determine rotation of music. If they don't want us to have an album, fine, but don't give it to us and tell us how to play

Michael Picozzi of WYSP Philadelphia resents "the blame record companies are laying on radio. We don't track new albums, but if I felt it was good programming, I'd do it. I

don't think home taping is causing any industry loss. I don't feel it's my problem anyway.'

Picozzi is also sore about having local promotion people-not necessarily from Chrysalis-promise that airplay will bring time buys on the station, only to give airplay and then see none. "They tell us later that the time buys are handled by their agency and are based on ratings. I'm not in the business of selling rec-

WXRT's Mrvos, who scornfully notes, "I haven't seen a Chrysalis promotion man in two months," says, "I have no intention of playing their album. I don't care for the single ("Shadows Of The Night") and I'm not playing it. I hope DC-101 hangs in there.

DC-101, legally known as WWDC-FM, banned both the single and album by Benatar after Chrysalis threatened legal action for 'violation of federal copyright law' if the station went ahead with plans to track the album.

In a further escalation of the ill feelings between the label and the station, DC-101 operations and programming vice president Don Davis issued a statement calling the Chrysalis stand "shortsighted and legally dubious.

He says, "Their home taping fears

are overplayed. Home taping from radio is a small portion of the problem, and no one has yet addressed whether home taping from the radio actually serves as an inducement to purchase the record itself at a later date, which is our belief."

Davis further complains, "DC-101 loses the opportunity to expose its listeners to new product in its entirety, which we consider to be the distinct value of programming albums on the station. Since the vast majority of DC-101 listeners don't tape albums from the radio, both DC-101 and the bulk of its listeners miss one of the opportunities that AOR stations have provided for years and AOR listeners have come

Davis particularly takes Chrysalis to task for "the insinuation that DC-101 offered not to track the album in exchange for a market exclusive on it. I personally informed Chrysalis official Louis Newman, during my first telephone conversation with Chrysalis on this issue, that DC-101 never made such an offer and that DC-101 never makes deals regarding airplay. To still make such an insinuation after our discussion is the ultimate cheap shot, and indicative of Chrysalis' relationship with radio.'

Davis restates his threat to ban Chrysalis product: "If Chrysalis Records plans to direct radio stations as to how their product can be aired, and these directions are in direct contrast to DC-101's programming policies, DC-101 will not air the product in any form."
Mrvos is equally adamant. "We're

not here to provide a home taping service. In the past when we've tracked albums, we've broken them up. But we're not going to be held up by the record companies."

Alan Sneed of KSRR (97 Rock)

Houston is another p.d. who has "a problem with compilation copyrights. We pay a tremendous amount of money to ASCAP and BMI. I question whether record companies should set themselves up as another licensing organization. I

can understand a request not to track an album, but the record companies make a bigger thing out of home taping than it is. The Warner Communications study shows taping off the radio to be a small problem. We don't do it. It's not the way we program, but it's not their business. It's not our business what acts they sign. I work for a radio station."

Tim Kelly of WLUP Chicago says, "DC-101 is wrong. They have to understand that record companies and radio must work together. We don't track albums straight through, although we'd like to."

Richard Neer of WNEW-FM New York says that tracking records "is great for ratings, but it's a disservice to the record companies and it hurts radio in the long run.'

Charlie Kendall of WMMR Philadelphia thinks there is a "tremendous amount of home taping" and that tracking albums is "not a good idea," but he blames home taping on the record companies because "the poor quality records they turn out.

Jack Hicks of KDWB St. Paul agrees with the Chrysalis stand. "I never have tracked albums," he says.
"I don't want to see the record companies go out of business.'

Broadcasting trade organizations are taking a cautious stance. Michael Berg of the National Assn. of Broadcasters' legal department says, "We have no position, but this, perhaps will be something we'll discuss. We've not analyzed the implica-

The National Radio Broadcasters Assn. has no official position either, but executive vice president Abe Voron says, "It seems to me that courts have ruled otherwise in the past (that record companies don't hold copyrights to their recordings). I think they (Chrysalis) are on very shaky legal grounds, but I've never been enamored of playing entire albums. It's unfair to record companies and performers. In the mad rush for ratings, anything goes. If the tables were turned, I'm sure radio would scream."

# 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

Nov. 1. Rob Halford, Glen Tipton (Judas Priest), Guest D.J., Rolling Stone Productions,

Nov. 1, Yardbirds, Continuous History Of Rock And Roll, Rolling Stone Productions, one

Nov. 1, Four Freshmen, Music Makers, Nar

wood, one hour.
Nov. 1, Barry White, Special Edition, Westwood One, one hour,

Nov. 1, Pat Benatar, Steve Winwood, Rock Al-

bum Countdown, Westwood One, one hour. Nov. 1. Peabo Bryson, George Brown (Kool & The Gang), The Countdown, Westwood One, one hour

Nov. 1, Gene Watson, Live From Gilley's, Westwood One, one hour.

Nov. 1, George Thorogood, Billy Idol, In Concert, Westwood One, one hour.

Nov. 1. Stevie Nicks. Inner-View. Inner-View Network, one hour.

Nov. 5-7. Rosanne Cash, Weekly Country Music Countdown, United Stations, three hours.

Nov. 5-7, the Hollies, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Nov. 6, Jaco Pastorius and Word Of Mouth, Jazz Alive, NPR, two hours.

Nov. 6, Brenda Lee, Gene Watson, Silver Eagle, ABC Entertainment Network, 90 minutes. Nov. 6-7, Dusty Springfield, Morey Amsterdam, Glen Campbell, Soundtrack Of The 60s, Watermark, three hours.

Nov. 6-7, Anthony Newley, "Singing In The Rain," Musical, Watermark, three hours

Nov. 7, Molly Hatchet, Best Of The Biscuit, King Biscuit Flower Hour, ABC Rock Radio Net work, one hour.

Nov. 8, Producers Special, Continuous History Of Rock And Roll, Rolling Stone Produc-

Nov. 8. Pat Travers, Guest D.J., Rolling Stone

Productions, one hour.

Nov. 8, the Who, part one, Off The Record,

Westwood One, one hour. Nov. 8, Deniece Williams, Special Edition,

Westwood One, one hour. Nov. 8, Billy "Crash" Craddock, Live From Gilley's, Westwood One, one hour.

Nov. 8, the Spinners, Budweiser Concert

Hour, Westwood One, one hour, Nov. 8, the Who, Men At Work, Rock Album

Countdown, Westwood One, one hour, Nov. 8, Cheryl Lynn, Jeffrey Osborne, The Countdown, Westwood One, one hour

Nov. 8, Sy Oliver, Music Makers, Narwood,

Nov. 8, Ed Bruce, Country Closeup, Narwood,

Nov. 8, Lindsey Buckingham, Inner-View, In-

ner-View Network, one hour.
Nov. 8, Captain Beefheart, Dr. Demento, Westwood One, two hours.

Nov. 12-14, Johnny Lee, Weekly Country Mu-

sic Countdown, United Stations, three hours.

Nov. 12·14, the **Byrds**, Dick Clark's Rock Roll And Remember, United Stations, four hours. Nov. 13, Oscar Peterson, Herbie Hancock,

Jazz Alive, NPR, two hours. Nov. 13, RCA Show featuring Jerry Reed, Steve Wariner, Marlow Tackett, Silver Eagle,

ABC Entertainment Network, 90 minutes. Nov. 13, Little River Band, Star Sessions, ABC

FM Network, 90 minutes.

Nov. 13-14, Joshua Logan, "Annie Get Your

Gun," Musical, Watermark, three hours. Nov. 13-14, Johnny Tillotson, Ron Travisano, the Orlons, Soundtrack Of The 60s, Watermark,

three hours Nov. 14, Eddie Money, Steve Forbert, King

Biscuit Flower Hour, ABC Rock Radio Network Nov. 15, Motown Rocks, Continuous History Of Rock And Roll, Rolling Stone Productions, one

Nov. 15. Carlos Santana, Guest D.J., Rolling

Stone Productions, one hour.

Nov. 15, Anita O'Day, Music Makers, Narwood, one hour.

Nov. 15-Dec. 20, the BBC Rock Hour, London Wavelength, three hours. Nov. 19-21, B.J. Thomas, Dick Clark's Rock

**Pro-Motions WPLX Limo Stops Traffic** 

WPLX-FM Milwaukee is getting lots of mileage out of its Mellow Yellow Limo.

The auto, which combines the front-ends of two checker cabs to give the car an identical appearance on either side, has been stopping traffic on the streets of Milwaukee since it appeared in July. Since then, the AOR station has used it to promote concerts, sporting events and such community functions as last week's PTA parade in nearby Grafton, Wisc., where "The Killer," afternoon drive man Craig Kilpatrick, rode in style.

"As a promotional vehicle, it's tops," says Bob Robison of the Hearst station. "We used to have a firetruck for a mascot, but that's old

The car is the brainchild of sales manager Terry Jeffords and Creative Express, a local advertising agency that enlisted the financial support of Coca-Cola Bottling of Wisconsin. It was built from scratch for \$15,000 by Mutual Auto Body of Milwaukee and-somehow-meets



the specifications of the Wisconsin Safety Dept.

"Our policy is that nobody takes it out alone," says Robison. "With its matching dash assemblies, its designed to look like it can drive either way. So the gimmick of somebody sitting behind the back wheel adds to the effect. The attention has been incredible.

(Continued on page 24)

# PERSONALITY PROFILE

## WDMT's Ford Drives

By ROLLYE BORNSTEIN

"Females have made great inroads on the air," noted a major programming consultant during one of the industry's recent conventions. "You can hear them everywhere, with the possible exception of morning drive."

lt's possible-no, probable-that he doesn't have a client in Cleveland. If he did, the name of FM-108's Carol Ford would come to mind as one of the hottest, most energetic and original performers of either sex doing mornings in the

"The first time I heard Jack Armstrong in the '60s, I knew I had to be in radio," reminisces Ford, a Cleveland native. "I made my father buy me a transistor and I slept with it under my pillow every night. Then one Christmas he bought me a tape recorder, one of those reel-to-reel jobs. Well, since l already had a record player, that was all I needed to have my own radio station in my bedroom. KXEN, I called it; it didn't stand for anything, I just thought it sounded good. By the time I got to high school, we were into promotions, contests. My friends took

their old ratty T-shirts and painted my call letters on them.

My first experience on the air outside the bedroom came on the All Campus Radio Network, a free-form progressive commercial station which broadcast exclusively to the Ohio University college dorms (in Athens)." From there it was on to WOUB, a National Public Radio station located on the grounds of the university. "We were probably the only NPR station to have TM jingles and run the ABC Information Network. It was primarily block programmed, and I did afternoon drive, an MOR



Upon graduation, Ford mailed out the traditional "bunch of tapes," like countless seniors before her. Unlike most of them, she drew a response. "I got an immedi-ate reply from WOWO asking me to come to work for them. I didn't know where Fort Wayne was, but I did know enough about Westinghouse to accept. I spent two years there on the all-night show doing a music/talk/open phones program. It was the most fun I've ever had in my career. The freedom was unbelievable.

When Ford was ready for another move, King Broadcasting, which had wanted to hire her earlier, made an attractive offer: "Ten 'til two a.m. in San Francisco on KYA. The restriction there was a sharp contrast to WOWO. Looking back on it, they didn't use me for what they hired me for. I was not a personality, I was reading liner cards. One day I thought, 'Monkeys can do this job.' "That realization sent her back to Cleveland, where she got involved doing commercials with a friend from school.

One of those commercials wound up at WDMT, and management there called the produc-

(Continued on page 48) (Continued on page 48)

# Billboard, Singles Radio Action

Based on station playlists through Tuesday (10/26/82)

#### PRIME MOVERS-NATIONAL

JOE COCKER AND JENNIFER WARNES-Up Where We Belong (Island) LIONEL RICHIE—Truly (Motown) FLEETWOOD MAC-Gypsy (Warner Bros.)

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

\*\*KEY PRIME MOVERS—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel. •ADD-ONS-All records added at the stations listed as determined by station

•KEY ADD-ONS—the two key records added at the stations listed as deter-

mined 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

#### Pacific Southwest Region

■★ PRIME MOVERS

STRAY CATS-Rock This Town (EM)-America) JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island) JOE JACKSON—Steppin' Out (A&M)

• TOP ADD ONS

TOTO-Africa (Columbia) ABC-The Look Of Love (Mercury) CHILLIWACK-Whatcha Gonna Do (Midsong)

BREAKOUTS

MICHAEL JACKSON AND PAUL McCARTNEY-The Girl Is Mine (Epic)

#### KKXX-FM-Bakersfield

KKXX-FM — Bakersfield

(Doug DeRoo—MD)

\* THE CLASH-Rock The Casbah 12-5

\* STRAY CATS—Rock This Town 23-7

\* CROSBY, STILLS AND MASH—Southern Cross 6-3

\* MEN AT WORK—Down Under 22-16

\* ABC—The Look Of Love 31-20

• DON HENLEY—Dirty Laundry

• PETER GABRIEL—Shock The Monkey

\* ADAM AND THE ANTS—Goody Two Shoes A

\* ROOL AND THE GAMG—Let's Go Dancing A

• PHIL COLLINS—You Can't Hurry Love A

\* SUPERTRAMP—It's Raining Again B

• LIDNEL RICHLE—Truly B

• CHILLIWACK—Whatcha Gonna Do B

• JOE COCKER AND JENNIFER WARNES—Up Where We

Belong B

KIMN-AM - Denver

(Gloria LaPerez-MD)
GLENN FREY-The One You Love 2-1
FLEETWOOD MAC-Gypsy 3-2
ROSBY, STILLS AND NASH-Southern Cross 7-4

C CROSEY, STILLS AND MASH—Southern Cross 7-4
FIELD JAMOND—Heartlight 8.5
FJOE COCKER AND JENNIFER WARNES—Up Where We
Belong 10-6
FJOE Africa
ABC—The Look Of Love
DOM HEMLEY—Drity Laundry B
SYLVIA—Nobody B
STLVIA—Nobody B

STUVIA—Nobody B
STRAY CATS—Rock This Town B
MOVING PICTURES—What About Me A
KDOL AND THE GAMG—Let's Go Dancing A
SUPERTRAMP—It's Raining Again X
LAURA BRANICA—Goria F. Raining Aya
LEFFERSON STARSHIP—BE My Lady X
DIONNE WARWICK—Heartbreaker X
DIAMA ROSS—Muscles X
THE POINTER SISTERS—I'M SO Excited X

KLUC-FM-Las Vegas

(Ave Van Stone—MD)

\*\* GLENN FREY—The One You Love 6-3

\*\* JOE COCKER AND JENNIFER WARNES—Up Where

We Belong 8-4

★ DOMALD FAGEN—I.G.Y. (What A Beautiful World) 15-

BILLY JOEL—Pressure 11-8
JOE JACKSON—Steppin' Out 16-12
• MICHAEL JACKSON AND PAUL McCARTNEY—The
Girl Is Mine Girl Is Mine

Donn HENLEY—Dirty Laundry

TONI BASIL—Mickey B

LAURA BRANIGAN—Gloria B

DONNA SUMMER—State Df Independence B

SUPERTRAMP—It's Raining Again B

CHILLIWACK—Whatcha Gonna Do B

DIONNE WARMICK—Heartbreaker A

TOTO—Africa A

TOTO—Africa A
PAUL CARRACK—I Need You X
SURVIVOR—American Hearthre

#### KFI-AM — Los Angeles

(Roger Collins – MD)

\* \* LURA BRANIGAN — Gloria ] · 1

\* STRAY CATS – Rock This Town 4-4

\* GLENN FREY – The One You Love 6-5

\* JOE COCKER AND JENNIFER WARNES – Up Where We

Belong 12-8
THE POINTER SISTERS—I'M So Excited 15-10
• LINDA RONSTADT—Get Closer
• MICHAEL JACKSON AND PAUL McCARTNEY—The

Girl Is Mine

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me B
THE STEVE MILLER BAND—Cool Magic B
NENNY ROGERS—A Love Song B
SUPERTRAMP—It's Ranning Again B
JOHN COUGAR—Hand To Hold On To A
EDDIC RABBITT WITH CRYSTAL GAYLE—You And I A
THE MOTELS—Forever Mine A

PRINCE—1999 A
CHILLIWACK—Whatcha Gonna Do A
KDOL AND THE GANG—Let's Go Dancing X
DON HENLEY—Dirty Laundry X
SHEENA EASTON—I Wouldn't Beg For Water X

DONNIE IRIS—Tough World X
 PAUL McCARTNEY—Tug Of War X
 PETER GABRIEL—Shock The Monkey X
 STEPHARIE WINSLOW—In Belween Lovers X
 MISSING PERSONS—Destination Unknown X
 TIMOTHY B. SCHMIT—So Much In Love X
 THE FIXX—Stand Or Fall X
 MOVING PICTURES—What About Me X

KIQQ-FM-Los Angeles

(Robert Moorhead – MD)

MARYMI GAYE – Sexual Healing B

LUTHER YAMDROSS – Bad Boy/Having A Party B

BILLY SQUIER – Everybody Wants You B

MICHAEL JACKSOM AND PAUL MCCARTNEY – The Girl

Is Mine B

MICHAEL JACKSON AND IS MINE B
IS MINE B
TOM PETTY AND THE HEART BREAKER—You Got

Lucky A
KIM CARNES—Does It Make You Remember A
SYL JOHNSON—Ms. Fine Brown Frame A
CHILLIWACK—Whatcha Gonna Do A
MEN AT WORK—Down Under A
GOLDEN EARING—Twilight Zone X
ADRIAN GURYITZ—Your Dream X

TOTO—Africa X
SHDOTING STAR—Heartache X
JACK MACK AND THE HEART ATTACK—Wonderful Girl

• LANI HALL—Who's That Guy X

KRLA-AM - Los Angeles

(Rick Stancatto—MD)

★★ JDE CDCKER AND JENNIFER WARNES—Up Where

\*\* IDE COCKER AND JENNIFER WARNES—Up Where We Belong 11-6

\*\* TAVARES—A Penny For Your Thoughts 22-18

\*\* GLENN FREY—The One You Love 16-14

\*\* Q-FEEL—Dancing In Heaven 21-19

\*\* MISSING PERSONS—Destination Unknown

\*\* DIONNE WARNIKCK—Heartbreaker

\*\* SUPERTRAMP—It's Raining Again A

\*\* BILL CONTI—Theme From Dynasty A

\*\* STEVIE WONDER & CHARLENE—Used To Be A

\*\* THE CLASH—Rock The Casbah B

\*\* DOMAL DAGEM—IG. Y.

\*\* DAN FOGELBERG—Missing You X

\*\* LUTHER VANOROSS—Bad Boy/Having A Party X

\*\* DANT HALL AND JOHN DATES—Maneater X

\*\* LINDA RONSTADT—Get Closer X

\*\* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

PATITALISTIR WILL FARMS
Me X

FASHION – Love Shadow X

CHICAGO – Love Me Tomorrow X

CHEAP TRICK – She's Tight X

SURVIVOR – American Heartbeat X

BILLY JOEL – Pressure X

ABC – The Look Of Love X

KRTH-FM - Los Angeles

(David Grossman—MD)

\* \$TRAY CATS—Rock This Town 2-1

\* # JOE JACKSON—Steppin' Out 4-3

\* MCIL DIAMOND—Heartlight 8-4

\* JOE COCKER AND JENNIFER WARNES—Up Where We

Belong 11-7

± LIONEL RICHIE— Truly 17-10

• MICHAEL JACKSON AND PAUL McCARTNEY—This Girls Mine

• ABC—The Look Of Love

• JEFFREY OSBORNE—On The Wings Of Love B

• DOR HENLEY—Oirty Laundry B

• SUPERTRAMP—It's Raining Again B

• PATTI AUSTIN WITH JAMES INGRAM—Baby Come To ME A

KOOL AND THE GANG—Let's Go Dancing X
 TOTO—Africa X

KOPA-FM-Phoenix

(Chaz Kelley—MD)

★★ JDE COCKER AND JENNIFER WARNES—Up Where

\* JDE COCKER AND JENNIFER WA
WE Belong 6-1
\* NEIL DIAMOND—Heartlight 5-2
JOE JACKSON—Steppin' Out 14-4
SYLVIA—Nobody 11-5
FLEETWOOD MAC—Gypsy 13-9
• TOTO—Africa

MICHAEL JACKSON AND PAUL McCARTNEY—The

MICHAEL JACASON AND PAUL MICARLINET-GILI S Mine SUPERTRAMP—II'S Raining Again B DARYL HALL AND JOHN OATES—Maneater B JEFFREY OSBORNE—On The Wings Of Love B DIAMA ROSS—Muscles A JEFFERSON STARSHIP—Be My Lady X

KGGI (99-1-FM)-Riverside

(Steve O'Neil—MD)

\*\* LIONEL RICHIE—Truly 18-11

\*\* JOE COCKER AND JENNIFER WARNES—Up Where

\*\* JOE COCKER AND JEMNIFER WARRES—UP WHERE
WE BEIONG 22-15

\* FLEETWOOD MAC—Gypsy 3-1

\* NELL DIAMOND—Leartlight 9-4

\* EVELYN KING—Love Come Down 14-8

• JEFFREY OSBORNE—On The Wings Of Love

• MICHAEL JACKSON AND PAUL MCCARTNEY—The

NOTINE TO THE MACKSOM AND PAUL MCCARTNEY—The Girl Is Mine S SUPERTRAMP—It's Raining Again B DONALD FAGEN—I.G.Y. (What A Beautiful World) B TOTO—Africa B NOOL AND THE GANG—Let's Go Dancing A DON HENLEY—Dirty Laundry A CHILLIWACK—Whatcha Gonna Do A DONN HOLEY—Hard TO Hold On To A DONNA SUMMER—State Of Independence X STEEL BREEZE—You Don't Want Me Anymore X

TOP ADD ONS -NATIONAL

SUPERTRAMP-It's Raining Again (A&M) DON HENLEY-Dirty Laundry (Elektra) TOTO-Africa (Columbia)

MOVING PICTURES—What About Me X
 DONNIE IRIS—Tough World X

KCPX-FM—Salt Lake City

(Gary Waldron – MD)

\*\* CHICAGO – Love Me Tomorrow 15-7

\*\* DONALD FAGEM – I.G.Y. (What A Beautiful World)

21·15

\* DARYL HALL AND JOHN OATES—Maneater 26·19

SURVIVOR—American Heartbeat 29-22
 DAN FOGELBERG—Missing You 32-25
 CHILLIWACK—Whatcha Gonna Do
 MICHAEL JACKSON AND PAUL McCARTNEY—The

SUPERILLIMANE - MAINEAS DO MAN DE AUL MCCARTINEY—
GIT IS Mine
DOM HEMLEY—Dirty Laundry B
DIONNE WARRVICK—Heartbreaker B
SUPERTRAMP—It's Raining Again B
MISSING PERSONS—Destination Unknown B
SHEEMA EASTOM—I Wouldn't Beg For Water B
THAMES—A Penny For Your Thoughts B
THE MOTELS—Forever Mine B
ROBERT PLANT—Pledge Pin A
FRIDA—I Know There's Something Going On A
MOVING PICTURES—What About Me X
BILL CONTI—Theme From Dynasty X
HOT—Tonight X
APRIL WINE—Tell Me Why X
Q-FEEL—AI The Top A
FASHION—Love Shadow A

KRSP-AM-Salt Lake City

(Lorraine Windgar—MD)

\*\* DLIVIA NEWTON-JOHN—Heart Attack 6-3

\*\* STEEL BREEZE—You Don't Want Me Anymore 11-

\* JOE COCKER AND JENNIFER WARNES—Up Where We

Belong 17-13
NEIL DIAMOND—Heartlight 13-9
SYLVIA—Nobody STEVIA - Nobody
 STEVIA - Nobody
 SUPERTRAMP—It's Raining Again
 STRAY CATS - Rock This Town B
 SURVIVOR - American Heartbeat B
 ABC - The Look Of Love B
 PAT BEMATAR - Shadows Of The Night A
 DON HENLEY - Dirty Laundry A

KFMB-FM (B100)—San Diego

RFMB-FM (B10U)—San Diego
(Glen McCartney—MD)

\*\* FLEETWODD MAC—Gypsy 3-1

\*\* GLENN FREY—The One You Love 5-3

\* JDE JACKSON—Steppin' Out 7-5

\*\* LIDMER RICHIE—Truly 10-6

\*\* DARYL HALL AND JOHN DATES—Maneater 20-10

 TOTO—Africa A
 PATTI AUSTIN WITH JAMES INGRAM—Baby Come To CHAEL JACKSON AND PAUL McCARTNEY—The Girl

Is Mine A
 DAN FOGELBERG—Missing You B
 SUPERTRAMP—It's Raining Again B
 DIONNE WARWICK—Heartbreaker B

XTRA-AM — San Diego

A I RA-HM — San Diego
(Jim Richards — MD)

\*\* SYLVIA — Nobody 13-6

\*\* LIONEL RICHIE—Truly 26-10

\*\* CHICAGO — Love Me Tomorrow 17-13

\*\* PAT BERMATA — Shadows Of The Night 30-24

\*\* MICHAEL JACKSON AND PAUL McCARTNEY — The Girl Is Mine

\*\* TOTO — Africa

Girl Is Mine

-> TOTO—Africa

-> LEFFREY OSBORNE—On The Wings Of Love A

-> STRAY CATS—Rock This Town B

-> DON HENLEY—Dirty Laundry B

-> THE GG-GO'S—Get Up And Go X

-> DIONN EW MARWICK—Heartbreaker X

-> DONNEN MARWICK—Heartbreaker X

-> MARBIN GAYE—Sexual Healing X

KROO-FM-Tucson

(Zapolian/Hart-MD)

\*\* IOE JACKSON—Steppin' Out 4-1

\*\* TONI BASIL—Mickey 15-5

\*\* OLIVIA NEWTON-JOHN—Heart Attack 11-6

\*\* TOTO—Africa 18-7

TOTO—Africa 18-7 Lionel Richie—Truly 29-17 Michael Jackson and Paul McCartney—The

\*\*LIONEL MICHIE-TINIY 29-17

\*\*MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine

\*\*MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine

\*\*MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine

\*\*MEN AT WORK—Down Under B

\*\*DARYT HALL AND JOHN OATES—Maneater B

\*\*SURVIVOR—American Heartbeat B

\*\*ABG—The Look Of Love A

\*\*STEVE WINWOOD—Valeric A

\*\*CHILLIWACK—Whatcha Gonna Do A

\*\*STEVE WINWOOD—Still In The Game X

\*\*CHILLIWACK—Whatcha Gonna Do A

\*\*STEVE WINWOOD—Still In The Game X

\*\*PAUL CARRACK—I Need You X

\*\*MOVING PICTURES—What About Mc X

\*\*PAUL CARRACK—I Need You X

\*\*MOVING PICTURES—What About Mc X

\*\*DON HER GON — Gond To Word About Mc X

\*\*DON HER GEN—I.G. Y. (What A Beautiful World) X

\*\*DON HER LEY—Dirty Laundry X

\*\*PRIDA—I Know There's Something Going On X

\*\*ROY MUSIC—More Than This X

\*\*ADAM AND THE ANTS—Goody Two Shoes X

\*\*SUPPERTRAMP—It's Raining Again X

\*\*KTKT-AM—TUCSON

KTKT-AM-Tucson (Bobby Rivers—MD)

★★ DONALD FAGEN—I.G.Y. (What A Beautiful World)

\*\* DOMALD FAGEN-I.G.Y. (What A Beauthul 14-10

\*\* OLIVIA NEWTON-JOHN—Heart Artack 20-17

\*\* CHICAGO—Love Me Tomorrow 24-19

\*\* KENNY ROGERS—A Love Song 26-22

\*\* STEVIE WONDER/CHARLENE—Used To Be B

\*\* LAURA BRANIGAN—Gloria B

\*\* SURPETPRANE, 11-7 Paging drain B

LAURA BRANIGAN—Gloria B SUPERTRAMP—It's Raining Again B

TDTO—Africa A Michael Jackson and Paul McCartney—The Girl Is Mine A

• AIR SUPPLY—Two Less Lonely People A

Pacific Northwest Region ■★ PRIME MOVERS LIONEL RICHIE—Truly (Motown)
JOE COCKER AND JENNIFER WARNES—Up

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

TOP ADD ONS

JEFFREY OSBORNE-On The Wings Of Love

JEFFERSON STARSHIP-Be My Lady (Grunt) LAURA BRANIGAN-Gloria (Atlantic)

BREAKOUTS MICHAEL JACKSON AND PAUL McCARTNEY-

The Girl Is Mine (Epic)
MEN AT WORK—Down Under (Columbia)

I DARYL HALL AND JOHN OATES—Maneater 22-12 FLONEL RICHIE—Truly 23-18
ELVIS PRESLEY—The Elvis Medley B
PATTI AUSTIN WITH JAMES—Baby Come To Me B
BILL MEDLEY—Right Here And Now B
ABBA—Teh Day Before You Came A
TOTO—Africa A
MICHAEL JACKSON AND PAUL McCARTNEY—This Girl
is Mine A

MICHAEL JACKSON AND PAUL McGARTNEY—This G
IS Mine A
TAVARES—A Penny For Your Thoughts A
GORDON UGHTFOOT—Shadows A
MICHAEL MASCONALD—I GOT TO Try A
BILL CONTI—Theme From Dynasty X
CHRIS CHRISTIAN—The Last Goodbye X
JESSIE COLIN YOUNG/Carly Simon—Fight For It X
STEVE WONDER/CHARLENE—Used To Be X

12

O DARYL HALL AND JOHN DATES—Maneater

LAURA BRANIGAN—Gloria
NOYD COMBO—Too Long Gone B
SUPERTRAMP—It's Raining Again A
JEFFREY OSBORNE—On The Wings Of Love A

KCBN-AM-Reno

KCBN-AM—Reno
(Jim D'Neil—MD)

\* STRAY CATS—Rock This Town 14-8

\* CROSBY, STILLS AND NASH—Southern Cross 16-7

\* OLIVIA NEWTON-JOHN—Heart Attack 11-6

\* STLVIA—Nobody 20-14

\* EDDIE MDNEY—Shakin' 27-22

• LAURA BRANIEAN—Gloria

• DONNA SUMMER—State Of Independence

• FASHOM—Love Shadow X

ROD STEWART—Guess I'll Always Love You A

• THE FIXX—Stand Or Fall A

TOTO—Africa A

MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A

Is Mine A

• KIM CARNES—Doesn't Make You Remember A KSFM-FM-Sacramento

(Mark Preston—MD)

\*\* JOE COCKER AND JENNIFER WARNES—Up Where \*\* JUE CULARI AND JEMNIFER WARMES—UP Where We Belong 3-1

\*\* \$YLVIA—Nobody 15-9

\*\* DE JACKSOM—Steppin\* Out 17-12

\*\* CHICAGO—LoveMe Tomorrow 23-16

\*\* DONALD FAGEN—ILG.Y. 27-20

\*\* DARYL HALL AND JOHN DATES—Maneater

\*\* MICHAEL JACKSON & PAUL MCCARTNEY—The Girl Is Mine

DIONNE WARWICK—Heartbreaker B SUPERTRAMP—It's Raining Again B KFRC-AM-San Francisco

KFRC-AM — San Francisco
(Kate Ingram — MO)

\*\* MICHAEL McDONALO — I Keep Forgettin' 5-2

\*\* LIONEL RICHE — Truly 11-7

\*\* DIANA ROSS — Muscles 10-8

\*\* TONI BASIL — MicKey 19-9

\*\* STRAY CATS — Rock This Town 18-13

\*\* JOE JACKSON — Steppin' Out

\*\* JEFFREY OSBORNE — On The Wings Of Love

\*\* MARVIN GAYE — Sexual Healing B

\*\* STEYLE WONDER / CHARLENE — Used To Be B

\*\* KDOL AND THE GAMG— Let's Go Dancing B

\*\* SIPPLET RAMP — It's Raining Again A

\*\* JERMAINE JACKSON — Very Special Part A

\*\* JOHN COUGAR— Hand To Hold On To A

\*\* MICHAEL JACKSON AND PAUL McCARTNEY— The Girl

Is Mine A

NEIL DIAMOND—Heartlight X
 BILLY JOEL—Pressure X

KPLZ-FM-Seatle (Greg Cook-MD)

\*\* AIR SUPPLY—Young Love 8-4

\*\* IEFREY OSBORNE—On The Wings Of Love 10-5

\*\* CHICAGO—Iove Me Tomorrow 20-10

\*\* DONALD FAGEN—I.G.Y. (What A Beautiful World) 18-

27-23

• SUPERTRAMP—It's Raining Again

• MICHAEL JACKSON AND PAUL McCARTNEY— The Girls Is Mine

• KENNY ROGERS— A Love Song B

TOTO — Africa B
 SHEENA EASTON — I Wouldn't Beg For Water A

BREAKOUTS-NATIONAL

MICHAEL JACKSON AND PAUL McCARTNEY-The Girl Is Mine (Epic) JOHN COUGAR-Hand To Hold On To (Riva/Mercury) MEN AT WORK-Down Under (Columbia)

• STRAY CATS—Rock This Town B
• DARYL HALL AND JOHN OATES—Maneater B

KJRB-AM-Spokane

■★ PRIME MOVERS

JOE COCKER AND JENNIFER WARNES-Up Where We Belong (Island)
JOE JACKSON—Steppin' Out (A&M)

■● TOP ADD ONS

PHIL COLLINS—You Can't Hurry Love (Atlantic)

MICHAEL JACKSON AND PAUL McCARTNEY-

The Girl Is Mine (Epic)

 ★ NEIL DIAMOND—Heartlight 19-13
 ★ CHICAGO—Love Me Tomorrow 20-15
 ★ DOMALD FAGEN—I.G.Y. (What A Beautiful World) 25-KYYX-FM-Seattle

\*\* DOWALD FAGEN-I.G.Y. (What A Beautiful Work
20

• LIOHEL RICHIE—Truly
• BILLY JOEL—Pressure
LINDA RONGSTADT—GET Closer B

• STEEL BREEZE—You Don't Want Me Anymore X
• DAN \*\*OGELBERG—Missing You X
• DARTU HALL AND JOHN OATES—Maneater X
• SUPERTRAMP—It's Raining Again X

CKLW-AM - Detroit

TOTO -- Africa A
BILL MEDLEY -- Right Here And Now X
SURTIVOR -- American Heartbeat X

North Central Region WDRQ-FM-Detroit

ABC—The Look Of Love X
CHAKA KHAN—Got To Be There X
DONALD FAGEN—I.G.Y. (What A Beautiful World) X

QAVEN DECAMPAND)

★★ STLVIA — Nobody 6-3

★★ FILETWOOD MAC—Gypsy 8-5

★ FILETWOOD MAC—Gypsy 8-5

★ JEFFREY OSBORNE—On The Wings Of Love 10-8

★ LIOWEL NICHLE—TUHY 22-14

● DANYL HALL AND JOHN OATES—Maneater

● DANYL HALL AND JOHN OATES—Maneater

● DANYL HALL AND JOHN OATES—Maneater

DANYL HALL AND JOHN OATES—Maneater DOMALD FAGEN—I.G.Y. (What A Beautiful World) B JOE LACKSON—Steppin' Out B LAURA BRANIGAN—Gloria B

WBZZ-FM-Pittsburgh

\* \* JOE COCKER AND JENNIFER WARNES—Up where We Belong 13-9

\* LIOMER PKCHE—Truly 15-10

\* AMERICA—You Can Do Magic 14-11

\* DARTH, HALL AND JOHN OATES—Maneater 18-13

\* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine

\* STEEL BREZZE—You Oon't Want Me Anymore B

\* CHESTER AND —It's Raining Again B

WHYW-FM-Pittsburgh

(Lay Cresswell—MD)

\*\* GLENN FREY—The One You Love 6-5

\*\* LAUBA BRANIGAN—Gloria 8-6

\*\* SYLVIA—Nobody 14-11

\*\* JUICE NEWYON—Break IT To Me Gently 15-12

\*\* DORALD FAGEN—I.G.Y. (What A Beautiful World) 19-

16

DARYL HALL AND JOHN OATES—Maneater B

DIOTINE WARWICK—Heartbreaker B

CHICAGO—Love Me Tomorrow B

WXKX-FM-Pittsburgh TARA-F M — FILLS DUT GT

(Craig Jackson—MD)

★ SANTARA—Hold On 2-1

★ AMERICA—You Can Do Magic 7-5

★ TEEL BREEZE—You Don't Want Me Anymore 15-9

★ CNICAGO—What You're Missing 14-12

★ PHIL COLLINS—Through These Walls 22-13

◆ PHIL COLLINS—Can't Hurry Love

◆ ROD STEWART—Guess I'll Always Love You

■ MISSING PERSONS—Words B

▼TALK TALK—Talk Talk B

■ MOE MACKSON—Stepnin' Out A

(Continued on page 20)

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# KYYX-FM — Seattle (Elvin Ichiyama—MD) MEN AT WORK—Down Under THE MOTELS—Forever Mine A THE STEW MILLER BAND—Cool Magic A MOVING PICTURES—What About Me A TRANSLAT OR—Everywhere That I'm Not A FLASH AND THE FAN—Mere Were YOU X THE FPAYOLAS—Eyes Of A Stranger X MAGAZINE—About The Weather X THE GAP BAND—You Dropped A Bomb On Me X

(Basaise Trombley—MD)

\*\* JOE JACKSON—Steppin' Out 27-10

\*\* MAINVIN GAYE—Sexual Heating 20-15

\*\* DARAR ROSS—Muscles 18-14

\*\* GLEMN FREY—The One You Love 21-17 KJRB-AM—Spokane
(Brian Gregory—MO)

\*\* JIOE JACKSON—Steppin' Oul 10-6

\*\* LIONEL RICHEE—Truly 17-8

\*\* BILLY 10EL—Pressure 26-20

\*\* DARYL HALL AND JOHN OATES—Maneater 27-21

\*\* DIONNE WARWINCK—Heartbreaker 24-18

\*\* STEVIE WONDER: CHARLENE—Used To Be B

\*\* TOTO—Mirica B

\*\* SUPERTRAMP—It's Raining Again B

\*\* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B

\*\* QUARTERTLASH—Cricical Times B

\*\* EVILS PRESLEY—The Elvis Medley A

\*\* MARVIN GAYE—Sexual Healing A

\*\* MARVIN GAYE—Sexual Healing A

\*\* MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A

★ GLENN FREY—The One You Love 21-17
★ STRAY CATS—Rock This Town 26-18
◆ MICHAEL JACKSON AND PAUL MCCARTNEY—The
Girl is Mine
◆ PHIR COLLINS—Can't Hurry Love
◆ CHICAGO—Love Me Tomorrow B
◆ DOMALD FAGEN—I. G.Y. (Whal A Beautiful World) B
◆ JEFFREY DSBORNE—On The Wings Of Love A

SURTIVOR—American Heartbeat X
CHILLIMACK—Watcha Gonna Do X
THE POINTER SISTERS—I'm So Excited X
DIOMNE WARRVICK —Heartbreaker X
SUPLRTRAMP—I's Raining Again X
DAN FOGELBERG—Missing You X

(Osona Rimmer—MO)

DEBARGE—I Like II
THE TIME—Gigolos Get Lonely Too L

LJ. REYMOLDS—Call Me L

MELBA MOORE—Mind Up Tonight L

MELBA MOORE—MOORE—MIND Up Tonight L

IS MIND A BOORE—IS GIFT BOORE BOOR

S MME A
MILLIAM BOOTSY COLLINS—Body Slam X

WKJJ-FM-Louisville

DAN FOGELBERG—Missing You X
 EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

(Chuck Tyler—MD)

\*\* GLENN FREY—The One You Love 4-1

\*\* JOE COCKER AND JENNIFER WARNES—Up Where

STEEL BREEZE—You Don't Want Me Anymois SUPERTRAMP—It's Raining Again B
NOOL AND THE GANG—Let's Go Dancing B
PAT BERNATAR—Shadows Of The Night B
JOE MICKSON—Steppin Out B
DIDOME WARRWICK—Heartbreaker A
BILLT SQUIER—Everybody Wants You A
BILLT SQUIER—Everybody Wants You A
DOWNIE IRIS—Tough World X

TALK TALK—Talk Talk B
JOE IACKSON—Steppin Out A
JEFFERSON STARSHIP—Winds of Change A
MER AT WORK—Down Under X
STEYE WINWOOD—Valerie X
A FLOCK OF SEAGULLS—Space Age Love Songs X
THE WHO—Eminence Front X
RUSH—ARABO Kid Y

THE WHO – Eminence Front X
RUSH – Analog Kid X
PETER GABRIEL – Shock The Monkey X
SAGA – On The Loose X
ASIA – Time Again X

\*\* JULE CUCREN AND JERMINER WARRES—Up Where W. Belong 7.3

\*\* EDDIE MONEY—Shakin' 10-7

\*\* CHICAGO—Valerie

• PETER GABRIEL—Shock The Monkey

LIONER INCHIE—Truly B

\*\* PAT BENATAR—Shadows Of The Night B

\*\* TOMI BASIL—Mickey B

\*\* DOMALO FAGEN—I,G.Y. (What A Beautiful World) B

\*\* THE CLASH—Rock The Casbah B

\*\* DAN FOGELBERG—Missing You B

\*\* LIMDA RONSTADT—Get Closer B

\*\* TOTO—ARTICIA

• UNIDA MUNISTAD 1—GET LISSER B
• TOTO—Affice AMG—Let's Go Dancing A
• KOOL AND THE GAMG—Let's Go Dancing A
• EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
• DONNIE INS.—Tough World A
• JEFFERSON STARCHIP—BE MY Lady X
• THE POINTER SISTERS—I'M SO Excited X

WNCI-FM-Columbus

\*\* JUDE CURACK AND JEMPINE IN TRANSPORT
WE BEIONG 3-3

\* FLEETWOOD MAC—Gypsy 10-7

\* JEFFREY OSBORNE—On The Wings Of Love 13-10

• KENNY ROCERS—A Love Song
• SUPERTRAMP—It's Raining Again
• STEEL BREEZE—You Don't Want Me Anymore X

WXGT-FM-Columbus (Teri Nutter − MD)

★★ JOE COCKER AND JENNIFER WARNES − Up Where

KRLC-AM-Lewiston

KRLU-AMM — LewISLON

(Sleve MacKelvie – MO)

\*\* CROSSY, STILLS AND NASH—Southern Cross 6:3

\*\* IEFREY OSBORNE—On The Wings Of Love 10:6

\*TIMOTY B. SCHMIT—SO Much in Love 17:10

\*DARYL HALL AND JOHN OATES—Maneater 22:12

KCNR-FM-Portland (Richard Harker—MD)

\*\* FLEETWOOD MAC—Gypsy 1-1

\*\* GLEMN FREY—The One You Love 2-2

\* JUICE NEWTON—Break It To Me Gently 5-3

\* PAUL CARRACK—I Need You 10-7

\*\* DORALD FAGEN—I.G.Y. (What A Beautiful World) 15-12

> DARYL HALL AND JOHN OATES-Maneate (RCA) STEVE WINWOOD—Valerie (Island) BREAKOUTS

> > WKRQ-FM-Cincinnati (Tony Galluzzo, MD) —
> >
> > \*\* GLENN FREY—The One You Love 1-1
> >
> > \*\* STEEL BREEZE—Tou Onn't Want Me Anymore 7-2
> >
> > \* TOTO—Make Believe 8-5
> >
> > \* JACKSON BROWNE—Somebody's Baby 14-6
> >
> > \* LAURA BRANICAN—Gloria 18-11
> >
> > \* DON HENLEY—Dirty Laundry
> >
> > • DARYL HALL AND JOHN OATES—Maneater
> >
> > \* JOE COCKER AND JENNIFER WARNES—Up Where We Belong A

Belong A
OAN FOGEL BERG—Missing You A
STRAY CATS—Rock This Town A
EDDIE MONEY—Shakin' A
EVELYN KING—Love Come Down A
VANITY 6—Nasty Girl A
BRUCE SPRINGSTEEN—Bedrock Rap/Meet The
Flintstones.\*

Flintstones X
BRUCE SPRINGSTEEN—Take Me Out To The WYYS-FM — Cincinnati (Barry James—MD)

\*\* LIONEL RICHIE—Truly 5-3

\*\* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-4

\*\*JUICE NEWTON—Break It To Me Gently 11-8

\*\*SYLVIA—Nobody 16-11

\*\*AIR SUPPLY—Young Love 18-14

\*\*IR SUPPLY—Young Love Song

\*\*JOE JACKSON—Steppin' Out

WGCL-FM — Cleveland (Tom Jefferies—MD)

\*\* DON HEMLEY—Oirly Laundry 20-4

\*\* DAMA ROSS—Muscles 28-10

\* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 7-3 Is Mine A
JACK MACK AND THE HEART ATTACK—True Loving

11
\* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

(Steve Edwards—MD)

\*\* GLENN FREY—The One You Love 4-1

\*\* JOE COCKER AND JENNIFER WARNES—Up Where KUBE-FM-Seattle (Tom Hutyler—MD)

★ JOE COCKER AND JENNIFER WARNES—Up Where
We Belong 7.4

★ SYLVIA—Nobody 10-7

★ DIANA ROSS—Muscles 15-11

★ TOMI BASIL—Mickey 19-12

★ ABC—The Look Of Love 23-15

■ MICHAEL JACKSON & PAUL MCCARTINEY—The Girl Is Mine

Is Mine

• IEFFERSON STARSHIP—Be My Lady

• SUPERTRAMP—It's Raining Again A

• PAT BENATAR—Shadows Of The Nighl A

• TOTO—Africa A

• LIOMEL RICHIE—Truly B We Belong 10-5 ★★ JOE JACKSON—Steppin' Out 17-12

# Billboard Singles Radio Action ... Based on station playlists through Tuesday (10/26/82)

Playlist Prime Movers \* Playlist Top Add Ons •

• Continued from page 19

#### Southwest Region

★ PRIME MOVERS

NEU DIAMOND-Heartlight (Columbia) JOE COCKER AND JENNIFER WARNES-Up Where We Belong (Island) GLENN FREY-The One You Love (Asylum)

■● TOP ADD ONS■

SUPERTRAMP—It's Raining Again (A&M) EVELYN KING—Love Come Down (RCA)
PHIL COLLINS—You Can't Hurry Love (Atlantic)

BREAKOUTS

MICHAEL JACKSON AND PAUL McCARTNEY-The Girl Is Mine (Epic)

JOHN COUGAR-Hand To Hold On To (Riva/ Mercury)

#### WFMF-FM-Baton Rouge

- (Wayne Watkins MD)

  \*\* DAN FOGELBERG Missing You 23-15

  \*\* DARYL HALL AND JOHN DATES Maneater 24-16

  \*GLENN FREY—The One You Love 3-1

  \*LIONEL RICHIE—Truly 4-2

  \*JOE COCKER AND JENNIFER WARNES—Up Where We
- Belong 9-5

  •• MICHAEL JACKSON & PAUL McCARTNEY—The Girl

- IS Mine
  SUPERTRAMP—It'S Raining Again B
  DIONNE WARWICK—Heartbreaker B
  ABC—The Look Of Love X
  IEFFREY OSBORNE—On The Wings Of Love X
  NOOL AND THE GANG—Let's Go Oancing X
  MARVIN GAYE—Sexual Healing X
  STEYLE WONDER & CHARLENE—Used To Be X
  PRINCE—1999 X

- KZFM-FM—Corpus Christi
  (John Steele—MD)

  DONNHE IRIS—Tough World A

  DIONNE WARWICK—Heartbreaker A

  MEN AT WORK—Oown Under A

  CARL CARLTON—Baby I Need Your Loving A

  JAMES ANDERSON—IS BE A

  MICHAEL JACKSON & PAUL MCCARTNEY—The Girl Is
  Mine A

  Mine A
- Mine A

  KIM CARNES—Ooes It Make You Remember A

  SURYIVOR—American Heartbeat X

  YAZ—Situation X
- KI VII-FM Dallas

- (Rivers/Morgan-MD)

  \*\* CROSSY, STILLS AND NASH—Southern Cross 10

  \*\* IEFFREY OSBORNE—On The Wings Of Love 11-7

  \*\* DIONNE WARWICK—Heartbreaker 14-8

  \*\* LIONEL RICHIE—Truly 19-9

  \*\* CHICAGO—Love Me Tomorrow 18-15

- TOTO—Africa
   MICHAEL JACKSON AND PAUL McCARTNEY—The
  Girl Is Mine

#### KEGL-FM-Ft. Worth

- KEGL-FM—Ft. Worth

  (Bill Hayes—MD)

  \* STELE BREEZE—You Oon't Want Me Anymore 6-4

  \* STRAY CATS—Rock This Town 11-7

  \* BILLY SQUIER—Everybody Wants You 15-10

  \* TRIO—Da Da Da You Don't Love Me Anymore 20-15

  \* PAT BREMATIAR—Shadows Of The Night 24-21

  \* SUPERTRAMP—It's Raining Again

  \* PHIL COLLINS—You Can't Hurry Love

  \* DAM FOGELEREM—Missing You B

  FRIDA—I Know There's Something Going On A

  \* PHYCHEDELIC FURS—Goodbye X

  \* OINGO BOINGO—Private Life X

  \* CARY NUMAN—WAR Songs X

  \* OFEEL—Oancing in Heaven (Orbital Bebop) X

  \* THE FIXX—Stand Or Fall X

  \* JUDAS PREST—You've Got Another Thing Coming X

  \* THE ENGLISH BEAT—Save It For Later X

  \* FASHION—Love Shadow X

  \* \* TALE FINAL—Collogean

  \* Collogean

  \* Collogean
- KILE-AM Galveston

- ATLE-AWM GAIVESTON
  (Scott Taylor MD)

  \*\* MICHAEL McDOMALD—I Keep Forgettin' 2-1

  \*\* JOE COCKER AND JENNIFER WARNES—UP Where
  We Belong 11-6

  \*\* NEIL DJAMOND—Heartlight 15-11

  \*\* DAN FOGELBERG—Missing You 19-15

  \*\* JEFFREY OSBORNE—Don The Wings Of Love 21-17

  \*\* DON HENLEY—Dirty Laundry

  \*\* SURTYVOR—Eye Of The Tiger (Theme From Rocky
  III)

- SUPERTRAMP—It's Raining Again B
  LAURA BRANICAM—Gloria B
  LAURA BRANICAM—Gloria B
  TAWARES—A Penny For Your Thoughts B
  DARYL HALL AND JOHN DATES—Maneater B
  CHILLIWACK—Whatcha Gonna Do B
  OHONNE WARWICK—Heartbreaker A
  TOTO—Africa A
  JOHN COUGAR—Hand To Hold On To A
  KIM CARNES—Do You Remember A
  BILLY SQUIER—Everybody Wants You X
  SHEEMA EASTON—I Wouldn't Beg For Water X
  MISSING PERSONS—Destination Unknown X
- KFMK-FM-Houston

- RFMR-FM HO USTON
  (Kirk Patrick—MD)

  \*\* NEIL DIAMOND—Heartlight 4-1

  \*\* GLENN FREY—The One You Love 8-5

  \*\* LIONEL RICHLE Triuly 15-9

  \*\* WILLIE RELSON—Let II Be Me 14-11

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where We
- ALABAMA—Close Enough To Perfect
   DIANA ROSS—Muscles X

#### KRLY-FM-Houston

- (Steve Harris—MD)

  BB & Q BAND—All Night Long A

  RICHARD DIMPLES FIELDS—People Treat You Funky
- MARGIE—Knock Out A
   STEVIE WONDER & CHARLENE—Used To Be X

#### KVOL-AM-Lafayette

- (Phil Rankin—MD) ★★ JOE COCKER AND JENNIFER WARNES—Up Where

- \*\* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-1

  \*\* LIOMEL RICHIE—Truly 24-14

  \*\* DARYL MALL AND JOHN OATES—Maneater 26-15

  \*\* DONALD FAGEN—I.G.Y. (What A Beautiful World) 23-17

  \*\* TONI BASIL—Mickey 30-18

  \*\* SUPERTRAMP—It's Raining Again B

  \*\*PAT BERNATAR—Shadows Of The Night B

  \*\*DONNA SUMMER—State Of Independence B

  \*\* KOOL AND THE GANG—Let's Go Dancing B

  \*\* THE STEVE MILLER BAND—Cool Magic B

- CHILLIWACK—Whatcha Gonna Do B
   MOVING PICTURES—What About Me A
- TOTO Africa A
  PATTIE AUSTIN WITH JAMES INGRAM Baby Come

- PATTIE AUSTIN WITH JAMES INGRAM—Baby coin To Me A
  PORTER PLANT—Pledge Pin A
  JOHN COUGAR—Hand To Hold On To A
  BILL CONTI—Theme From Dynasty A
  Q-FEEL—Dancing In Heaven (Orbital Bebop) X
  FASHION—Love Shadow X
  STEVE WINWOOD—Valerie X
  HOVO COMBO—Too Long Gone X
  APRIL WINE—Tell Me Why X
  PRINCE—1999 X
  SHEENA EASTON—I Wouldn't Beg For Water X
  KENNY ROGERS—A Love Song X
  SCANDAL—Goodbye To You X
  BILL MEDLEY—Right Here And Now X
  MELBA MOORE—Love'S Comin' At Ya X
  STACY LATTISAW—Attack Of The Name Game X
  FRIDA—I Know There's Something Going On X
  STEPHAMIE WINSLOW—In Between Lovers X

#### KBFM-FM-McAllen-Brownsville

- R DF MY-P MI MICAIIEN-BFOWNSVIII

  (Steve Dwens-MD)

  \*\* GLENN FREY-The One You Love 3-2

  \*\* OLIVIA NEWTON-JOHN—Heart Attack 5-4

  \*\* LAUAR BRANIGAM—Gloria 9-5

  \*\* LIONEL RICHIE—Truly 30-8

  \*\* SURVIYOR—American Heartbeat 24-18

  \*\* SURVIYOR—American Heartbeat 24-18

  \*\* NEW STEVIE WONDER-CHARE INFO JOHN STEVIE WONDER-CHARE JOHN STEVIE WONDER-
- TOTO—Africa A DARYL HALL AND JOHN OATES—Maneater B ABC—The Look Of Love B
  KOOL AND THE GANG—Let's Go Oancing B
  PATTIE AUSTIN WITH JAMES INGRAM—Baby Come
  To Me B

#### WF7B-FM—New Orleans

- (Jerry Lousteau MD)

  ★★ JOE COCKER AND JENNIFER WARNES Up Where

- \*\* JUE CUCARK AND JEMNITER THANKS—OP THEM
  WE BEIONG 5-2

  \*\* TONI BASIL—Mickey 14-4

  \*STLVIA—Nobody 17-11

  \* LAURA BRANIGAM—Gloria 24-17

  \* NEIL DIAMOND—Heartlight 25-19

  \*\* MICHAEL JACKSON AND PAUL MCCARTNEY—The
- Girl Is Mine

  MARYIN GAYE—Sexual Healing B

  DHONNE WARWICK—Heartbreaker B

  CHICAGO—Love Me Tomorrow B

  SUPERTRAMP—It's Raining Again X

  JOE JACKSON—Steppin' Out X

#### WQUE-FM-New Orleans

- WQUE-FM—New Orleans
  (Chris Bryan—MO)

  \*\* NELL DAMOND—Heartlight 10-6

  \*\* MER AT WORK—Who Can It Be Now 12-8

  \*\* JEFFREY OSBORME—On The Wings Of Love 13-9

  \*\* LIONEL RICHE—Truly 18-14

  \*\* CROSBY, STILL AND MASH—Southern Cross 22-22

  \*\* SUPERTRAMP—It's Raining Again

  \*\* DARTH HALL AND JOHN OATES—Maneater B

  \*\* KENNY ROGERS—A Love Song B

  \*\* JOE JACKSOM—Steppin\* Out B

  \*\* STEYIE WONDER/CHARLENE—Used To Be A

  \*\* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine A
- Is Mine A
   NICOLETTE LARSON-I Only Want To Be With You A

#### WTIX-AM - New Orleans

- (Sary Franklin-MD)

  \*\* FLEETWOOD MAC-Gypsy 1-1

  \*\* MELL DUMMOND-Heartlight 6-3

  \*\* CROSBY, STLLS AND MASH-Southern Cross 10-5

  \*\* JOE COCKER AND JENNIFER WARNES-Up Where We
- Belong 15-7

  \* LIONEL RICHIE—Truly 18-8

   MICHAEL JACKSON AND PAUL McCARTNEY—The

- MICHAEL JACKSON AND PAUL MCCARTNEY—The Git Is Mine
  Git Is Mine
  Git Is Mine
  KOOL AND THE GANG—Let'S Go Dancing B
  SUPERTRAMP—It'S Raining Again B
  UMDA RONSTADT—Get Closer B
  DAN FOGELSERG—Missing You B
  EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
  PAUL MCCARTNEY—Tug Of War B
  TOTO—Africa A

# TOTO—Africa A CHILLIWACK—Whatcha Gonna Do A STEVIE WONDER/CHARLENE—Used To Be A BILL CONTI—Theme From Oynasty A

- KOFM-FM-Oklahoma City
- (Dave Duquesine—MD)

  \*\* GLEMN FREY—The One You Love 2-1

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where
  WE Belong 7-4

  \*\* DORALD FAGEN—1.G.Y. (What A Beautiful World)

- 15-11

  DARYL HALL AND JOHN OATES Maneater 22-15

  DAN FOGELBERG Missing You 23-17

  SUPERTRAMP—It's Raining Again

  MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine

- KEEL-AM-Shreveport KELL-AM — Shreveport

  (Andy Taylor-MD)

  \*\* MEIL DIAMOND—Heartlight 2-1

  \*\* AIR SUPPLY—Young Love 8-4

  \*\* AIR SUPPLY—Young Love 8-6

  \*\* CROSBY, STILLS AND NASH—Southern Cross 10-6

  \*\* GLENN FREY—The One You Love 15-7

  \*\* KEMNY ROGERS—A Love Song 12-9

  •\* CHICAGO—Love Me Tomorrow

  •\* JOE JACKSON—Steppin' Out

  \*\* JEFFREY OSBORNE—On The Wings Of Love A

  • PAUL CARRACK—I Need You X

Midwest Region ■★ PRIME MOVERS

FLEETWOOD MAC-Gypsy (Warner Bros.)

CHICAGO – Love Me Tomorrow (Fullmod Warner Bros.) JOE JACKSON – Steppin' Out (A&M)

TOP ADD ONS DON HENLEY-Dirty Laundry (Elektra) SUPERTRAMP—It's Raining Again (A&M)
CHILLIWACK—Whatcha Gonna Do (Midsong)

#### BREAKOUTS MICHAEL JACKSON AND PAUL McCARTNEY-

The Girl Is Mine (Epic)

JOHN COUGAR—Hand To Hold On To (Riva/ Mercury)
MEN AT WORK—Down Under (Columbia)

KFYR-AM - Bismarck

(Dan Brannan—MD)

\*\* PAUL CARRACK—I Need You 12-9

\*\* CHICAGO—Love Me Tomorrow 16-13

- IS MINE A

  DAN FOGELBERG—Missing You X DAM FOGELBERG—Missing You X
   UPERTRAMP—It's Raining Again X
   THE POINTER SISTERS—It'm So Excited X
   IDE JACKSON—Steppin' Out X
   PAT BEMATIAR—Shadows Of The Night X
   DARYL HALL AND JOHN DATES—Maneater X
   KENNY ROGERS—A Love Song X
   IEFFERSON STARSHIP—Be My Lady X
   DIANA ROSS—Muscles X
   PAUL McCARTREYT—Ing Of War X
   DONNA SUMMER—State Of Independence X
   STEEL BREEZE—You Don't Want Me Anymore X

- WLS-AM-Chicago
- (Dave Denver—MD)

  \* JDE JACKSON—Steppin' Out 10-5

  \* LAURA BRANIGAM—Gloria 31-9

  \* FLEETWOOO MAC—Gypsy 22-13

  \* BILLY SQUIER—Everybody Wants You 23-15

  \* BILLY DEL-Pressure 27-21

  \* DON HENLET—Dirty Loundry

- WLS-FM-Chicago
- WLS-F M Unicago
  (Dave Denver—MD)

  \*\* JDE JACKSON—Steppin' Out 10-5

  \*\* FLEETWOOD MAC—Gypsy 22-13

  \*\* BILLT SQUIBER—Everybody Wants You 23-15

  \*\* PAT BEMATAR—Shadows Of The Night 34-18

  \*\* BILLT JOEL—Pressure 27-21

  \*\* DON HERLEY—Dirty Laundry B

  \*\* LINDA RONSTADT—Get Closer B

  \*\* STRAY CATS—Rock This Town B

  \*\* JEFFERSON STARSHIP—Be My Lady X

- KIOA-AM Des Moines KIOA-AM — Des Moines
  (A.W. Pantoja—MD)

  \*\* JOC COCKER AND JENNIFER WARNES—U p Where
  We Belong 10-6

  \*\* CROSBY, STILLS AND MASH—Southern Cross 13-8

  \*\* OLIVIA NEWTON-JOHN—Heart Attack 14-11

  \*\* LIONEL RICHIE—Truly 25-15

  \*\* DAN FOGELBERG—Missing You 26-16

  \*\* SUPERTRAMP—It's Raining Again

  \*\* MICHAEL JACKSON AND PAUL MCCARTNEY—The
  Girl Is Mine

  \*\* STRAY CATS—ROCK This Town B

  \*\* DIONNE WARWICK—Heartbreaker B

  \*\* DARTL HALL AND JOHN OATES—Manealer B

  \*\* PATTL AUSTIN WITH JAMES INGRAM—Baby Come To
  Me A

- Me A
  JEFFRY OSBORNE—On The Wings Of Love X
  STEPMEB BISMOP—If Love Takes You Away X
  JEFFERSON STARSHIP—Be My Lady X
  KENNY ROGERS—A Love Song X
  SHEEBIA EASTOM—I WOUGHT Beg For Water X
  EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
  TIMOTHY B. SCHMIT—SO Much In Love X
  TYTO. Africa Y

- TOTO—Africa X
  TAYARES—A Penny For Your Thoughts A
  BILL MEDLEY—Right Here And Now A
- KMGK-FM-Des Moines
- (Michael Stone—MD)

  ★ OUNNA SUMMER—State Of Independence 15-10

  ★ BILLY JOEL—Pressure 19-11

  LINDA RONSTADT—Get Closer 20-12

  FLEETWOOD MAC—Gypsy 18-14

  RICK SPRINGFRED—Get Excited 24-18

  ➤ CHILLIPACE—Whatcha Gonna Do

  ➤ SUPERTRAMP—It's Raining Again

  JOE COCKER AND JENNIFER WARMES—Up Where We Belong B

- SUPERINAME IS KARINING SWARNES—Up V
  Belong B
  DAM FOGELBERG—Missing You B
  DONALD FACEM—I.G.Y. (What A Beautiful W
  PAT BENATAR—Shadows Of The Night B
  JOHN COUGAR—Hand TO Hold On To A
  MEN AT WORK—DOWN Under A
  SCANDAL—TOWN Under A
  SCANDAL—Talk Talk A/N
  SUBYNYOR—American Heartheat X
  CLIFF RICHARD—The Only Way Out X
  DIAN ROSS—Muscles X
  JEFFERSON STARSHIP—BE MY Lady X
  DARYL HALL AND JOHN DATES—Maneater Y
  OLIWA NEWTON—JOHN—Heart Attack X
  THE FIXX—Stand Or Fall N/S
  PETER GABRIEL—Shock The Monkown
  DOM HENLEY—DITY Laundry N/X
  MISSING PERSONS—Destination Unknown
  DOM HENLEY—DITY Laundry N/X
  THE CLASH—Rock The Casbah N/X

- WIKS-FM-Indianapolis
- (Jay Stevens—MD)

  \* \* AMERICA—You Can Do Magic 9-4

  \* \* JOE COCKER AND JENNIFER WARNES—Up Where

- \* \* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 13-7

  \* SANTANA—Hold Me 11-8

  \* GLENN FREY—The One You Love 12-9

  \* CROSBY, STILLS AND NASH—Southern Cross 18-11

   PAT BERNATAR—Shadows Of The Night

   EDDIE MONEY—Shakin'

   DON HENLEY—Dirty Laundry B

   CHICAGO—Hard To Say I'm Sorry B

   JOHN COUGAR—Hand To Hold On To X

   SUPERTRANP—It's Raining Again X

   JEFFERSON STARSMIP—Be My Lady X

   SURVIVOR—American Heartbeat X
- WNAP-FM-Indianapolis
- (Paul Mendenhall—MD)

  ◆ LIONEL RICHIE—Truly

  ◆ CHICAGO—Love MeTomorrow X

  ◆ DONALD FAGEN—I.G.Y. (What A Beautiful World) A KBEQ-FM—Kansas City
- (Maja Britton—MD)

  \*\* OLIVIA NEWTON-JOHN—Heart Attack 2-1

  \*\* KENNY LOGGINS AND STEVE PERRY—Don't Fight
- It 10-6

  # JOE JACKSON—Steppin' Out 19-15

  # BILLY JOEL —Pressure 20-17

  \* NEIL DIAMOND Heartlight 23-19

  # MICHEL JACKSON & PAUL McCARTNEY—The Girl

  In M
- Is Mine

  DIAMA ROSS—Muscles

  DIAMA ROSS—Muscles

  SUPERTRAMP—It's Raining Again A

  DIONNE WARWICK—Heartbreaker A

  STRAY CATS—Rock This Town X

  TONI BASIL—Mickey X WZEE-FM-Madison
- WYLELE-T M MI A GISON
  (Matt Hudson—MD)

  \*\* OLIVIA NEWTON-JOHN—Heart Attack 5-3

  \*\* STRAY CATS—Rock This Town 10-5

  \*\* GLENN FREY—THO Den You Love 3-2

  \*\* RUSH—New World Man 11-8

  \*\* BILLY SQUIBER—Everybody Wants You 21-12

  \*\* STRAY CATS—Stray Cat Strut

  \*\* MICHAEL JACKSOM AND PAUL McCARTNEY—The
  Girl Is Mine

  \*\* TONI BASIL—Mickey B

- PHIL COLLINS—Can't Hurry Love A
  THE CLASH—Rock The Casbah A
  DARYL HALL AND JOHN DATES—Maneater X
  FRIDA—I Know There's Something Going On X
  PAT BENATAR—Shadows Of The Night X
  THE RIND—Loved by You X
  DONALD FAGEN—I.G.Y. (What A Beautiful World) X
  ROD STEWART—Guess I'll Always Love You X
  SUPERTRAMP—It's Raining Again X
  ASIA—Sole Survivor X
- WKTI-FM-Milwaukee
- (John Grant-MD)

  \*\* FLEETWOOD MAC-Gypsy 1-1

  \*\* JOE COCKER AND JENNIFER WARNES-Up Where

- \*\* JOE COCKER AND JENNIFER WAR!
  We Belong 3-2
  \* CHICAGO—Love Me Tomorrow 6-4
  \* JOE JACKSON—Steppin Out 13-7
  SUPERTRAMP—It's Raining Again B
   DAN FOGELBERG—Missing You B
   LAURA BRANICAN—Gloria B
   STRAY CATS—Rock This Town A
   DON HENLEY—Dirty Laundry A
   PHIL COLLINS—Can't Hurry Love A

- KDWB-AM Minneapolis
- (Karen Anderson MD)

  •• JOE COCKER AND JENNIFER WARNES Up Where
- Dec Cocker and Jennifer Warnes—Up Wh
  We Belong
  LAURA BRANIGAM—Gloria
  STRY CATS—Rock this Town A
  CROSRY, STILLS AND MASH—Southern Cross A
  SURVIVOR—American Heartbeat A
  CHILLIMACK—Whatcha Gonna Do X
  JEFFERSON STARSHIP—By My Lady X
  DAN FOGELBERG—Missing You X
  LINDA RONSTADT—Get Closer X
  PRINCE—1999 X
- WLOL-FM-Minneapolis
- (Gregg Swedberg MD)

  \* # GLENN FREY The One You Love 2-1

  \* CHICAGO Love Me Tomorrow 6-2

  \* JOE COCKER AND JENNIFER WARNES Up Where We

- \* JOE COCKER AND JERNIFER WARNES—Up Where We Belong 10-5

  \* DAN FOGELBERG—Missing You 13-7

  \* PAT BENATIAR—Shadows Of The Night 15-8

  \* MEM AT WORK—Owen Under

  \* JOHN COUGAR—Hand TO Hold On To

  \* BILLY SQUIBER—Everybody Wants You B

  \* THE CLASH—Rock The Casbah B

  \* SUPKYNOR—American Heartbeat B

  \* SUPERTRAMP—It's Rabining Again A

  \* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine A
- Is Mine A
  TALK TALK—Talk Talk A
  SCANDAL—Goodbye To You A

- TALK TALK—Talk TALK A
   SCANDAL—Goodbye To You A
   PRINCE—1999 X
   CHILLIWACK—Whatcha Gonna Do X
   JOHN WATTE—Going To The Top X
   DON HEMLEY—Dirty Laundry X
   DONNIS SUMMER—State Of Independence X
   DIANA ROSS—Muscles X
   MARSHALL CREINSHAW—There She Goes Again X
   STEVE WINWOOD—Valerie X
   TIMOTHY B. SCHMITI—SO Much In Love X
   MISSING PERSONS—Destination Unknown X
   PETER GABRIEL—Shock The Monkey X
   THE FIXX—Stand Or Fall X
- KSLQ-FM-St. Louis
- KSLQ-FM 51. LUUIS
  (obnnie King MD)

  \*\* FLEETWOOD MAC Gypsy 3-1

  \*\* CHICAGO Love Me Tomorrow 2-2

  \*GLEINN FRET The Dne You Love 7-5

  \*KARLA BONGT—Please Be The One 10-7

  \*LINDA ROMSTADT—Get Closer 20-17

   LINDA ROMSTADT—Get Closer 20-17
- KSTP-FM (KS-95)-St. Paul
- (Chuck Napp—MD)

  \*\* NEIL DIAMOND—Heartlight 8-2

  \*\* CHUCKGO—Love Me Tomorrow 9-5

  \*\* LIONER RICHE—Truly 13-6

  \*\* DIONNE WARWICK—Heartbreaker 14-11

  \*\* FLEETWOOD MAC—Gypsy 17-14

  \*\* MICHAEL JACKSOR AND PAUL McCARTMEY—This
- MINIMAEL MCASON AND PAUL MCCART NEY—This Girl Is Mine
  AIR SUPPLY—Young Love X
  JOE JACKSON—Stephin '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

- WILLINGT. JACKSJUM & PAUL MCCARTNEY
  IS Mine

  DIAMA ROSS—Muscles A

  JOHN COUGAR—Hand TO Hold On To A

  PHIL COLLING—You Gan't Hurry Love A

  SUPERTRAMP—It's Raining Again X

  MEN AT WORK—Down Under B

  DONALD FAGEN—I. G.Y. B

  PAT BENATAR—Shadows Of The Night B

  JEFFERSON STARSHIP—Be My Lady B

  THE STEVE MILLER BAND—Cool Magic X

  DONNA SUMMER—State O'l Independence

  ASA—Sole Survivor X

  CHILLIWACK—Whatcha Gonna Oo X

  TOTO—Africa X
- OTHER AND THE BLACKHEARTS—Oo You Wanna TOWN AND THE BLACKHEARTS—Oo You Wanna Touch Me L
- KEYN-FM-Wichita (Dan Pearman—MD)

  ★★ JOE COCKER AND JENNIFER WARNES—Up Where
- \* JOE COCKER AND JENNIFER WARMES—UP WHEN
  WE Belong 10-4
  \* LIONEL RICHIE—Truly 26-13
  JOE JACKSON—Steppin 'Out 15-7
  DARYL HALL AND JOHN OATES—Maneater 21-14
  STLYIA—ROBODY 25-15
   MICHAEL JACKSON AND PAUL McCARTNEY—The
- MICHAEL JACKSON AND PAUL MCCARTY
  GIT IS MINE, Whatcha Gonna Do
  DIANA ROSS—Muscles X
  STRAY CATS—Rock This Town X
  ABC—The Look Of Love X
  TIMOTYN S. CCHMIT—So Much In Love X
  THE POINTER SISTERS—I'm So Excited X
- EIONEE RICHIE—Truly (Motown)
  JOE COCKER AND JENNIFER WARNES—Up

Where We Belong (Island)

DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)

www.americanradiohistory.com

Northeast Region \* PRIME MOVERS WYKS.FM\_Roston

# WFLY-FM—Albany (Jack Lawrence—MD) \*\* FLEETWOOD MAC—Gypsy 2-1 \*\* LAURA BRANIGAN—Gloria 15-11 \*\* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-10 \*\* KEIL DIAMOND—Heartlight 5-2 \*\* DANAR ROSS—Muscles 23-19 \*\* STRAY CATS—Rock This Town \*\* KOOL AND THE GANG—Let's Go Dancing \*\* TOMI BASIL—Mickey B \*\* THE CLASH—Rock The Casbah B \*\* SURYIVOR—American Heartbeat B \*\* MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A

MICHAEL JACASON DILL
IS Mine A
TOTO —Africa A
CHILLWACK—Whatcha Gonna Oo A
LINDAR ROSKTADT —Get Closer A
DIONNE WARWICK—Heartbreaker A
JEFFERSON STARSHIP—Be My Lady A
SUPERTRAMP—It's Raining Again A WFLY-FM - Albany

■● TOP ADD ONS

BREAKOUTS

MICHAEL JACKSON AND PAUL McCARTNEY-

The Girl Is Mine (Epic)

JOHN COUGAR—Hand To Hold On To (Riva/

Lite/Polygram)

EVELYN KING—Love Come Down (RCA)

DIANA ROSS—Muscles (RCA)

- (Bill Cahill—MD)

  •• MICHAEL JACKSON AND PAUL McCARTNEY—The
  Girl Is Mine
- SUPERTRAMP—It's Raining Again
   STEVIE WONDER/CHARLENE—Used To Be A WACZ-AM - Bangor
- WACZ-AM Bangor
  (Michael O'Hara—MD)

  \* SYLVIA—Nobody 6-1

  \* TONI BASIL—Mickey 8-4

  \* LAURA BRANIGAM—Gloria 9-5

  \* FLEETWOOD MAC—Gypsy 12-7

  \* JOE JACKSON—Steppin' Out 13-8

  DON HENLEY—Oitty Laundry B

  \* EDDIE RABBITT WITH CRYSTAL CALE—You And I B

  \* ELMIS PRESLEY—The Elvis Medley A

  \* PATTIE AUSTIN WITH JAMES INGRAM—Baby Come
  To Me A

  \* JOHN COUGAR—Hand To Hold On To A

  \* JOHN COUGAR—Hand To Hold On To A

  \* PHIL COLLINS—Can't Hurry Love A

  \* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl
  Is Mine A

  \* SUPERTRAMP—It's Raining Again X

  \* ROD STEWART—Guess I'll Always Love You X

  \* BANANARMAM—Really Saying Something X

  \* WC11Y-AM Reapor
- WGUY-AM Bangor
- WGUT-ARM Daligui
  (Jim Randall—MD)

  \*\* EVELYN NIRG—Love Come Oown 1-1

  \*\* THE CLASH—Rock The Casbah 3-3

  \*FLEETWOOD MAC—Gypsy 7-5

  \*\* DONNA SUMMER—State Off Independence 13-9

  \*\* TAVARES—A Penny For Your Thoughts 16-14

   DIC COCKER AND JENNIFER WARNES—Up Where
- We Belong

  ●● MICHAEL JACKSON & PAUL McCARTNEY—The Girl

- MICHAEL JACKSON & PAUL McCARTNEY—The (I SM Inde
   PETER GABRIEL—Shock The Monkey A
   PAT BEMATAR—Shadows Of The Night A
   JOHN COUGAR—Hand To Hold On To A
   SUPERTRAMP—It's Raining Again A
   KIM CARNES—Does It Make You Remember A
   SNEAKER—Believe Me Tonight A
   DARYL HALL AND JOHN OATES—Maneater B
   SURWIVOR—American Heartbeat B
   JUNDA ROMSTADT—Get Closer B
   PRINCE—1999 X
   STACY LATTISAW—Attack of The Name Game X
   MELBA MOORE—Love's Comin' At Ya X
   BILLY SQUIER—Everybody Wants You X
   CHICAGO—Love Me Tomorrow X
   DONNLE RIS—Tough World X
   DONNLE RIS—Tough World X
   TALK TALK—Talk Talk X
   THE STEVE MILLER BAND—Cool Magic X

  MICY\_EAM\_DAME

WIGY-FM-Bath

- WIGY-FM—Bath
  (Willie Mitchell—MD)

  \* \* FLEETWOOD MAC—Gypsy 1-1

  \*\* CMICAGO—Love Me I fomorrow 9-3

  \*\* OMCAGGO—Love Me I fomorrow 9-3

  \*\* OMCAGGO—Love Me I fomorrow 9-3

  \*\* OMCAGGER AND JENNIERE WARNES—Up Where We Belong 14-4

  \*\* NELL UDAMOND—Heartlight 16-8

  \*\* BILLY JOEL—Pressure 22-12

  \*\* XIM CARNES—Does It Make You Remember

  \*\* JOHN COUGAR—Hand To Hold On To

  \*\* SUPPERTRAMP—It's Raining Again B

  \*\* ABC—The Look Of Love B

  \*\* STRAY CATS—Rock This Town B

  \*\* TRAY CATS—Rock This Town B

  \*\* ROD STEWART—Guess I'll Always Love You B

  \*\* TAYARES—A Penny For Your Thoughts A

  CHILLWACK—Whatche Gonna Do A

  \*\* ASIA—Sole Survivor A

  \*\* MSIA—Sole Survivor A

  \*\* MSIA—Sole Survivor A

  \*\* MSIA—Sole Survivor A

  \*\* MICHAEL MCDONALD—I Gotta Try A

  \*\* SNEAKER—Believe Me Tonight A

  \*\* AMRSHALL CRENSHAW—There She Goes Again X

  \*\* MOVING PICTURES—What About Me X

  \*\* DIANA ROSS—Muscies X

  \*\* STLYIA—Nobody X

  \*\* DIANA ROSS—Muscies X

  \*\* STLYIA—Sobo NT—On The Wings Of Love X

  \*\* ODONNE INST—Tough World X

  \*\* DIANA ROSS—Muscies Tough World X

  \*\* DIANA SUMMER—State Of Independence X

  \*\* DIONNE WARWICK—Heartbreaker X

  \*\* CLIFF RECHARD—The Only Way Out X

  \*\*\* UIMOS PRIEST—You've Got Another Thing Coming X

  \*\* TIMOTHY B. SCHMIT—So Much in Love X

  \*\* THE FIXX—Stand for Fall X

  \*\* APRIL WINE—Tell Me Why X

  \*\* STEPHANIE WINSLOW—In Between Lovers X

  \*\* WVBF-FM Boston
- WVBF-FM-Boston (Dave NewfeH-MD)

  ★★ GLENN FREY-The One You Love 4-3

  ★★ JOE COCKER AND JENNIFER WARNES-Up Where
- \*\* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-7

  \*\* JEFFREY OSBORNE—On The Wings Of Love 12-1

  \*\* STLVIA—Nobody 15-13

  \*\* CROSBY, STILLS AND MASH—Southern Cross 18-15

  \*\* DONALD FAGEN—I.G.Y. (What A Beautiful World) B

  \*\* HERB ALPERT—Fandango B

  \*\* CHICAGO—Love Me Tomorrow A

  \*\* DIONNE WARNICK—Heartbreaker A

  \*\* DIONNE WARNICK—Heartbreaker A

  \*\* DION FOGELBERG—Missing You A

  \*\* JOE JACKSON—Steppin\*\* Out A

  \*\* PAUL CURRACK—I Need You A
- (Joey Carzello—MD)

  \*\* THE CLASH—Rock The Casbah

  \*\* TAVARES—A Penny For Your Thoughts 6-4

  \*\* ABG—The Look Of Love 7-5

  \*\* BILLY 1001—White Wedding 28-25

  \*\* PETER GABRIEL—Shock The Monkey 30-27

- KOOL AND THE GANG Let's Go Dancing (De-
- MARVIM GAYE—Sexual Healing
   FREDA PAYNE—In Motion
   PAT BENATAR—Shadows Of The Night A
   DAN FOGELBERG—Missing You A
   SHAMATAK—Night Birds A
   DONNIE IRIS—Tough World A
   FRIDA—I Know There's Something Going On X
   THE SPINNERS—Magic in The Moonlight X
   BILLY SQUIER—Everybody Wants You X
   EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
   TALK TALK—Talk Talk X
  - TALK TALK—Talk Talk X
    GLENN FREY—The One You Love X
    EDDIE MONEY—Shakin' X
  - WBEN-FM-Buffalo

  - (Roger Christian MD)

    ★★ DONALD FAGEN—I.G.Y. (What A Beautiful World)

    25-8

  - \* \* LAURA BRANIGAN —Gloria 27-12

  - \*\* NUMB REMINIED HEARTING 16:3

    \* ABC—The Look of Love 14:9

    \* TONI BASIL—Mickey 36:16

    \* ASIA—Sole Survivor

     DON HENLEY—Dirty Laundry B

    \*\* TONI BASIL—A BASIA—

  - TOTO—Africa A
    MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
    Is Mine A

  - WKBW-AM Buffalo
  - (John Summers—MD)

    \* \* LIONEL RICHIE—Truly 22-18

    \* SUPERTRAMP—It's Raining Again 26-21

    \* DIONNE WARWICK—Heartbreaker 13-10

    \* JOE COCKER AND JENNIFER WARNES—Up Where We

  - Belong 16-12

    CHICAGO—Love Me Tomorrow 18-15

    CROSBY, STILLS AND NASH—Southern Cross

    JEFFREY OSBORNE—On The Wings Of Love
  - WTSN-AM Dover
  - WISH-AMM DOVEY

    (Jim Sebastian—MD)

    ★★ LAURA BRANIGAN—Cloria 1·1

    ★★ FLETWOOD MAC—Gypsy 4·2

    ★ GLEN FREY—The One You Love 5·3

    ★ NELL DIAMOND—Heartlight 12·6

    ★ SYLVIA—Nobody 13·7

    ◆ DONNA SUMMER—State Of Independence

     JOHN COUGAR—Hand To Hold On To

     JOE COCKER AND JENNIFER WARNES—Up Where We Belong B.

  - DECOCKER AND JENNIFER WARNES—Up Where We Belong B
    PAT BENATAR—Shadows Of The Night B
    PAT BENATAR—Shadows Of The Night B
    JEFFERSON STARSHIP—Be My Lady B
    EDDIE RABBETT WITH CRYSTAL GAYLE—You And I B
    SUPERTRAMP—It's Raining Again A
    MICHAEL JACKSON AND PAUL MCCARTHEY—The Girl Is Mine A
    KOOL AND THE GANG—Let's Go Dancing A
    KOOL AND THE GANG—Let's Go Dancing A
    STEPHANIE WINSLOW—In Between Lovers X
    KIM CARMES—Does It Make You Remember A
  - WBLI-FM Long Island

  - WFEA-AM (13 FEA)—Manchester

  - Me B

    DARYL HALL AND JOHN OATES—Maneater B

    PAUL McCARTNEY & MICHAEL JACKSON—This Girl Is

  - WKTU-FM New York City

    (Michael Ellis—MD)

    \*\* MARYIN GAYE—Sexual Healing 9-3

    \*\* LIONEL RICHIE—Truly 8-7

    \*\* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 3-2

    \* I LEVEL—Give Me 5-5

    \*\* DAN FOGELBERG—Missing You 14-8

    •\* DIAMA ROSS—Muscles

    •\* CAPTIM SEMSIBLE—Wol

    •\* PIECES OF A DREAM—Mt. Airy Groove B

  - We Belong 13-9

    ★ DAN FOGELBERG— Missing You 24-19

- (Bill Terry—MO)

  \*\* MICHAEL McDONALD—I Keep Forgettin' 1-1

  \*\* MICHAEL McDONALD—I Keep Forgettin' 1-1

  \*\* MERA TWORK—Who Can It Be Now 3-2

  \*\* OLIVA NEWTON-JOHN—Heart Attack 5-4

  \*\* JUICE NEWTON—Break It To Me Gently 10-9

  \*\* JOE COCKER AND JENNIFER WARNES—UP Where We \* JOE COCKER AND JENNIFER WARNES—Up Whe
  Belong 18-12

  • DIANA ROSS—Muscles

  • SUPERTRAMP—It's Raining Again
  LIONEL RICHE—Truly B

  • CROSBY, STILLS AND NASH—Southern Cross B

  • JOE JACKSON—Steppin' Out B

  • BILLY JOEL—Presure B

  • DARYL HALL AND JOHN OATES—Maneater A

  • SYLVIA—Nobody X

  • CHICAGO—Love Me Tomorrow X

  • DIONNE WARWICK—Heartbreaker X
- WFLEA-AMM (13 FEA) Manchester
  (Rick Ryder-MD)

  \*\* FLEETWOOD MAC-Gypsy 5-2

  \*\* GLENN FREY-The One You Love 7-3

  \*\* SYLVIA-Nobody 8-5

  \*\* LAURA BRANIGAN-Gloria 16-10

  \*\* LONDEL RICHE-Truly 18-11

  \*\* KOOL AND THE GANG-Let's Go Oancing

  \*\* JOHN COUGAR Hand To Hold On To

  \*\* JOHN COUGAR Hand To Hold On To

  \*\* TIMOTHY S. SCHMIT-SO Much in Love A

  \*\* THE FIXX STAND FROM Dynasty A

  EYELYN KING—Love Come Down A

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where We

  Belong B
- Belong B
  DIONNE WARWICK—Heartbreaker B
  PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
- \*\*\*COLOR TO THE TOTAL TO THE TOTAL T
- WKTU-FM—New York City
- WNBC-AM New York City

- In Mine

   BILL CONTI—Theme From Dyansty

   JEFFREY OSBORNE—On The Wings Of Love B

   THE POINTER SISTERS—I'm So Excited B

   SUPERTRAMP—I's Raining Again X

   LUTHER VANDROSS—Bad Boy/Having A Party X
- \* REMIT LOSSING
  30-26

   \$YLVIA Nobody
   CHICAGO Love Me Tomorrow
   MICHARL JACKSON & PAUL McCARTNEY The Girl Is
  Mine A
   PHIL COLLINS Can't Hurry Love A

- Mine B
  TONI BASIL—Mickey X
  THE POINTER SISTERS—I'm So Excited X WKCI-FM - New Haven

- - WHEB-FM-Portsmouth
- (Continued on opposite page)

STALY LATISAW—Attack Of The Name Game X
APRL WINE—Tell Me Why X
JUDUS PRIEST—You've Got Another Thing Coming X
MISJAME PRESONS—Destination Unknown X
BILLY SQUIER—Everybody Wants You X

(Rich Shaw—MD)

\*\* Mill DIAMOND—Heartlight 4-1

\*\* JUE COCKER AND JENNIFER WARNES—Up Where

We Belong 7-3

\*\*LIOMEL MCHIE-Truly 15-8

\*\*DARYT HALA AND JOHN OATES—Maneater 20-17

\*\*SYLYM—Nobody 27-18

\*\*OTOP—Arrica

\*\*MICHAEL JACKSON & PAUL MCCARTNEY—The Girl

IN THE STATE OF TH

\* \* KERNY LOGGINS ARU SIEVE PERKYT—DON 1 Fignt It 2.1

\* \* STEEL BREEZE—YOU DON'T Want Me Anymore 6-3

\* DAN FOGELBERG—Missing You 23-10

\* CARCESY, STILLS AND NASH—Southern Cross 20-12

\* DAWN'L HALL AND JOHN OATES—Maneater 26-20

• PETER GARRIEL—Shock The Monkey

• MISSING PERSONS—Destination Unknown

• CHILLTWACK—Whatcha Gonna DB

• BILLT SQUIER—Everybody Wants You B

• STEER WINWOOD—Valerie A

• PIESE—Now World Man X

STEIK WIMWOOD—Yalerie A
RUSB—New World Man X
EDDIE MOMEY—Shakin' X
THE 50-60"S—Get Up And Go X
JUDUS PREST—You've Got Another Thing Coming X
MER AT WORK—Down Under X
ROD STEWART—Guess I'll Always Love You X
OOMNIE IRIS—Tough World X

WQEN-FM - Gasden, Ala.

C.so Davis—MD)

\*\* CBICAGO—Love Me Tomorrow 10-6

\*\* PAUL CARRAC\*—I Need You 11-8

\*\* TOMI BASI—Mickey 15-10

\*\* MEIL DIAMOND—Heartlight 14-11

\*\* DOPMA SUMMER—State Of Independ

\*\* MEN AT WORK—Down Under

\*\* DOMMA SUMMER—State Of Independ

\*\* MEN AT WORK—Down Under

\*\* DOMMA SUMMER—State Of Independ

\*\* MEN AT WORK—Down Under

\*\* DOMMA SUMMER—STATE OF THE STATE OF T

OUNTERRILET — Unity Laundry B
 SUPP-RTRAMP—IL'S Raining Again B
 CHILLIMACK.—Whatcha Gonna Do B
 PHIL COLLINS—Can't Hurry Love A
 KIM CARNES—Does It Make You Remember A
 MICBAEL MA-CODNALD—I Gotta Try A
 PAT TRAVENS—I'd Like To See You Dead A

WAXY-FM-Ft. Lauderdale

# Billboard Singles Radio Action Playlist Prime Movers \* Playlist Top Add Ons \* Based on station playlists through Tuesday (10/19/82)

- Continued from opposite page
- ★ LIONEL RICHIE Truly 27-13 ★ DIONNE WARWICK Heartbreaker 28-25
- \* DIONNE WARMICK Heartbreaker 28-25

  \*\*SUPERTRAMP—It's Raining Again B

  \*\*IEFFERSON STARSHIP—BE My Lady B

  \*\*PAT BENATAR—Shadows Of The Night A

  \*\*TAVARES—A Penny for Your Thoughts A

  \*\*SHEENA EASTON—I Wouldn't Beg For Water X

  \*\*ABC The Look Of Live X

  \*\*SURVIVOR—American Heartbeat X

  \*\*McCARTNEY & JACKSON—The Girl Is Mine A

- WPJB-FM-Providence

- (Todd Chase—MD)

  JOE JACKSON—Steppin' Out A

  DIONNE WARWICK—Heartbreaker A

  SUPERTRAMP—It's Raining Again A

  BILLY JOEL—Pressure A

#### WPRO-FM-Providence

- TO TWO THE TO VICE ILC

  (Tom Cuddy—MD)

  \*\* GLENN FREY—The One You Love 3-1

  \*\* LAURA BRANNGAN—Gloria 8-5

  \*\* LIONEL RICHIE—Truly 10-6

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where WE Belong 20-1

  \*\* DIONNE WARWICK—Heartbreaker 23-15

  \*\* CROSSY, STILLS AND NASH—Southern Cross

  CHICAGO—Love Me Tomorrow B

  ONN FORE TREFER—Missing You B

  ONN FORE TREFER—Missing You B

- CHICAGO—Love Me Tomorrow B
  DAN FOGELBERG—Missing You B
  DARYL HALL AND JOHN OATES—Maneater B
  DIANA ROSS—Muscles A
- DIANA ROSS—Muscles A
  DONNA SUMMER—State Of Independence A
  MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
- Is Mine A

  DONALD FAGEN—I.G.Y. (What A Beautiful World) A

  JEFFREY OSBORNE—On The Wings Of Love A
- TOTD—Africa A
  TAVARES—A Penny For Your Thoughts X
  SURVIVOR—American Heartbeat X

#### WBBF-AM - Rochester

- (Mike Vickers—MD) ★★ LIONEL RICHIE—Truly 12.5 ★★ DIONNE WARWICK—Heartbr
- breaker 11-9
- BILL MEDLEY—Right Here And Now
   CROSBY, STILLS AND NASH—Southern Cross B
   KENNY ROGERS—A Love Song B

#### WHFM-FM-Rochester

- WHIF M-F M KOCHESTEY

  (Marc Cronin—MD)

  \* LAURA BRANIGAN—Gloria 9-6

  \* JOE COCKER AND JENNIFER WARNES—Up Where
  We Belong 12-7

  \* NEIL DIAMOND—Heartlight 17-10

  \* JOE JACKSON—Steppin' Out 19-11

  \* ABC—The Look Of Love 33-27

   STEYE WONDER & CHARLENE—Used To Be

   MICHAEL JACKSON & PAUL MCCARTNEY—That Girl
  Is Mine

  DON MENLEY—Dirty Laundry A

   SUPPERFRAMP—It's Raining Again B

- DON HENLEY—Dirty Laundry A
   SUPERTRAMP—It's Raining Again B
   THE CLASH—Rock The Casbah B
   THE STEVE MILLER BAND—Cool Magic X
   BILLY SQUIER—Everybody Wants You X
   IEFFREY OSBORNE—On The Wings Of Love X
   KENNY ROGERS—A Love Song X
   PETER GABRIEL—Shock The Monkey X
   STEVIE WONDER—Ribbon In The Sky X
   MOVING PICTURES—What About Me X

#### WPST-FM-Trenton

- WPS1-FM I renton

  (Tom Taylor-MD)

  \*\*OLWIA NEWTON-JOHN—Heart Attack 9-5

  \*\*JOE JACKSON—Sleppin Out 10-6

  \*\*TOB JACKSON—Sleppin Out 10-6

  \*\*TON BASIL—Mickey 18-15

  \*\*THE CLASH—Rock The Casbah 21-18

  \*\*DIAMA ROSS—MISSIEs

  \*\*DIAMA ROSS—MISSIES
- MISSING PERSONS—DESIMATION ORNINGER
  PHIL COLLINS—Can't Hurry Love A
   DONNIE IRIS—Tough World A
   MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl
- Is Mine A

  MEN AT WORK—Down Under A

  MICHAEL MacDONALD—I Gotta Try A

#### WRCK-FM – Utica Rome

- (Jim Reitz-MD)

  ★★ KENNY LIGGINS AND STEVE PERRY—Oon't Fight It \*\* KERNY LIGGINS AND STEVE PERRY—Oon't Fight It
  1-1

  \*\* FLEETWOOD MAC—Gypsy 3-2

  \*\* JOE JACKSON—Steppin' Out 10-5

  \*\* STEEL BREZE—You Don't Want Me Anymore 14-8

  \*\* BILLY SQUIER—Everybody Wants You 18-14

  \*\* JOHN COUGAR—Hand To Hold On To

  \*\* MEN AT WORK—Oown Under

  \*\* JEFFERSON STARSHIP—Be My Lady B

  \*\* TONI BASIL—Mickey B

  \*\* DON MENLEY—Oirly Laundry B

  \*\* DON MENLEY—Oirly Laundry B

  \*\* SUPERTRAMP—It's Raining Again B

  \*\* MOVING PICTURES—What About Me A

  \*\* ROBERT PLANT—Pledge Pin A

  \*\* ASIA—Sole Survivor X

  CHILLUMACK—Whatcha Gonna Do X

  \*\* THE CLASH—Rock The Casbah X

  \*\* JUDAS PRIEST—You've Got Another Thing Coming X

  \*\* DAM FOGELBERG—Missing You X

  \*\* WHIL COLLIUNS—You Can't Hurry Love A

  \*\* WFTO. AM — Worchester\*

#### WFTQ-AM-Worchester

- (Dave Winser—MD)

  CHICAGO—Love Me Tomorrow

  LIONEL RICHIE—Truly

#### Mid-Atlantic Region

#### ■★ PRIME MOVERS

JOE COCKER AND JENNIFER WARNES-Up

Where We Belong (Island)
CHICAGO—Love Me Tomorrow (Fullmoon/

Warner Bros.)

LAURA BRANIGAN—Gloria (Atlantic)

#### ■● TOP ADD ONS

SUPERTRAMP—It's Raining Again (A&M)
DON HENLEY—Dirty Laundry (Elektra) DIANA ROSS-Muscles (RCA)

BREAKOUTS MICHAEL JACKSON AND PAUL McCARTNEY-

#### WAFB-AM-Allentown

- (Jefferson Ward—MD)

  \*\* GLORIA GAYNOR—Tease Me 2·1

  \*\* LAURA BRANIGAN—Gloria 5·4

  \*\* JEFFREY OSBORNE—On The Wings Of Love 6·5

- DIONNE WARWICK—Heartbreaker 13-9
   LIONEL RICHIE—Truly 16-11
   SUPERTRAMP—It's Raining Again
   SHEENA EASTON—I WOOldn't Beg For Water
   MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl
- Is Mine A TOTO Africa A
- HE ALAN PARSONS PROJECT—Eye In The Sky X

- THE ALAM PARSONS PROJECT—Eye In The SMY X
  ELTON JOHN—Blue Eyes X
  RANDY MEISMER—Never Been In Love X
  MICHAEL MURPHEY—What's Forever For X
  PAUL MCCARTNEY—Take It Away X
  ROBERTA FLACK—I'm The One X
  MELISSA MARCHESTER—You Should Hear How She
  Talks About You X

#### WFBG-AM-Altoona

- (Tony Booth—MD)

  \* DIAMA ROSS—Muscles 26-16

  \* DAN FOGELBERG—Missing You 28-20

  \* JEFFERSON STARSHIP—Be My Lady 30-22

  \* DOMALD FAGEN—I.G.Y. (What A Beautiful World) 33-
- ≥3 ★ JUDAS PRIEST—You've Got Another Thing Coming
- AS JUDAS PRIEST—You've Got Another Thing Coming 39:27

   TOTO—Africa
   MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
   MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
   INTO COUGAR—Hand To Hold On To A
   FRIDA—I Know There's Something Going On A
   THE MOTELS—Forever Mine A
   BILL CONTI—Theme From Dynasty A
   PHILL COLLINS—Fore White A
   BILL CONTI—Theme From Dynasty A
   PHILL COLLINS—YOU Can't Hurry Love A
   ABC—The Look Of Love X
   STEPHANIE WINSLOW—In Between Lovers X
   CHILLINAKCH, Whatcha Gonna Do X
   MOWING PICTURES—What About Me X
   STEPHANIE WINSLOW—In The Wings Of Love X
   INFEREY OSBORNE—On The Wings Of Love X
   INFEREY OSBORNE—On The Wings Of Love X
   BILLY SQUIER—Everybody Wants You X
   KENNY ROGERS—A Love Song X
   APRIL WINE—Tell Me Why X
   SCANDAL—Goodbye To You X
   THE STEVE MILLER BAND—Cool Magic X
   MISSING PERSONS—Destination Unknown X

#### WYRE-AM-Annapolis

- (Mike O'Meara/Larry Wachs—MD)

  \* CHICAGO—Love Me Tomorrow 18-11

  \* DONALD FAGEN—I.G.Y. (What A Beautiful World)
- 20-12

  \* FLEETWOOD MAC—Cypsy 8-3

  \* LIONEL RICHIE—Truly 22-13

  \* DARYL MALL AND JOHN OATES—Maneater 26-19

   MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine

- SUPERTRAMP—It's Raining Again
- TOTO—Africa A
  TAYARES—A Penny For Your Thoughts B
  DONNA SUMMER—State Of Independence X
  FIREFALL—Body 'N' Soul X
  CHILLIWACK—Whatcha Gonna Do X
- WBSB-FM-Baltimore
- WBSB-PM Baltimore
  (Rick James/Jan Jeffries—MD)

  \*\* MEN AT WORK—Who Can It Be Now 1-1

  \*\* LAURA BRANICAN—Gloria 11-4

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where We
  Belong 18-9

  \*\* LIONEL RICHE—Truly 17-11

   DARYL HALL AND JOHN OATES—Maneater 19-14

   MICHAEL MCDONALD—I Gotta Try

   MICHAEL JACKSON AND PAUL MCCARTNEY—The
  Girl Eximal

- MICHAEL JACKSON AND PAUL McCARTNEY—
  GIT IS Mine
  JEFFREY OSBORNE—On The Wings Of Love B
  STRAY CATS—Rock This Town B
  SUPERTRAMP—It's Raining Again B
  KENNY ROGERS—A Love Song B
  DIANA ROSS—Muscles B
  DON HENLEY—Dirty Laundry A
  THE CLASH—Rock The Casbah X
  BILLY SQUIRE—Everybody Wants You X
  DONNA SUMMER—State Of Independence X
  CHILLIWACK—Whatcha Gonna Do X
  THE POINTER SISTERS—I'M SO Excited X

#### WFBR-AM - Baltimore

- ##TDR-MM Dattillible

  (Andy Szulinski-MD)

  \*\* GLENN FREY—The One You Love 1-1

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5-3

  \* LIONEL RICHIE—Truly 14-7

  \*\* DIONNE WARNICK—Heartbreaker 18-9

  \* DARY, HALL AND JOHN OATES—Maneater 22-16

  \*\* PHIL COLLINS—You Can't Hurry Love

  \*\* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Nine

- Girl Is Mine

  MICHAEL McDONALD —I Gotta Try A

  ELVIS PRESLEY—The Elvis Medley A

- SUPERTRAMP—It's Raining Again B
  IFFERSON STARSHIP—Be My Lady B
  GLEN CAMPBELL—Old Home Town X
  SHEEMA EASTON—I Wouldn't Beg For Water X

#### WCIR-FM-Beckley, W. VA.

- (Jim Martin—MD)

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where

- We Belong 1-1

  \*\* SYLVIA—Nobody 2-2

  \*\* LIONER RICHE—Truly 5-3

  \*\* NELL DIAMOND—Heartlight 18-9

  \*\* CHICAGO—Love Me Tomorrow 22-1

  \*\* MICHAEL JACKSON AND PAUL MCCARTNEY—The
- \*\* CHILABU-LOVE ME I OMORTOW 22-1

  \*\* CHILLIWACKEN AND PAUL MCCARTNEY—The Girl Is Mine

  \*\* CHILLIWACKEN—Whatcha Gonna Do

  \*\* DARYL HALL AND JOHN OATES—Maneater B

  \*\* DONALD FAGEN—I.G.Y. (What A Beautiful World) B

  \*\* DONALD FAGEN—I.G.Y. (What A Beautiful World) B

  \*\* TOM BASIL—Mickey B

  \*\* PAT BENATAR—Shadows Of The Night B

  \*\* FRIDA—I Know There's Something Going On B

  \*\* JOHN COUGAR—Hand To Hold On To A

  \*\* KENNY POGENS—A LOVE Song X

  \*\* OWN COUGAR—Hand To Hold On To A

  \*\* KENNY POGENS—A LOVE Song X

  \*\* OUD COMBO—Too Long Gone X

  \*\* NOVO COMBO—Too Long Gone X

  \*\* NOVO COMBO—Too Long Gone X

  \*\* THE STEVE MILLER BAND—Cool Magic X

  \*\* THE STEVE MILLER BAND—Cool Magic X

  \*\* TOTO—AFTICIA X

  \*\* DIONNE WARRHICK—Heartbreaker X

  \*\* STEVE WINDONEY.CHARLENE—Used To Be X

  \*\* DON HENLEY—Dirty Laundry X

  \*\* MEN AT WORK—Down Under X

  \*\* SUPERTRAMP—I's Saning Again X

  \*\* KIM CARNES—Does It Make You Remember A

  \*\* MICCARLE MCDONALD—I Gotta Try A

- WCCK-FM-Erie (J.J. Sanford—MD)

  \*\* SURYYOR—American Heartbeat 10-3

  \*\* LIONEL RICHIE—Truly 8-4

  \*\* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- 15-8
  CHICAGO—Love Me Tomorrow 11-9
  DONNIE IRIS—Tough World 14-6
   JEFFREY OSBORNE—On The Wings Of Love
- Dan Fogelberg Missing You
  CHILLIWACK—Whatcha Gonna Do B
  TOTO Selection P

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- TUTU—Africa B
  ASIA—Sole Survivor B
  OONALD FAGEN—I.G.Y. (What A Beautiful World) A
  JOE PISCOPO—I Love Rock: N Roll A
  PHIL COLLINS—You Can't Hurry Love A
  MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
  Le Mino A. A Is Mine A

  SUPERTRAMP—It's Raining Again X

STEVIE WONDER/CHARLENE—Used To Be X

#### WKBO-AM-Harrisburg

- (Bill Trousdale—MD)

   DAN FOGELBERG—Missing You

   BILLY JOEL—Pressure

   TAYARES—A Penny For Your Thoughts A

#### WGH-AM - Norfolk

- (Bob Canada MD)

  \*\* GLENN FREY The One You Love 9-1

  \*\* STLVIA Nobody 6-2

  \*LIDNEL RICHIE—Truly 11-6

  \*LIMDA RONSTADT Get Closer 10-7

  \*JEFFREY OSBORNE—On The Wings Of Love 12-8

- \* JEFFREY OSBORNE—On The Wings Of Love 12-8

  •• TOTO—Africa

  •• KIM CARNES—Does It Make You Remember

   CROSBY, STILLS AND NASH—Southern Cross B

   DON HERLEY—Oirty Laundry B

   CHILLIWACK—Whatcha Gonna Do B

   SHEENA EASTON—I Wouldn't Beg For Water B

   THE GO GO'S—Get Up And Go B

   MICHAEL JACKSON AND PAUL McCARTNEY—This Girl Is Mino R

- MICHAEL JACKSON AND PAUL MCCARTNEY—This Gills Mine B
  DONNIE IRIS—Tough World A
  THE MOTELS—Forever Mine A
  JOHN COUGAR—Hand TO Hold On To A
  ROBERT PLANT—Pledge Pin A
  PHIL GARLAND—You Are The One X
  STEPHANIE WINSLOW—In Between Lovers X
  THE CLASH—Rock The Casbah X
  MISSING PERSONS—Destination Unknown X
  STEVE WINWOOD—Still In The Game X
  GEORGE HATCHER—Coming Home X
  DOBBY SPRINGFIELD—You'll Never Have To Fall In
  Love Again X
- LOVE Again X

   KOOL AND THE GANG—Let's Go Dancing X

   STEVIE WODER/CHARLENE—Used To Be X

   EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

   SCANDAL—Goodbye To You X

#### WNVZ-FM-Norfolk

- (Steve Kelly—MD)

  \*\* GLENN FREY—The One You Love 8-4

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where
- \*\* \*\* JOC COCKER AND JENNIFER WARNES—Up Where We Belong 10-7.

  \*\* STEEL BREEZE—You Don't Want Me Anymore 11-9

  \*\* MEIL DIAMOND—HearItight 17-12

  \*\* OLIVIA NEWTOM-JOHN—Hear Attack 14-10

  \*\* JEFFREY DSBONRE—On The Wings 01 Love B

  \*\* DON MENLEY—Dirty Laundry B

  \*\* STEYIE WONDER/CHARLE BRE—Used To Be B

  \*\* MELBA MOORE—Love's Comin' At Ya B

  \*\* KOOL AND THE GANG—Let's Go Dancing A

  \*\* JOHN COUGAR—Hand To Hold On To A

  \*\* JOHN COUGAR—Hand To Hold On To A

  \*\* JOHN COUGAR—Hand To Hold On To A

  \*\* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine A

  \*\* MARYIN GAYE—Sexual Healing X

  \*\* PAT BEMATAR—Shadows Of The Night A

  \*\* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

- WCAU-FM-Philadelphia

- WCAU-FM—Philadelphia
  (Glen Kalina—MD)

  \*\* DOE COCKER AND JENNIFER WARNES—Up Where
  WE Belong 5-2

  \*\* LIONEL RICHIE—Truly 26-12

  \*\* TON BASIL—Mickey 30-13

  \*\* THE CLASH—ROCK The Casbah 15-9

  \*\* NELL DIAMOND—Heartlight 7-4

  \*\* SUPPERTRAMP—It's Raining Again

  \*\* DON HENLEY—Dirty Laundry

  \*\* STEVIE WONDER/CHARLENE—Used To Be A

  \*\* THE FIXX—Stand Or Fail A

  \*\* KOOL AND THE GAMG—Let's Go Dancing A

  \*\* MOVING PICTURES—What About Me X

  \*\* TIMOTHY B. SCHMIT—So Much in Love X

  \*\* PALL McCARTINEY—Ing Off War X

  \*\* PAT BENATAR—Shadows Of The Night X

  \*\* MISSING PERSONS—Destination Unknown X

  \*\* IFFREY OSBORNE—On The Wings Of Love X

  \*\* ODNALD FAGEN—I.G.Y. (What A Beauliful World) X

  \*\* IFFERSON STARSHIP—Be My Lady X

  \*\* BILLY SQUIER—Leverybody Wanis You X

  \*\* DONNEL BENEL—OH WINGS OF LOVE X

  \*\* DAN FOGELBERG—Missing You X

  \*\* DONNEL BINS—Tough World X

  \*\* KENNY ROGERS—A Love Song X

  \*\* DIONNE MRIWICK—Heartbreaker X

  \*\*\* VIFI-FM—Philadelphia

- WIFI-FM-Philadelphia (Don Cannon/Verna McKay—MD)

  ★★ JOE COCKER AND JENNIFER WARNES—Up Where
- We Belong 10-1

  \*\* NELL DIAMOND—Heartlight 12-6

  \*LIONLE RICHIE—Truly 15-7

  \* JDE JACKSON—Steppin' Out 20-13

  \* STRAY CATS—Rock This Town 27-14

  •• PHE CLASH—Rock This Casbah

  •• PATTI AUSTIN WITH JAMES INGRAM—Baby Come
- PATTI AUSTIN WITH JAMÉS INGRAM—Baby Come To Me
  STEVIE WONDER: CHARLENE—Used To Be A
  DAN FOGELBERG—Missing You A
  DAN FOGELBERG—Missing You A
  BOOLAND THE GANG—Let's Go Dancing A
  DIONNE WARWICK—Heartbreaker A
  DIANA ROSS—Muscles B
  DIANY LALL AND JOHN DATES—Maneater X
  THE POINTER SISTERS—I'M SO Excited X
  THE STEVE MILLER BAND—Cool Magic X
  DONALD FAGEN—I.G.Y. (What A Beaultful World) X
  ABC—The Look Of Love X
  JEFFERSON STARSHIP—BE My Lady X

- WRVO-FM-Richmond

- WRVQ-FM Richmond
  (Bill Thomas—MD)

  \* BILLY JOEL—Pressure 15-9

  \* CHICAGO—Love Me Tomorrow 19-13

  \* STRAY CATS—Rock This Town 20-14

  \* PAUL CARRACK—I Need You 24-16

  \* THE CLASH—Rock The Casbah 26-17

   DON HENLEY—Dirty Laundry

   SUPERTRAMP—It's Raining Again

  MISSING PERSONS—Destination Unknown B

   ABC—The Look Of Love A

   MEN AT WORK—Oown Under A

  JOHN COUGAR—Hand To Hold On To A

   STEYE WINWOOD—Valerie X

   A FLOCK OF SEAGUILLS—Space Age Love Songs X WPGC-FM-Washington DC (Bruce Kelly-MD)

  \*\* OLIVIA NEWTON-JOHM—Heart Attack 10-5

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where
- We Belong 13-6

  \* GLENN FREY—The One You Love 6-4

  \* LIONEL RICHIE—Truly 16-13

   DIANA ROSS—Muscles

   KENNY ROGERS—A Love Song B WRQX-FM-Washington D.C. (Dallas Cole—MD)

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where
- \* \* JDE COCKER AND JENNIFER WARNES—Up Where We Belong 11-1

  \* CHICAGO—Love Me Tomorrow 8-4

  \* TONI BASIL—Mickey 16-10

  \* LAURA BRANICAN—Gloria 19-13

  \* DARYL HALL AND JOHN OATES—Maneater 20-14

  \* IFFERSON STARSHIP—Be My Lady

  \* DORALD FAGEM—1.G. V, What A Beautiful World)

   JOE JACKSON—Steppin' Out B

- LIONEL RICHIE—Truly B
   STRAY CATS—Rock This Town B
   THE WHO—Alhena X
   SUPERTRAMP—It's Raining Again X

#### WQXA-FM-York

- (Dan Steele-MD)

  \*\* IOE JACKSON Steepin' Out 20-14

  \* LAURA BRANIGAN Gloria 21-15

  \*LIONEL RICHIE-Truly 25-18

  \* TONI BASIL Mickey 27-22

  \* DARY, HALL AND JOHN OATES Maneater 28-24

  \* MOUNT MICKEY MANEAUTH -
- ●● | UTU-ATTICA ●● MICHAFI TACKSON AND PAUL McCARTNEY-The

- MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine
  DONALD FAGEN—I.G.Y. (What A Beautiful World) B
  DIONNE WARWICK—Hearthreaker B
  SUPERTRAMP—I's Raining Again B
  JEFFERSON STARSHIP—Be My Lady B
  KOOL AND THE GANG—Let's Go Dancing A
  DONNA SUMMER—State Of II Independence A
  RUSH—New World Man X
  KENNY ROGERS—A Love Song X
  CHILLIWACK—Whatcha Gonna Do X
  MOVING PICTURES—What About Me X
  STEVIE WONDER/CHARLENE—Used To Be X

Southeast Region ■★ PRIME MOVERS

LIONEL RICHIE—Truly (Motown)
JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
FLEETWOOD MAC—Gypsy (Warner Bros.)

#### TOP ADD ONS

TOTO-Africa (Columbia) SUPERTRAMP-It's Raining Again (A&W) DON HENLEY-Dirty Laundry (Elektra)

BREAKOUTS= MICHAEL JACKSON AND PAUL McCARTNEY-The Girl Is Mine (Epic)

JOHN COUGAR—Hand To Hold On To (Riva/

KIM CARNES—Does It Make You Remember

Mercury)

- WANS-FM-Anderson/Greenville (Rod Metts—MD) ★★GLENN FREY—The One You Love 3·1 ★★FLEETWOOD MAC—Gypsy 6·3 ★KENNY LOGGINS AND STEVE PERRY—Don't Fight It
- A FLOCK OF SEAGULLS—I Ran 9-6 STEEL BREEZE—You Don't Want Me Anymore 10-8
- ASIA—Sole Survivor
  PHIL COLLINS—YOU Can't Hurry Love
  PHIL COLLINS—YOU Can't Hurry Love
  PAT BEMATAR—Shadows Of The Night B
  LIONEL RICHIE—Truly B
  BILLY SQUIER—Everybody Wants You B
  DON HENLEY—Dirty Laundry X
  SUPERTRAMP—It's Raining Again X

- SUPERTRAMP—It's Rarining Again X
  TOTO—Africa X
  CHILLIWACK—Whatcha Gonna Do X
  THE GO-GO'S—Get Up And Go X
  DONNIE IRS T-Ough World X
  DARYL HALL AND JOHN OATES—Maneater X
  MOVING PICTURES—What About Me X
  JOHN COUGAR—Hand To Hold On To A
  PHIL COLLINS—Can't Hurry Love A WISE-AM - Asheville
- (John Stevens—MD)

  \*\*FILETWOOD MAC—Gypsy 3-1

  \*\*DANF FOGELBERG—Missing You 19-13

  \*JEFFERSON STARSHIP—BE MY Lady 27-17

  \*\*DARYL HALL AND JOHN OATES—Maneater 26-18

  \*\*DONALD FAGEN—I.G.Y. (What A Beautiful World) 29-10-10
- 19 ●● MICHAEL JACKSON AND PAUL McCARTNEY—The

- OMICHAEL JACKSON AND PAUL McCARTNEY—
  Girl Is Mine
  ONN COUGAR—Hand To Hold On To
  ONN HENLEY—Oirty Laundry B
  TOTO—Airia B
  CHILLIMACK—Whatcha Gonna Do B
  PAT BENATAR—Shadow Of The Night B
  STEVIE WONDER CHARLENE—Used To Be A
  PETER GABRIEL—Shock The Monkey A
  KIM CARNES—Ooss It Make You Remember A
  BILL CONTI—Theme From Dynasty X
  KENNY ROGERS—A Love Song X
  MOVING PICTURES—What About Me X
  SHEENA EASTON—I Wouldn'i Beg For Water X
  KOOL AND THE GAMG—Let's Go Dancing X
  DIONNE WARWICK—Heartbreaker X WZGC-FM-Atlanta
- (John Young MD)
  STEVIE WONDER & CHARLENE—Used To Be A
  LINDA RONSTADT—Get Closer A
  JOHN COUGAR—Hand To Hold On To A
  KIM CARNES—Does It Make You Remember A
  MICHAEL JACKSON & FAUL McCARTREY—The Girl Is
- MICHAEL JACKSOM & PRUL MICHAEL MINE A

  DON HENLEY Oirty Laundry B

  ABC—The Look Of Love B

  SURVIVOR—American Heartbeat B

  MOVING PICTURES—What About Me B

  SUPERTRAMP—It's Raining Again X

  TONI BASIL—Mickey X

  TOTO—Africa X

Mine A
 ELVIS PRESLEY—The Elvis Medley A

WOXI-FM-Atlanta

- WOXI-AM Atlanta (J.J. Jackson—MD)

  \*\* LIONEL RICHIE—Truly 2-1

  \*\* DIONNE WARWICK—Heartbreaker 13-4

  OCHICAGO—Love Me Tomorrow

  MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is
- Is Mine

   DON HENLEY—Dirty Laundry B

   TOTO—Africa B

   PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

DIONNE WARWICK—Heartbreaker 27-21
DARYL HALL AND JOHN OATES—Maneater 29-23
MICHAEL JACKSON & PAUL McCARTNEY—The Girl

Me B

MEM AT WORK—Down Under A

MOVING PICTURES—What About Me A

SURVIVOR—American Heartbeat X

THE POINTER SISTERS—I'M SO Excited X

SIFFFERSON STARSHIP—Be My Lady X

KIM CARNES—Does It Make You Rememble WBBQ-FM-Augusta

ohistory com

- \*\* LIONEL RICHIE—Truly 11-3

  \*\* CROSBY, STILLS AND MASH—Southern Cross 15-6

  \*\* CHICAGO—Love Me Tomorrow 14-7

  \*\* TONI BASIL—Mickey 18-8

  \*\* DARTL HALL AND JOHN OATES—Maneater 30-21

  \*\* MICHAEL JACKSON & PAUL MCCARTMEY—The Girl

- MICHAEL JACKSON & PAUL McCARTWEY—The Girl Is Mine
  JOHN COUGAR—Hand To Hold On To
  KOOL AND THE GANG—Let's Go Dancing A
  KIM CARRES—Does It Make You Remember A
  DIONNE WARMICK—Hearthreaker B
  DOMALD FAGEN—I.G.Y. (What A Beautiful World) B
  JEFFRY OSBORNE—On The Wings Of Love B
  DONNA SUMMER—State Of Independence X
  THE POINTER SISTERS—I'm So Excited X
  TOTO—Africa X

- THE POINTER SISTERS—I'm SO Excited X
  TOTO—Africa X

  IEFFERSON STARSHIP—Be My Lady X

  THE GO-GO'S—Get Up And Go X

  SURVIVOR—American Heartheat X

  DON HENLEY—Dirty Laundry X

  CHILLIMACK—Whatcha Gonna Do X

  MOVING PICTURES—What About Me X

  DAN FOGELBERG—Missing You X

  PAT BENATAR—Shadows Of The Night X

  SUPERTRAMP—I's Raining Again X

  ROD STEWART—Guess I'll Always Love You X
- Me E

  DIAMA ROSS—Muscles B

  MAMAIN GAYE—Sexual Healing B

  BILL CONTI—Theme From Dynasty A

  DAN FOGELBERG—Missing You X

  STEVIE WONDER/CHARLENE—Used To Be X

  SUPCRTRAMP—It's Raining Again X WYKS-FM-Gainsville WKXX-FM-Birmingham (Low Redriquez—MD)

  \* \* KENNY LOGGINS AND STEVE PERRY—Don't Fight
- (Rocky Jones—MD)

  \*\* FLEETWOOD NAC—Gypsy 3-1

  \*\* NEIL DIAMOND—Heartlight 13-7

  \*\* JDE COCKER AND JENNIFER WARNES—Up Where We
- Belong 15-1 DONALD FAGEN—I.G.Y. (What A Beautiful World) 20-
- WCSC-AM Charleston
- (Chris Bailey—MD)

  ★ NEIL DIAMOND—Heartlight 4-2

  ★ OLIVIA REWTON-JOHN—Heart Attack 5-4

  ★ JOE COCKER AND JENNIFER WARNES—Up Where We
- Belong 8-6
  CHICAGO—Love Me Tomorrow 13-10
  TONI BASIL—Mickey 15-13
  MICHAEL JACKSON & PAUL McCARTNEY—The Girl
- MICHAEL JACKSON & PAUL MCCARTNEY—The Girl Is Mine

  MICHAEL MacDONALD—I Gotta Try

  ABC—The Look Of Love B

  SUPERTRAMP—It's Raining Again B

  DIAMA ROSS—Muscles B

  PAT BENATA—Shadows Of the Night B

  STEVIE WONDER CHARLENE—Used To Be A

  NOOL AND THE GAMG—Let's Go Dancing A

  PARIL WINE—Tell Me Why A

  JACK MACK AND THE HEART ATTACK—Wonderful Girl A

  MACK AND THE HEART ATTACK—Wonderful Girl A

  ACK
- A
  DON HENLEY—Dirty Laundry X
  TOTO—Alrica X
  CHILLIWACK—Whatcha Gonna Do X
  RDD STEWART—Guess I'll Always Love You X
  PHIL COLLINS—Can't Hurry Love X
  JOHN COUGAR—Hand To Hold On To X WBCY-FM-Charlotte
- (Bob Kaghan—MD)

  \*\* CROSBY, STILLS AND NASH—Southern Cross 6-2

  \*\* JOE COCKER AND JENNIFER WARNES—Up Where \*\* JOE COCKER AND JENNIFER WARNES—UP Where We Belong 7-3
  \* JOE JACKSON—Steppin' Out 9-4
  \* DONNA SUMMER—State Of Independence 13-7
  \* LIONEL RICHIE—Truly 26-12
  \* PHIL COLLINS—You Can't Hurry Love A
  \* MICHAEL JACKSON & PAUL MCCARTNEY—The Girl Is Mine A
- DARYL HALL AND JOHN OATES—Maneater B
- SUPERTRAMP—It's Raining Again ABC—The Look Of Love B DON HENLEY—Dirty Laundry B TONI BASIL—Mickey X TOTO—Africa X
- WSK7-FM Chattanooga

- WSKZ-FM Chattanooga
  (David Carroll—MD)

  \* LAURA BRANIGAN—Gloria 16-11

  \* DARYL HALL AND JOHN OATES—Maneater 24-17

  CROSSY, STILLS AND MASH—Southern Cross 8-4

  \* JOE JACKSON —Steppin\* Dut 9-5

  CHICAGO—Love Me Tomorrow 11-6

   LIONEL RICHIE—Truly

   STAY CATS—Rock This Town

  JOHN COUGAR—Hand To Hold On To A

  PAT BENATAR—Shadows Of The Night X

  PAT BENATAR—Shadows Of The Night X

  IEFFERSON STARSHIP—Be My Lady X

  CHILLIWAGE—Whatch Gonna Oo X

  SUPERTRAMP—It's Raining Again X

  SURVIVOR—American Heartbeat X
- WDCG-AM Durham (Jon Van Pett—MD)

  \*\* LIONEL RICHIE—Truly 1-1

  \*\* MICHAEL McDONALD—I Keep Forgettin' (Every
- Time You're Near) 3-2
  JOE COCKER AND JENNIFER WARNES—Up Where We
- \* JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4.3

  \* MEN AT WORK—Who Can It Be Now 5.4

  \* OLIVIA NEWTON-JOHN—Heart Attack 9.6

  \* SUPERTRAINF—It's Raining Again

  \*\* DON HERILEY—Dirty Laundry

  \*\* SYLVIA—Nobody B

  \*\* DIONINE WARWICK—Heartbreaker B

  \*\* DATA BENATAR—Shadows Of The Night B

  \*\* DONALD FAGEN—I.G.Y. (What A Beauliful World) B

  \*\* DATA LAIL AND JOHN DATES—Maneater B

  \*\* DIANA ROSS—Muscles A

  \*\* STRAY CATS—Rock This Town A

  \*\* STRAY CATS—Rock This Town A
- (Larry Canon—MD)
  LIONEL RICHIE—Truly 16-12
  DONALD FAGEN—I.G.Y. (What A Beautiful World) \*\* DONALD FAGEN—1.G.Y. What A Beautiful World)
  26-21
  \*\* LAURA BRANIGAN—Gloria 14-10
  \*\* JOE JACKSON—Steppin' Out 27-23
  \*\* DARYI, HALL AND JOHN OATES—Maneater 35-29
  \*\* KIM CARNES—Does It Make You Remember
  \*\* MINCHAEL JACKSON & PAUL MCCARTNEY—The Girl Is Mine

WFLB-AM - Fayetteville

- IS Mine

  KNOL AND THE GANG—Let'S GO Dancing B

  KDOL AND THE GANG—Let'S GO Dancing B

  CHILLIWACK—Whatcha Gonna Do B

  SURVIVOR—American Heartbeat B

  MOVING PICTURES—What About Me B

  STEVIE WONDER/CHARLENE—Used To Be A

  PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
  Me A
- Me A
  BILL CONTI—Theme From Dynasty D
  JOHN COUGAR—Hand To Hold On To O
  DON HEMLEY—Dirty Laundry D
  FRIDA—I Know There's Something Going On D
  GRAND MASTER FLASH AND THE FURIOUS FIVE—The
  Message X Message X

  BILL MEDLEY—Right Here And Now X

  STEPMANIE WINSLOW—In Between Lovers X

  PTHE FIXX—Stand Or Fall X

  PRINCE—1999 X

  SCANDAL—Goodbye To You X

- WIJD⅓-AMM JackSon

  (Bill Crews—MD)

  ★ NRIL DIAMOND—Heartlight 6-3

  ★ CHICAGO—Love Me Tomorrow 12-7

  ★ LORLE RICHIE—Truly 24-10

  ★ JEFFREY OSBORNE—On The Wings Of Love 16-11

  ★ JOE ACKSON—Steppin\* Out 21-16

   TINOTHY B. SCHMIT—So Much In Love

  KOD. AND THE GANG—Let's Go Dancing X

   DOM HERICY—Dirty Laundry X

   LINDA RONSTADT—Get Closer X

WJDI-AM-Jackson

13 10

\* LIONEL RICHIE—Truly 19-15

\* KENNY ROGERS—A Love Song 16-14

\* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

- Is Nine

  S UPERTRAMP—It's Raining Again

  BILL CONTI—Theme From Dynasty A

  BILL MEDLEY—Right Here And Now A

  PHILCOLLINS—Can't Hurry Love A
- WOK-FM-Knoxville

- WHBQ-AM Memphis
- TOTO —Africa
   DIANK ROSS Muscles A
   MICHAEL JACKSON & PAUL McCARTNEY The Girl Is

- WIVY-FM Jacksonville (Nave Scott—MD)

  ★★ DENALD FAGEN—I.G.Y. (What A Beautiful World)
- 22-19

  \* MARWIN GAYE—Sexual Healing 25-21

   MICHAEL JACKSON & PAUL McCARTNEY—The Girl

- (Charles Duval—MD)

  \*\* SYI.WA.—Nobody 7-5

  \*\* DIMNIE WARWICK.—Heartbreaker 11-7

  \*\* CHICAGO—Love Me Tomorrow 12-8

  \*\* LIONEL RICHIE—Truly 17-9

  \*\* MARYIN GAYE—Seval Healing 20-12

  \*\* TOTO—Arice
- Mine 4
  STRAT CATS—Rock This Town B
  OAN FOGELBERG—Missing You B
  TAVALES—A Penny For Your Thoughts B
  THE POINTER SISTERS—I'm So Excited ) WMC FM (FM-100)-Memphis

- Me X

   KOOJ AND THE GANG—Let's Go Dancing X

   CHILLIWACK—Whatcha Gonna Do X

   APRIL WINE—Tell Me Why X

   JUDAS PRIEST—You've Got Another Thing Coming X
- (Tem Prestigiacomo—MD)

  ★★ DOMALD FAGEN—I.G.Y. (What A Beautiful World)
- \*\* DUMALD FAREH 1.G.T. (What A Deauthul Horid)
  13-9

  \*\* DUMA ROSS Muscles 14-10

  \*\* ELETWOOD MAC Gypsy 15-11

  \*\* CROSEY, STILLS AND MASH Southern Cross 16-12

  \*\* EVELTN NING-Love Come Down 17-13

  \*\* MOVING PICTURES What About Me B

  \*\*STEVE WINWOOD Valerie B



- Continued from page 21
- JEFFERSON STARSHIP—Be My Lady B
   KDOL AND THE GANG—Let's Go Dancing A

- TOTO Affrica A

  JOHN COUGAR Hand To Hold On To A

  SUPERTRAMP—It's Raining Again X

  THE POINTER SISTERS—I'm So Excited X

  LINDA RONSTADT—Get Closer X

- ABC—The Look Of Love X
  MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is

#### WHYI-FM-Miami

- (Colleen Cassidy—MO)

  ★★ LIONEL RICHIE—Truly 7-3

  ★★ JOE COCKER AND JENNIFER WARNES—Up Where

- \*\* JUL LOUARE AND LEARNING THE HANDLES OF THE BENDER 10-5

  \* NEIL DIAMONO—Heartlight 14-9

  \* DIAMA ROSS—Muscles 18-14

   MICHAEL JACKSON AND PAUL MCCARTNEY—The

- Girl is Mine

  DONALD FAGEN—I.G.Y. (What A Beautiful World)

  CHICAGO—Love Me Tomorrow B

  BILLY JDEL—Pressure B

  PRINCE—1999 A

  DON HENLEY—Dirty Laundry A

  THE CLASH—Rock The Casbah A

  JACKSON BROWNE—Somebody's Baby X

  JONZUN CREW—Pack Jam X

  PAT BENATAR—Shadows Of The Night X

  STEEL BREZE—YOU DON'T Want Me Anymore X

  SUPERTRAMP—It's Raining Again X

  GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message X

#### WINZ-FM-Miami

- (Johnny Dolan MO)

  \* \* LIONEL RICHIE Truly 17-5

  \* \* OLIVIA NEWTON-JOHN Heart Attack 12-7

  \* \* AFLOCK OF SAGULLS I Ran 13-11

  \* STRAY CATS Rock This Town 30-17

  \* STRAY LATTISAW Attack Of The Name Game 24-21
- PRINCE—1999
   MICHAEL JACKSON & PAUL McCARTNEY—The Girl

- IS Mine

  PAT BEMATAR—Shadows Of The Night A

  PAT BEMATAR—Shadows Of The Night A

  SUPERTRAMP—It's Raining Again A

  THE CLASH—Rock The Casbah B

  MARYIN GAYE—Sexual Healing B

  DON NENLEY—Dirty Laundry B

  GRAND MASTER FLASH AND THE FURIOUS FIVE—The
- Message X

  BOW WOW WOW—I Want Candy X

  BILLY SQUIER—Everybody Wants You X

#### WHHY-FM-Montgomery

- \*\*MITH FM WOULD ONLY

  (Mark St. John MO)

  \*\* LIONEL RICHIE Truly 1-1

  \*\* JEFFREY OSBORNE On The Wings Of Love 12-4

  \*\* CHICAGO Love Me Tomorrow 20-10

  \*\* TONI BASIL Mickey 19-11

  \*\* DARY! HALL AND JOHN OATES Maneater 24-18

  •\* MICHAEL JACKSON AND PAUL MCCARTNEY—The
  Girl Is Mine
- Girl Is Mine

  Nool, AND THE GANG—Let's Go Dancing

  SURYIVOR—American Heartbeat X

  LINDA RONSTADT—Get Closer X

  JEFFERSON STARSHIP—Be My Lady X

  BILLY NOOL—PROSEURY C.

- JEFFERSON STARSHIP—Be My Lady X
  BILLY JDEL —Pressure X
  MOVING PICTURES—What About Me X
  DAN FOGELBERG—Missing You X
  SUPERTRANP—ITS Raining Again X
  TOTO—Artica X
  ABC—The Look Of Love X
  EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
  CHILLIWACK—Whatcha Gonna Do A
  KIM CARNES—Ooes It Make You Remember A

#### WWKK-FM-Nashville

- (Bryan Sargent—MO)

  ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where
- We Belong 1-1

  ★★ LIONEL RICHIE—Truly 5-2
- LAURA BRANHGAN—Gloria 10-5
   CHICAGO—Love Me Tomorrow 14-6
   DONALD FAGEN—I.G.Y. (What A Beautiful World) 23-
- 16

  JOHN COUGAR—Hand TO Hold On TO

  MICHAEL JACKSON AND PAUL McCARTMEY—The
  Girl Is Mine

  TAWARES—A Penny For Your Thoughts A

  SUPERTRAMP—It's Raining Again X

  KOOL AND THE GANG—Let's GO Dancing X

  CHILLIWACK—Whatcha Gonna Do X

  PATTI AUSTIN WITH JAMES HIGRAM—Baby Come To

- PRINCE—1999
  DON HENLEY—Dirty Laundry X
  JEFFERSON STARSHIP—Be My Lady X
  PAT BENATAR—Shadows Of The Night X

#### WBJW-FM-Orlando

- WEJYF-FM UTIATIOO
  (Terry Long—MO)

  \* \* FLEETWOOD MAC—Gypsy 2-1

  \* \* GLENN FREY—The One You Love 3-2

  \* \* GLENN FREY—The One You Love 3-2

  \* JOE JOCKER AND JENNIFER WARNES—Up Where We
  Belong 11-4

  \* JOE JACKSON—Steppin' Out 16-11

  \* LAURA BRANIGAN—Gloria 22-15

   SURVIVOR—American Heartheat
   JEFFERSON STARSHH—P.B My Lady

  \* SUPERTRAMP—It's Raining Again A

  \* MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is
  Mine A

  MICHAEL MCKSON & PAUL McCARTNEY—The Girl Is
  Mine A

- LIONEL RICHIE-Truly B

#### WSGF-FM-Savannah

- (J.P. Hunter MO)

  \*\* TONI BASIL Mickey 15-6

  \*\* JOB JACKSON Steppin' Out 16-7

  \*\* DORMA SUMMER State Of Independence 21-13

  \*\* DIAMA ROSS M USCIES 29-16

  \*\* JEFFERSON STARSHIP Be My Lady 33-18

  \*\* MICHAEL JACKSON AND PAUL MCCARTINEY The Girl Is Mine.
- Girl is Mine

   STEVIE WONDER/CHARLENE—Used To Be

   DON HENLEY—Dirty Laundry B

   TOTO—Artica B

   SUPPERTRAMP—It's Raining Again B

   SURVIVOR—American Heartbreat B

   THE CLASH—Rock The Casbah A

  PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

- Me A

  LUTHER VANDROSS—Bad Boy/Having A Party A

  KOOL AND THE GANG—Let's Go Dancing A

  KIM CARNES—Does It Make You Remember A

  VANDRY G—Nasty Girl X

  PAT BENATAR—Shadows Of The Night X

  CIRETYL LYNN—IT This World Were Mine X

  MARYNH GATE—Sexual Healing X

  AL JAMREAU AND RAMDY CRAWFORD—Your Precious
- Love X

  DIONNE WARWICK—Heartbreaker X

  CARL CARL COM.—Baby I Need Your Loving X

  THE THRE—777-9311 X

# YesterHits\_

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

#### POP SINGLES-10 Years Ago

- 1. I Can See Clearly Now, Johnny Nash, Epic
- 2. Nights In White Satin, Moody Blues, Deram
- 3. My Ding-A-Ling, Chuck Berry, Chess
- 4. Freddie's Dead, Curtis Mayfield, Curtom
- 5. Burning Love, Elvis Presley, RCA
- 6. Garden Party, Rick Nelson & the Stone Canyon Band, Decca
- 7. I'll Be Around, Spinners, Atlantic
- 8. I'd Love You To Want Me, Lobo, Big Tree
- 9. Good Time Charlie's Got The Blues, Danny O'Keefe, Signpost
- 10. Ben, Michael Jackson, Motown

#### POP SINGLES-20 Years Ago

- 1. He's A Rebel, Crystals, Philles
- 2. Only Love Can Break A Heart, Gene Pitney, Musicor
- 3. Do You Love Me, Contours, Gordy
- 4. Monster Mash, Bobby (Boris) Pickett & the Crypt Kickers, Garpax 5. All Alone Am I, Brenda Lee, Decca
- 6. Big Girl's Don't Cry, Four Seasons, VeeJay
- 7. Gina, Johnny Mathis, Columbia 8. Limbo Rock, Chubby Checker, Parkway
- Next Door To An Angel, Neil Sedaka, RCA
- 10. Return To Sender, Elvis Presley, RCA

#### TOP LP-10 Years Ago

- 1. Superfly, Curtis Mayfield, Curtom
- 2. Catch Bull At Four, Cat Stevens, A&M 3. Days Of Future Passed, Moody Blues,
- Deram 4. Never A Dull Moment, Rod Stewart,
- Mercury
- 5. All Directions, Temptations, Gordy Carney, Leon Russell, Shelter
- 7. Rock Of Ages, The Band, Capitol
- London Sessions, Chuck Berry, Chess
- 9. Ben, Michael Jackson, Motown
- 10. Back Stabbers, O'Jays, Philadelphia

International

- TOP LPs-20 Years Ago
- 1. Peter, Paul & Mary, Warner Bros.
- 2. West Side Story, Columbia 3. Ramblin' Rose, Nat King Cole, Capitol
- Modern Sounds In Country & Western
- Music, Ray Charles, ABC-Paramount
- 5. The Music Man, Warner Bros. I Left My Heart In San Francisco, Tony Bennett, Columbia
- 7. Jazz Samba, Stan Getz & Charlie Byrd,
- Ray Charles Greatest Hits, ABC-**Paramount**
- 9. Hatari, Henry Mancini, RCA
- 10. Something Special, Kingston Trio,

#### COUNTRY SINGLES-10 Years Ago

- 1. It's Not Love But It's Not Bad, Merle Haggard, Capitol
- 2. My Man, Tammy Wynette, Epic
- 3. Oney, Johnny Cash, Columbia
- 4. Funny Face, Donna Fargo, Dot 5. Pride's Not Hard to Swallow, Hank Williams Jr., MGM
- 6. The Class Of '57, Statler Brothers, Mercury
- 7. Don't She Look Good, Bill Anderson, Decca
- 8. Take It On Home, Charlie Rich, Epic The Lawrence Welk-Hee Haw Counter Revolution Polka, Roy Clark, Dot
- She's Too Good To Be True, Charley Pride, RCA
- SOUL SINGLES-10 Years Ago 1. I'll Be Around, Spinners, Atlantic
- 2. Freddie's Dead, Curtis Mayfield, Curtom 3. Woman Don't Go Astray, King Floyd, **Chimneyville**
- 4. If you Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 5. One Life to Live, Manhattans, Deluxe 6. Use Me, Bill Withers, Sussex
- 7. Ben, Michael Jackson, Motown 8. Baby Sitter, Betty Wright, Alston
- 9. Good Foot, Part 1, James Brown, Polydor 10. Everybody Plays The Fool, Main Ingredient, RCA

# Radio

Charles Giddens, general manager of First Media's WPGC-AM-FM Washington for the past two-and-ahalf years, has resigned that position to go into ownership. Giddens, a Georgia native, will stay with the station until the FCC approves his purchase of an AM-FM facility in Gordon, Ga., near Macon.

Also in Washington, 1150 is coming back. You may remember the frequency as WHMC, the first progressive rock station in the area, which went dark after its owners were accused of several FCC violations. "A joke," onlookers called it. Today, it is a joke: WJOK, an allcomedy station, will be signing on at 1150 in the next few months. The station is located in Gaithersburg, Md., just outside of the District. Program director Tomcat Reeder will be dayparting it (adult-oriented fare late at night) as well as airing taped performances from local comedy

One other note from D.C.: Greater Media's beautiful music outlet WGAY will join forces with Super TV, a local pay television service, for a two-hour simulcast of "Sophisticated Ladies" on Friday Nov. 5 from 10 p.m. til midnight. Viewers, who will pay \$15 for the one-time experience, will see the picture from Super TV while listening to the free stereo sound provided by WGAY.

\* \* \* Much happening in Los Angeles: More changes at Magic 106, KMGG (formerly KWST if you haven't been keeping up with this saga). Rick Kymala has been named assistant p.d. director of research. Kymala, who worked with p.d. Jeff Salgo in both San Diego and San Bernardino before joining KMGG's production department, replaces former assistant p.d. Pat Garrett, who has been named promotion director while retaining his afternoon drive airshift. Former research/special projects director "The Hurricane" is no longer

with the station. Across town at KRTH, Hettie Lynn Hurtes, news director and morning drive anchor, is no longer with the station. P.d. Bob Hamilton is currently looking for her replacement, who will work with morning

personality Dean Goss. Cox Consultant Mary Catharine Sneed was in town last week, listening to KOST and assessing the situation before making any staff appointments. The L.A. FM facility will be making the switch from beautiful music to AC sometime in

November. Some staff realigning at Westinghouse Los Angeles: all-news KFWB has eliminated the position of executive editor and thus eliminated Ned Foster. His duties are now being handled in part by news direc-

tor Ed Pyle. Similar staff changes have eliminated the position of music director at Cap Cities' KZLA. Former music director Denise Galvin is returning to Kansas City and will be looking for a comparable position there.

Longtime personality Tom Clay is back on the air in L.A. doing weekends at Gannett's "Music Of Your Life" outlet, KPRZ.

The new chief engineer at KMET is Jim Somich. He's been assistant chief at the Metromedia AOR outlet since January. Prior to that, he spent seven years running the engineering department of Malrite's WMMS in his home of Cleveland. He replaces Barry Victor.

Some news from Jefferson Pilot: WBT Charlotte joins sister station WGBS Miami in broadcasting in AM stereo (Kahn system). Their At-

# Vox Jox

lanta outlet, WQXI, is using Harris. WBT p.d. Dave Bishop is still looking to fill their morning drive opening, and in case you didn't hear, his former assistant p.d., Mary June Rose, is now programming Capitol Broadcasting's WLVV in Statesville, N.C. (Charlotte Metro), which is consulted by former 'BT p.d. Andy Bickel.

Two appointments at KIMN Denver: Dan Walker from Morgantown, W. Va. joins Paxton Mills on the morning show and also becomes sports director, and Scott Jenkins from WPGC will be handling the overnight slot. On the FM side at country KYGO, p.d. Bob Call has just given \$10,000 to the first listener who called in after hearing four specific songs in a specific order. Not terribly original, but like several other stations that have tried it, terribly effective. Call says they'll do it again.

\* \* \* Religious Heritage of America has chosen Ben Armstrong, executive director of National Religious Broadcasters, for the Faith And Freedom award. The annual award recognizes leadership in radio, television and journalism.

Forget disco, roller skating, and heaven knows what else-the latest fad in radio is running, and ABC Radio Programming vice president Rick Sklar is still outrunning the competition. "It was a feeling of elation I've not had since those rating books used to come out when I was programming WABC. It was an unbelievable feeling," commented Sklar on his four-hour, 21-minute run through the 26-mile New York Marathon last Sunday (24). Sklar came in behind TM Companies president Pat Shaughnessy and ABC research service vice president Bill McClenaghan.

If Rick Dees can do it, why not another jock with a potential hit record? This one comes from WKZO's Myrtle Beach nighttime personality "the Freakin' Deacon" and it's called "S.T. (Sister Terrestrial)." Definitely a novelty, says

Position

Services

Available

WKZQ's p.d. Henry Kaye who claims that it's generating strong requests and sales.

\* \*

Mike Williamson takes over as p.d. of WIXY Springfield, Mass. He joins the country station from WCCC Hartford, where he was morning drive man, and replaces Brian Hale, who moves to WIXY sister WAQY-FM. Hale will host a morning show and do promotion for the AOR station.... WEEI-FM Boston p.d. Rick Peters has hired two weekenders: Rod West from WPRO-AM Providence and Paul Connors from WJBO Portland, Me. At the Portland station, p.d. Brian Phoenix has resigned to assume similar duties at Metroplex's Tampa outlet, 96-KX (WCKX).

A new p.d. at MacDonald Broadcasting's WSAM Saginaw: Scott Fredericks. He's been with the Sherwood/Hennes consulted station as a jock for the past three years. . . . Lee Brand moves up to director of music project development for Golden Gate Productions in San Francisco, a subsidiary of KQED, where he was formerly operations director. (If you're wondering what Golden Gate Productions does, they're "responsible for the creation and marketing of independent productions both for public and commercial media using KQED's state of the art

\* \* \*

The Connecticut School of Broadcasting recently held a party in Farmington celebrating their 19th year in business. On hand were Johnny Most and Marty Glickman, the voices of the Boston Celtics and New York Knickerbockers respectively, who had not been together since the '40s when they broadcast ticker tape re-creations of Brooklyn Dodgers road games prior to such innovations as tape and transistors. They entertained the crowd of 150 by doing their own version of the fifth game of the 1982 world series at the home of CSB president and founder Dick Robinson.

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# Radio

# National Programming **Kasem Prepares To Count Down**

ABC's Contemporary Network is planning two year-end "American specials in which host Casey Kasem will count down the top 100 hits based on Billboard's weekly charts. The Dec. 25-26 show will count down from 100 to 51, while the Jan. 1-2 program will count down from 50 to 1. These programs, produced by ABC's Watermark, will air on nearly 500 stations

ABC Talkradio now has 44 affiliates for the satellite delivered service. Among the latest are WFAA Dallas, WIND Chicago, WOKV Jacksonville, WSMB New Orleans and WSWM North Myrtle Beach,

DIR Broadcasting will again produce ABC's Rock Radio Network's 'Supergroups" series for 1983, which will consist of 17 two-hour recorded-live concerts. DIR produced 12 such concerts this year, including features on Genesis, Foreigner, Journey, the Who and the Rolling

"The Answer Is Mutual" is the tagline of a new, "aggressive" campaign by the network. Directing the year-long effort is Hollis Palmer, advertising and promotion director. It will begin with a flight of three-page fold-out ads in the trade press intro-ducing the concept of "multicasting," Mutual's ability to deliver multiple programs via satellite to affilaites at the same time.

A key factor in this "multicasting" is Mutual's carriage of live performances by the National Symphony Orchestra from Kennedy Center in Washington, a 13-week series being

Using 11 separate satellite channels transmitting Mutual's \$10 million national satellite system, affiliates can take the stereo concert by the National Symphony Orchestra as well as a variety of sports programs (Continued on page 68)



SUPERLATIVE AUDIO-Glenn Morgan, left, director of music programming for Mutual, chats with Henry Fogel, center, executive director of the National Symphony Orchestra, prior to the recent debut of the NSO concert series at the Kennedy Center in Washington. At right is Mutual host and commentator Paul Teare.

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◆ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

42 10

43 21

48

49

# Rock Albums & Top Tracks

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#### **Rock Albums**

#### Top Tracks

	Rock Albums							Top Tracks		
	Week	Veek Week	Weeks Chart	ARTIST-Title, Label	This	Last	Wecks On Chart			
	<b>W</b>	2	11	DON HENLEY-I Can't Stand Still, WEEKS AT #1 Asylum		2	9	DON HENLEY—Dirty Laundry, WEEKS AT #1		
	2	1	7	RUSH-Signals, Mercury	2	4	6	PETER GABRIEL-Shock The Monkey, Geffen		
	3	3	9	THE WHO-It's Hard (Warner Bros.)	3	5	4	PAT BENATAR-Shadows Of The Night, Asylum		
	4	5	4	PAT BENATAR—Shadows Of The Night, Chrysalis (12 Inch)	4	1	9	RUSH-New World Man, Mercury		
	5	7	12	STRAY CATS—Built For Speed, EMI-America	5	14	8	THE WHO-Eminence Front, Warner Bros.		
	6	6	6	SAGA-Worlds Apart, Portrait	6	6	3	THE CLASH-Rock The Casbah, Epic		
	7	4	15	BILLY SQUIER—Emotions In Motion, Capitol	7 8	33	7	SUPERTRAMP—It's Raining Again, A&M		
	8	12	4	JEFFERSON STARSHIP—Winds Of Change, Grunt	9	8	6	RUSH-Subdivisions, Mercury  BILLY JOEL-Pressure, Columbia		
	10	14 20	19	MEN AT WORK-Business As Usual, Columbia SUPERTRAMP-Famous Last Words, A&M	10	19	5	SAGA—On The Loose, Portrait		
	11	13	5	BILLY JOEL—The Nylon Curtain, Columbia	111	11	14	BILLY SQUIER-Everybody Wants You,		
	12	8	7	PETER GABRIEL—Security, Geffen				Capitol		
	13	18 15	23	THE CLASH—Combat Rock, Epic	12	3	10	THE WHO—Athena, Warner Bros.		
	15	10	6	STEEL BREEZE—Steel Breeze (RCA) BRUCE SPRINGSTEEN—Nebraska, Columbia	13	20	2	DIRE STRAITS—Industrial Disease, Warner Bros.		
	16	11	13	STEVE WINWOOD—Talking Back To The Night,	14	13	11	SANTANA-Nowhere To Run, Columbia		
			١,,	Island	15	21	10	BAD COMPANY—Electricland, Swan Song		
	17 18	9 23	11 5	BAD COMPANY—Rough Diamonds, Swan Song DIRE STRAITS—Love Over Gold, Warner Bros.	16	26	3	MEN AT WORK—Down Under, Columbia		
	19	21	20	EDDIE MONEY—No Control, Columbia (EP)	17	9	7	STEEL BREEZE—You Don't Want Me Anymore, RCA		
	20	25	3	MISSING PERSONS—Spring Session M, Capitol	18	35	2	DARYL HALL AND JOHN OATES—Maneater, RCA		
	21	16	18	ROBERT PLANT—Pictures At Eleven, Swan Song	19	17	14	STEVE WINWOOD-Still In The Game, Island		
	22	22	25	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/ Arista	20	15	6	BILLY SQUIER—Learn How To Live, Capitol		
8	23	17	9	KENNY LOGGINS—High Adventure (Columbia)	21 22	10	5	JOE JACKSON—Steppin' Out, A&M		
BILLBOARD	24	27	7	THE FIXX-Shuttered Room, MCA	23	HEW		BRUCE SPRINGSTEEN—Atlantic City, Columbia  JEFFERSON STARSHIP—Winds Of Change, Grunt		
=	25	24	13	SANTANA—Shango	24	16	16	EDDIE MONEY—Shakin', Columbia		
	26	19	17	JUDAS PRIEST—Screaming For Vengeance, Columbia	25	12	15	JUDAS PRIEST-You've Got Another Thing Coming,		
1982,	27	31 28	3	CHILLIWACK-Opus X, Millennium UTOPIA-Utopia, Network	26	18	10	Columbia KENNY LOGGINS AND STEVE PERRY—Don't Fight		
9	29	26	13	SOUNDTRACK-Fast Times At Ridgemont High,	27	22	9	It, Columbia		
EH.	30	36	3	Asylum  DONALD FAGEN—The Nightfly, Warner Bros.	28	24	5	THE PAYOLA\$—Eyes Of A Stranger, A&M  AEROSMITH—Lightning Strikes, Columbia		
Z	31	34	3	DARYL HALL AND JOHN OATES-H2O, RCA	29	27	2	ROBERT PLANT—Far Post, Swan Song (Import)		
NOVEMBER	32	45	2	FOGHAT—In The Mood For Something Rude, Warner Bros.	30	NEW	ENTRY	LITTLE SEVEN AND THE DISCIPLES OF SOUL— Lying In A Bed of Fire, EMI		
	33	30 39	8	AEROSMITH—Rock In A Hard Place, Columbia PAT TRAVERS—Black Pearl, Polydor	31	40	4	THE PRETENDERS-Back On The Chain Gang, Real-		
	35	40	2	BUCK DHARMA—Flat Out, Portrait	32	41	3	Import  DONALD FAGEN-I.G.Y. (What A Beautiful World),		
	36	29	18	FLEETWOOD MAC-Mirage, Warner Bros.	02	'		Warner Bros.		
	37	42 35	5 4	THE PAYOLAS—No Stranger to Danger, A&M	33	NEW	181181	JEFFERSON STARSHIP—Be My Lady, Grunt		
	39	38	28	PAUL CARRACK—Suburban Voodoo, Epic JOHN COUGAR—American Fool, Riva/Mercury	34	NEW	MTRY	SUPERTRAMP—Crazy, A&M		
				(Polygram)	35	39	5	BRUCE SPRINGSTEEN-Open All Night, Columbia		
	40	33	5	LINDA RONSTADT—Get Closer, Elektra/Asylum	36	30	18	ROBERT PLANT—Burning Down One Side, Swan Song		
	41 42	32 43	8 11	MIKE RUTHERFORD—Acting Very Strange, Atlantic JOHNNY VAN ZANT BAND—Last Of The Wild Ones.	37	47	4	LINDA RONSTADT-Get Closer, Asylum		
				Polydor	38	42	3	THE PRETENDERS-My City Was Gone, Real		
	43	NEW E	TRY	PHIL COLLINS—You Can't Hurry Love, Atlantic (12 inch)	20	WEW E	L 1	(import)		
	44	37	4	DONNIE IRIS-The High And The Mighty, MCA	39	NEW C		SUPERTRAMP—Waiting So Long, A&M MISSING PERSONS—Destination Unknown, Capitol		
	45	41	27	.38 SPECIAL—Special Forces, A&M	41	NEW E		PHIL COLLINS—Do You Know, Do You Care, Duke		
	46	NEW E	TRY	GOLDEN EARRING—Twilight Zone, Polydor (12 inch) (import)	42	NEW E	===	DONNIE IRIS—Tough World, MCA		
	47	44	7	SHERRIFF-Sherriff, Capitol	43	46	7	WALL OF VOODOO-Mexican Radio, I.R.S.		
	48	46	2	TALK TALK—Talk Talk, EMI-America	44	58	4	ROMEO VOID-Never Say Never, 415		
	50	50	7	TAXXI—States Of Emergency, Fantasy FRIDA—Something's Going On, Atlantic	45	25	3	PAUL CARRACK-I Need You, Epic		
	30	MEW EN	U.V		46	50	3	TAXXI—I'm Leaving, Fantasy		
1				Top Adds	47	28	2	JEFFERSON STARSHIP—Can't Find Love, Grunt		
1					48	29	2	CHILLIWACK—Whatcha Gonna Do, Millennium		
	1	1 SUPERTRAMP—Famous Last Words, A&M				44	26	A FLOCK OF SEAGULLS—I Ran, Arista		
	2	PHI	L COL	LINS—You Can't Hurry Love, Atlantic (12 inch)	50	36 32	11 7	SANTANA—Hold On, Columbia		
	3	GOL	DEN E	ARRING—Twilight Zone, Polydor (12 inch)	52	48	3	RUSH-Analog Kid, Mercury UTOPIA-Hammer In My Heart, Network		
	4	MIS	SING	PERSONS—Spring Session M, Capitol	53	31	16	FLEETWOOD MAC—Gypsy, Warner Bros.		
	5	FOG	HAT-	n The Mood For Something Rude, Warner Bros.	54	45	10	STEVE WINWOOD—Valerie, Island		
	6	PAT	TRAV	ERS-Black Pearl, Polydor	55	54	10	MICHAEL STANLEY BAND—In Between The Lines,		
	7	TAL	K TALI	K-Talk Talk EMI, America				EMI-America		
	8	ROD	STEV	₩ART—Guess I'll Always Love You, Warner Bros. (12	56	55 56	7	JOHN COUGAR-Thundering Hearts, Riva/Mercury		
		inch	)		57	56	7	BAD COMPANY—Racetrack, Swan Song		

58 38 6

59

60 43 3

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

60

3

JERRY GARCIA-Run For The Roses, Arista

CHILLIWACK-Opus X, Millennium

# Radio



MACK MEET—Columbia's Moe Bandy, left, and Ronnie Spillman of Encore Entertalnment, right, spoke with air personality Bill Mack during the recent DJ Convention in Nashville. Mack launches a new show on XERF Cuidad Acuna, Mexico, this month.

# Goodphone Commentaries Sizzle Is Transcending Steak

By MICHAEL R. LEE

When it comes to advertising, radio goes to television. As if to prove that the aural medium is severely limited when it comes to luring new audiences, radio executives flaunt their commercials on television with astounding frequency.

Whereas only a few radio stations per market used television in the past, you can now expect a radio spot on virtually every local tv break during the fall and spring Arbitron sweeps. Local car dealers and appliance stores find themselves squeezed for television airtime by the very radio stations with whom they advertise.

No radio format is immune to the television hype—not beautiful music or country or AOR—regardless of their tendencies toward abstention in the past. Television is the place for radio to be; a radio station without a tv commercial is like no radio station at all. Does radio need the "legitimizing" effect of television?

Interestingly, the quality of radio spots on tv is remarkably improved, due largely to the efforts of syndicators and burgeoning budgets. Though most of radio's creative television spots have little or nothing to do with the actual sound of the station, they must be helpful in fostering a positive image. Nowhere is it written that radio should be any less clever and/or deceitful in television advertising than makers of mouthwash, beer and video games.

Radio has used most of the considerable arsenal available to commercial television producers—animation, celebrity endorsements, fantasy, sincere pitchman, voice substitutions, chimpanzees, even the ubiquitous Pac-Man. Just as radio has forged its formats from the molten steel of imitation, so too does radio's approach to television advertising feature non-random similarities. One good local idea can be fabricated for radio stations across the country and usually is.

The curious sidebar to radio's propensity to promote heavily on television is radio's concurrent rejection of improving its own service. In some advertising circles it is considered bad judgment to hype a product or service that is not likely to satisfy the customers. Just as one purchase will not sustain a national brand-name product, one listen will not substantially help a local radio station.

Not so curious is the correlation of this behavior to other traits manifested by radio stations. Research is more important than on-air personnel; giveaways transcend engineering. The current era of radio is sizzle, not steak. The cume triumphs over the quarter hour maintenance.

Wouldn't it be nice to think that radio stations could offer substantive reasons (other than more music, more cash) as to why a listener should tune in? Can there come a day when radio needs no dancing elephants to promote its cause? Will radio stations ever stand a chance without advertising on television?

The conclusion is not foregone, but suggests another question: Will radio ever have the opportunity to succeed on its own merit, by being what it is capable of, not what it says it is?

Michael R. Lee is president of Brown Bag Productions in Denver.

# **Pro-Motions**

• Continued from page 18

WPKX-FM Washington and Budweiser Beer are soliciting nominations from listeners to recognize the contributions of local police, fire and emergency medical employees and volunteers. Since the Metroplex country station launched the promotion three weeks ago, program director Bob Cole says he's received about five letters a day.

about five letters a day.
"We have roughly 100 nomi-

nations in hand," he notes. "Some literally saved lives, but they don't all border on the heroic."

The involvement of Budweiser, he states, "is not a Jello jump. They have a very strong feeling about radio promotions, especially those they feel touch the community." Winners will receive a framed certificate from the station and will be honored with their families at a District hotel dinner in January.

LEO SACKS

THE WHO-Dangerous, Warner Bros.

GENESIS-You Might Recall, Atlantic

DONNIE IRIS-The High And The Mighty, MCA



# Billboard's

# 4th International

# Video Entertainment/Music

# Conference

November 18-21, 1982 The Vista International, New York, New York

					J 11 1 J 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1		
		THEAC	GENDA				
				Catta - Dan ali	NE	euw Amsterdam Foyer	
9:00am - 5:30pm	R 18TH Registration	Nieuw Amsterdam Foyer	10:30am-10:45am 10:45am-11:30am	Coffee Break "A Forecast: Stormy		edw Amsierdam royer	
5:30pm - 7:00pm 7:00pm - 9:00pm	Cocktail Reception Free Time	Nieuw Amsterdam Foyer	10.45 dill- 11.50 dill	Clearing" Speakers:	Nie	euw A <b>m</b> sterdam East & Center	
9:00 pm - 11:00 pm	Video Showcases beginning at 6:00 pm)	Nieuw Amsterdam East & Center		Haines B. Gaffner, Presi Dan Miller, Director of	ident, Link Resources New Electronic Medi	s ia, Link Resources	
•			11:30am-12:30pm	"GameLine: Reach	Out And		
FRIDAY, NOVEMBER 19 8:30am - 4:30pm	Registration	Nieuw Amsterdam Foyer		Play Someone"	NIE	euw Amsterdam East & Center	
9:00am - 9:30am	Welcoming Remarks	Nieuw Amsterdam East & Center		Speaker: William F. "Bill" Von Me	ister, President, Cont	rol Video	
		e, Lee Zhito, Publisher, Billboard Magazine	12:30pm- 2:30pm	Luncheon with gue Sylvester L. "Pat" We	est speaker eaver Nie	euw A <b>mste</b> rdam West	
9:30am-10:15am	Keynote Address Andre Blay, Chairman & Chief Exec	Nieuw Amsterdam East & Center cutive Officer, Embassy Home	2:30pm- 4:00pm	"A Peek Into The Fut New Technology"	ture: Nie	euw Amsterdam East & Center	
10:15am-10:30am	Entertainment Corporation Coffee Break	Nleuw Amsterdam Foyer		Moderator	Di		
10:30 am - 12:00 pm	"Programming: What			Stephen J. Tralman, Ex Panelists:		TOT RIAM	
	Buyers Look For'	Nieuw Amsterdam East & Center		Charles Benanty, President, Soundworks Audio/Video Recording Studios Ltd.			
	Moderator: Laura Foti, Video Editor, Billboard M	agazine		Peter Conn, President,	, Homer & Associates and Manager Sony \	s Video Software Operations	
	Panelists:			Wesley Ruggles, Partn	er, Ruggles Reber & /	Associates	
	Cynthia Friedland, Vice President, A Cynthia King, Partner, Jo. Jones & K		4:00pm- 5:30pm	Moderator: Richard Lorber, President, Fox/Lorber Associates, Inc. Panelists:		euw Amsterdam East & Center	
	Chip Rachlin, Director of Acquisition	ns. MTV				ciates, Inc.	
	Ed Steinberg President, Softfacus P	roductions/Rock America					
	Seth Willenson, Divisional Vice Pres RCA Selectavision Videodiscs	and Programming & business Arians,		Danny Goldberg, President, Modern Records Ron Hays, Producer, Ron Hays Music Image			
12:00 pm - 1:30 pm	"The Investment Odds" Nieuw Amsterdam East & Center		Stuart Shapiro, Producer, Nightfligh			it .	
	Moderator: Lee Isaher, Payne Weber Mitchell &	Hutchinson	ALL DAY	Gary Weis, Filmmaker, Video Exhibits		e workbook for room numbers	
	Panelists:				300	e workbook for footh frambers	
4.00	Barbara Isgher, Payne Weber Mitch	nell & Hutchinson Nieuw <b>Am</b> sterdam West	9:30am-12:00pm	Registration	euw Amsterdam Foyer		
1:30pm- 3:00pm 3:00pm- 4:30pm	One-On-One Luncheon "The Fight For Survival	Nieuw Amsierdam wesi	10:00am-11:30am			euw Amsterdam East & Center	
3.00pm- 4.00pm	In The Marketplace"	Nieuw Amsterdam East & Center		Moderator: Bob Emmer, Vice President-Business Affairs, Alive Video, Inc. Panelists:			
	Moderator:	No. of the					
	Tim Baskerville, Editor, Video Marke Panelists:	ting Newsletter		Barry Reiss, Counsel, MCA, Inc. Arlyne Willcox, Attorney Carmela Caridi			
	Myron "Mickey" Hyman, President	, MGA/UA Video					
	Rocco Lacapria, Owner/President Weston Nishimura, President, Video		11:30am-11:45am	Coffee Break		euw Amsterdam Foyer	
	Paul Profy Manager Flectric Video	Inc.	11:45am - 1:00pm	"Piracy/Counterfeit		euw Amsterdam East & Center	
4.20 4.00	Gene Silverman, Video Trend "The Artist's Challenge:		1:00pm - 2:00pm	Closing Reception down completed by 6		euw Amsterdam Foyer	
4:30pm - 6:00pm	Creative or Commercial?"	Nieuw Amsterdam East & Center	(Aldeo exulpus-legi	down completed by c	J.00 pm)		
	Moderator:		VIDEO SHOWCASES WIL	L INCLUDE THE LATEST PRO	MOTIONAL CLIPS FR	OM THE FOLLOWING ARTISTS:	
	Michael "Mickey" Shapiro, Senior Panellsts:	Partner, Shapiro & Steinberg					
	Mick Fleetwood		Adam & The Ants	The Gap Band	Shelly Mann	Michael Smotherman	
4.00	Rick James		Alabama	J. Gells Band	Steve Miller	Rick Springfield Billy Squier	
6:00pm- 9:00pm 9:00pm-11:00pm	Free Time Video Showcases	Nieuw Amsterdam East & Center	Tonl Basil The Cars	Jennifer Holliday Dr. Hook	Queen Angel Romero	Stray Cats	
ALL DAY	Video Exhibits	see workbook for room numbers	Kim Carnes	Joe Jackson	Linda Ronstadt	George Thorogood Brian Torf	
SATURDAY, NOVEMBE	20TH		Rosanne Cash Cheap Trick	Rick James Billy Joel	Rush Patrice Rushen	Toto	
8:00am- 4:30pm	Registration	Nieuw Amsterdam Foyer	John Cougar	Judas Priest	Paroh Sanders	Vangelis Van Halen	
8:30am-10:30am	"Retailing: Profits/	Nice - Ametordam East & Contor	Fleetwood Mac Glen Frey	Kool & The Gang King Crimson	Santana Shalamar	Whispers	
	Prophets For The Future"  Moderator:	Nieuw Amsterdam East & Center	Peter Gabriel	Paul McCartney	George Shearin	ng Stevie Wonder	
	Russ Bach, Executive Vice Presider Panelists:					AND MORE!!!	
	Charles "Chaz" Austin, Video Merc	chandise Manager, Nickelodeon	Plus screenings of the latest music-oriented television and cable shows along with the newest Video Games!!				
Ron Berger, President, National Vid Ayse Kenmore, President, Liberty N Arbus Marchite President Video S		1usic	Glorid will life lie west (	naco camen			

BE PART OF THE MOST COMPREH	ENSIVE VIDEO-ENTERTAINMENT CONFERENCE — RE	GISTER NOW!
Billboard's Fourt Nove	h International Video Entertainment/Music Conference mber 18-21, 1982/The Vista International/New York	
REGISTRATION FEES:	☐ I am enclosing a check in the amount of \$	
\$375 - AFTER OCTOBER 1, 1982 \$260 - Student/Military/Panelists	I wish to charge my registration to:  ☐ American Express ☐ Diners Club ☐ BankAmericard/Visa ☐ MasterCharge	
Registration does not include hotel accommodations or airfare.	CARD NUMBER EXP. DATE	
Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after October 25,	SIGNATURE	Dellib
1982. Cancellations before October 25, 1982 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.	MAIL COMPLETED FORM TO: Billboard's Fourth International Video Entertainment/Music Conference 9107 Wilshire Boulevard, Suite 700, Beverly Hills, California 90210 U.S.A. Telephone (213) 859-5319	DIIIDOGIO. VEMC 11182
LAST NAME FIRS	ST NAME INITIAL FIRST NAME OR NICKNAME FOR BADGE	
TITLE COMPANY		
ADDRESS	CITY STATE ZIP PHONE	

# Video

# CED Launch Set For Europe

#### Firms Exhibit New Software And Hardware At Vidcom

By LAURA FOTI

CANNES-So far, laser optical is the only videodisk system in Europe, but the CED camp is close behind. Next year, a "major" launch will take place, with CED adherents RCA, Toshiba, Hitachi, CBS/Fox, MGM/UA and ITT attempting to

make the system a hit.
At Vidcom, these companies teamed up to exhibit CED hardware and software. As SelectaVision vice president and general manager Jay Brandinger explained at the ITA home video seminar's videodisk panel the week before, "We're out to

make CED the world's preferred standard for European disks.

Coincidentally, Jan Karel, director of Philips' audio division in the Netherlands, expressed a similar goal: that the company's two disk factories in Europe be working to their three-million-unit capacity by the middle of next year.

The laser system has been introduced in Germany and the U.K., with spring 1983 introductions planned for the Netherlands, Sweden, Austria and Switzerland.

Karel said experience in the U.K. to date was "encouraging." The average consumer purchases five disks with the player, and Philips anticipates his buying 10 to 15 more during the first year of ownership.

The market development of the disk depends on the commitment by software companies," Karel added. "It's difficult to judge now, but I feel it will develop like other innovative products: with a slow growth curve, comparable to the VCR." He predicted an annual royalty of 70 million Deutsch Marks in five years in Europe, based on estimated sales of 50 million disks.

"The videodisk is the answer to piracy," Karel said. "All disks sold re-(Continued on page 28)

# **Plans Progressing For European Music Channel**

CANNES-A move to create a pan-European cable television music channel has been moving ahead, with the help of a U.K. firm, Video-Marketing.

Since April of this year, company head Tony Hemmings has been exploring possibilities and putting together demonstration tapes, and he was here at Vidcom to show the tapes and discuss arrangements.

Hemmings was originally joined by ABC Video Enterprises of the U.S. and Yorkshire Television Enterprises of the U.K. to finance the demonstration tapes. He has since founded a company known as MusicVision, but the option exists for the other two companies to join in.

At present, Hemmings says, the success of the venture hinges on the number of cable subscribers who can be signed on-a figure still up in the air since cable's very existence is not insured from country to country. He estimates one million U.K. cable subscribers in the next 12 to 18

months and 11/2 million each in Holland and Belgium.

These must be a base of at least a half million subscribers to attract advertising, he says. Advertisers sought are major companies throughout Europe for international commercials. Language will not be a barrier. Hemmings believes, since music is a universal language.

The channel would offer all types and styles of music, from country to pop to jazz, from all countries. Hemming feels the emphasis in video music until now has been heavily skewed toward programming from the U.S. and England, but adds there is plenty of other material

The channel differs from Warner-Amex's MTV not only in its diversity of programming but in that Hemmings plans to pay the record companies for the use of their video clips. We don't see the clips as something they should give us free," he says.

(Continued on page 28)

# MOVIES & BEER U.K. Firm Obtains Rights To Show 26 Films In Pubs

CANNES-Video has been a home away from home ever since the first football game was turned on in a bar. Now the concept of entertainment at the local pub is being taken a step further by Video-Synchrosy

The U.K. company, here at Vidcom, has obtained the rights to 26 films from ITC Film Distributors to be shown in non-theatrical venues. The package includes such titles as "Gregory's Girl," "The Great Muppet Caper," "Raise The Titanic" and "Movie Movie."

VideoSynchrosy, headed by Don Gallagher and Mike Collier, plans to set up a nationwide network of distributors, who will serve to monitor the illegal showing of video

Reports on this page conclude Billboard's coverage of last month's ITA home video seminar and Vidcom in Cannes, written by Laura Foti, the magazine's video editor; Mike Hennessey, international editorial director; and Michael Way, chief French correspondent.

films with which VideoSynchrosy must compete.

Gallagher explains the program in full: "Films are shown in special back rooms of pubs, social clubs and the like. Part of our agreement with ITC requires that there be a separate room in which the pictures are shown, because the pub environment is too transient.

"Although the pub could not legally charge admission to see the movies, the sale of advertising will bring in some revenues-along with, of course, the sale of beer. It costs a pub operator about \$25 per film for a two-night period.

The pubs want a break in the film so they'll have a chance to sell beer, Gallagher explains. And the advertisers are interested because they know not everybody gets up during commercials. VideoSynchrosy has developed a deal with the screen advertising company Pearl & Dean.

"We have to get the permission of each individual producer to put a commercial in the middle of a film." says Gallagher. But all films will certainly be preceded by commercials. Gallagher admits his company

will have heavy competition from the large number of illegal showings of films currently taking place. "We believe our emergence will have a big antipiracy effect-we'll have people reporting in illegal use of tapes. Our 20 distributors will be fed information by their customers, and if you're operating legally, you'll report someone who's not."

Gallagher believes, "Most people want to do things legally. There simply hasn't been a way before at a reasonable price." He also feels his company will have the effect of aiding the large-screen television mar-

Beyond feature films, short material edited together for the more transient audience will also be offered by VideoSynchrosy. And the company's third area of programming will be music, with compilation tapes from which a deejay can cherry-pick clips. "We've already cleared many of the rights in that area," Gallagher says.

Subject matter of the programming is self-policed by the company. "We will never have porno," Galla-

# Japan Firms Are Warned On VCR Overproduction

CANNES-An appeal to Japanese VCR manufacturers to re-plan supplies to Europe was made at the ITA home video conference by William den Tuinder, director of Philips' video division in Holland.

Den Tuinder said that in estimating 1981 worldwide sales at 7.5 million units and then producing 9.5 million, Japanese constructors "made a slight mistake of 27%."

And, he pointed out, while Japan is expected to build 14 million of the total world output of 15 million VCRs this year, most industry figures believe that sales will only total 11.5 million—a Japanese excess of

"The Japanese industry has been the initiator of the problems felt in the rest of the world by not planning its building rates sufficiently," said den Tuinden. "It is the end of prosperity in the video industry-there is overproduction, increased stocks, lower prices and therefore lower margins. In fact, there is hardly any profit left."

By the end of 1981, hardware stocks in the world totalled 3.7 million, and by the end of June this year the figure was 5.3 million, he said. "It could be seven million by the end of the year, and that is 2.5 million (Continued on page 28)



Billboard photos by Ron Edward

VIDCOM HIGHLIGHTS-Top row from left: Vestron Video president Jon Peisinger, left, negotlates with Dieter Oehms, managing director of PolyGram Video, right, for the latter firm's acquisition of 17 feature films for Germany, Austria and Switzerland, Also pictured is Arthur Israels, Poly-Gram Video's legal affairs manager. Center photo: Embassy Home Entertainment's Andre Blay, left, discusses new releases with Ugur Terzioglu of Italy's Film Centre Overseas Corp. Third photo: Vidcom organizer Bernard Chevry, foreground seated, and France's minister general of communications, Georges Fillioud, behind Chevry, are shown the latest Atari video games during

the government official's visit to Vidcom. Second row from left: Thorn-EMI's U.K. marketing director Philip Nugus, left, shows Nick Santrizos, president of Thorn-EMI's U.S. video arm, new computer software in action. Center photo: VideoMarketIng chief Tony Hemmings, left, chats with Lee Seaman of Molinaire's U.K. production facility about the former's plans for a European music cable to channel. Third photo: Discussing the European video scene are, from left, RCA/Columbia International's Michael Tarant, RCA SelectaVision's Tom Kuhn and Seth Willenson and Columbla Pictures Home Entertainment's Robert Blattner.

# Life After First Sale? George Atkinson Looks Ahead

By EARL PAIGE

LOS ANGELES—From his vantage point as head of Video Station's 450 affiliated stores nationally and as a software manufacturer and distributor, George Atkinson is looking beyond the much-discussed court and legislative skirmishes surrounding the present video marketplace. He's trying to decide if there'll be "life after the first sale doctrine."

"The studios' argument has validity if seen over the long run," Atkinson says. "They are saying that we purchase these movie videocassettes and rent them over and over, having paid for them just once. Seen at a point, hypothetically, where a tape has been rented the 100th time, then the studio argument makes more sense.

"But this is the wrong time frame for that sort of argument. This is an infant industry. How many titles really have been rented inordinate numbers of times?

"In my case—and this is so true of most video retailers—I have plowed back profits into inventory; de facto royalty if you will. We are now the studios' best customers.

"I have been seen as hugging the teddy bear of rental, but as sales roll rental back, this is really great. If rental is now 95 to five sales and it rolls back to 90/10, that's a 100% increase in sales."

Talking to another side of the debate raging over legislation, Atkinson says, "I think of the studios' viewpoint sometimes in terms of boxoffice mentality. If they want a 50% portion of my rental business—in the form of some surcharge, say, if first sale doctrine were to be done away with—then what about coming through with 50% of my g&a? I would say, 'howdy, partners'."

Atkinson's emotions were recently stirred by a long article in the Los Angeles Times headlined "Hollywood Wages Battle Over Videocassette Rentals." Though he believes it was a fair appraisal of the current situation, his one major objection was the inclusion of the audio record rental phenomenon. He believes the audio business is "intrinsically different," in that an audio record has a repeatability factor a movie may not.

"The public prefers to rent. With a product such as a video movie, what we have is an expensive one-night stand commodity. It requires many rental turns to amortize itself, and the overhead never stops," Atkinson says.

It is Atkinson's point that the

# Prices Cut On 12 MHE Titles

LOS ANGELES—Media Home Entertainment is reducing the suggested retail price of 12 titles for the Christmas season to \$39.95.

MHE president Ron A. Safinick reports that there are now 20 titles retailing at \$39.95, including last year's "The Night Before Christmas," which is marketed with a coloring book for children and a soft disk recording of the movie's music performed by Norman Luboff's Choir and Orchestra.

Nine animated films are included in the restructuring: "Swan Lake," "Aladdin," "Hansel And Gretel," "Fables Of The Green Forest," "Spunky And Tadpole," "Captain "Future," "Angel," "Little Lulu" and "The Fantastic Animation Festival." Slanted to family audiences, as well, are "Go For It," "The Man From Clover Grove" and "The Wackiest Wagon Train In The West."

video dealers have been pioneers in developing a new business for the movie industry. He goes beyond this to point out that he supplies advertising mats that play up the studios' expensive promotion and advertising drives. A series of ads for Video Station affiliates play off movie titles, for instance.

Atkinson was an early champion

of the Paramount rental plan. "They looked at about 15 different formulas and finally settled on the surcharge. We ate a stiffer front end charge, but as other suppliers joined

in it got out of hand. It got to be 'surgouge,' with some product coating up to \$100."

A problem with the high sur-(Continued on page 34)



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### SALES

### RENTAL

Charl retail sales, including releases in both Beta and VHS eeks TITLE ast

STAR WARS ▲
CBS-Fox Video 1130

ON GOLDEN POND

QUEST FOR FIRE CBS-Fox Video 1148

ROCKY II CBS-Fox Video 4565

DEATH WISH II

CAT PEOPLE

DEATHTRAP

ROCKY ● CBS-Fox Video 4546

GOLDFINGER CBS-Fox Video 4595

FOR YOUR EYES ONLY CBS-Fox Video 1128

THE COMPLEAT BEATLES MGM/UA Home Video 700166

FROM RUSSIA WITH LOVE

SHARKY'S MACHINE

TAXI DRIVER

PERSONAL BEST

TRUE CONFESSIONS MGM/UA Home Video 800145

THE SEDUCTION
Media Home Entertainment 196

Walt Disney Home Video 24

SOME KIND OF HERO

THE TIME MACHINE MGM/UA Home Video 600152

CASABLANCA CBS-Fox Video 4514

BUTTERFLY Vestron, VA-60007

STRIPES

ABSENCE OF MALICE

BODY HEAT

DEAD MEN DON'T WEAR PLAID
Universal City Studios Inc., MCA Distributing Corp. 77011

niversal City Studios, Inc., MCA Distributing Corp. 77008

THE SWORD AND THE SORCERER
Universal City Studios Inc., MCA Distributing Corp. 71010

Warner Brothers Pictures, Warner Home Video 11256

Warner Brothers Pictures, Warner Home Video 72024

Paramount Pictures, Paramount Home Video 1486

PRINCE OF THE CITY
Warner Brothers Pictures, Warner Home Video 22021

Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542

Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005

HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005

THE GODFATHER EPIC
Paramount Pictures, Paramount Home Video 8480

Paramount Pictures, Paramount Home Video 1118

STAR TREK: SPACE SEED
Paramount Pictures, Paramount Home Video 60040

Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600

**EXCALIBUR**Warner Brothers Pictures, Warner Home Video 72018

ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc. MCA Distributing Corp. 55074

AN AMERICAN WEREWOLF IN LONDON (ITA)
Universal City Studios, Inc., MCA Distributing Corporation
77004

ers Pictures. Warner Home Video 61242

NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment  $10456\,$ 

ARTHUR Orion Pictures, Warner Home Video 22020

Orion Pictures, Warner Home Video 26032

The Ladd Co., Warner Home Video 20005

These are most popular videocassette rentals, in both Char Beta and VHS formats, compiled from a survey of retailers and wholesalers.

ast Copyright Owner, Distributor, Catalog Number

TITLE Copyright Owner, Distributor, Catalog Number CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010

6 3 20 CONAN THE BARBARIAN
Universal City Studios Inc., MCA Distributing Corp. 77010 2 20 10

Position

STAR WARS ▲
CBS-Fox Video 1130 ON GOLDEN POND 
CBS-Fox Video 9037

DEATH WISH II Orion Pictures, Warner Home Video 26032

CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004

SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 11256

DEATHTRAP Brothers Pictures, Warner Home Video 11256

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Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456

The Ladd Co., Warner Home Video 70005

THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010

ARTHUR Orion Pictures, Warner Home Video 72020

ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005

CAT PEOPLE versal City Studios, Inc., MCA Distributing Corp. 77008

SUPERMAN II D.C. Comics, Warner Home Video 61120

PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242

TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542

THE SEDUCTION
Media Home Ent

TRUE CONFESSIONS MGM/UA Home Video 800145

DEAD MEN DON'T WEAR PLAID
Universal City Studios Inc., MCA Distributing Corp. 77011

Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600

SOME KIND OF HERO int Pictures, Paramount Home Video 1118 RAGTIME Paramount Pictures, Paramount Home Video 1486

BUTTERFLY Vestron VA-60007

PRINCE OF THE CITY
Warner Brothers Pictures, Warner Home Video 22021

TIME BANDITS
Paramount Pictures, Paramount Home Video 2310

FOR YOUR EYES ONLY

WRONG IS RIGHT Columbia Pictures In: Entertainment 10565 es Industries Inc., Columbia Pictures Home

AN AMERICAN WEREWOLF IN LONDON Universal City Studios, MCA Distributing Corp. 77004

PRIVATE BENJAMIN Warner Bros. Pictures, Warner Home Video 61075

PARTNERS
Paramount Pictures, Paramount Home Video 1446 DIAMONDS ARE FOREVER CBS-Fox Video 4605

CANNERY ROW MGM/UA Home Video 800143

• 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)

# Video

#### **Smaller VCR** Due Next Year

TOKYO-Seven companies forming the Beta group have announced the development of the smallest and lightest VCR yet using standard Beta half-inch tape. The machine will be marketed in

Japan next spring. Firms involved are Aiwa, General Corp., New Nippon Electric, Pioneer Electronic, Sanyo Electric, Sony and Toshiba.
Weighing less than six pounds

and measuring under 20 centimeters in width, the unit boasts five hours of continuous record and playback time, compared to the 20 minutes offered by the compact VHS format VCRs marketed this summer. The Beta group says it can be easily combined with a video camera or integrated with a component video

#### Japanese Firms

• Continued from page 9

lay the groundwork for an effective software distribution system. Prices for music tapes range from \$14.50 to \$54.50, and for movies from \$54.50 to \$91.25 (for two films running a total of over three hours).

•On the hardware front, meanwhile, JVC has responded to feedback from housewives baffled by the technicalities of VCR operation with the new HR-7100 machine boasting large, colored buttons and designed for use by children, housewives and the elderly

#### Overproduction: Warn Japanese

• Continued from page 26 more than it should be."

The current surplus of 300,000 VCRs in the U.S. was "too much," he commented, adding that in Europė. supplies were six million compared with an expected market of 4.5 million. While the situation in Britain was "not too bad," stocks were very high in West Germany, he said, appealing to Japan to slow down sup-"if only for a couple of

#### Plans Progress For **Europe Music Channel**

• Continued from page 26

sure the programming is wanted and accepted." Current plans call for four hours programming per day.

"I don't share the views of those who feel pan-European program-ming can only consist of documentaries, English-speaking films and the like. Music is truly international in its concept and could capture a wide market share. We could have six million subscribers in the next few years depending on how the various situations are resolved. Providing we can work out satisfactory arrangements with program suppliers, we have an exciting pros-

This could break down international barriers between 10 or 15 different countries, Hemmings con-

# **CED Launch Is Planned For Europe**

• Continued from page 26

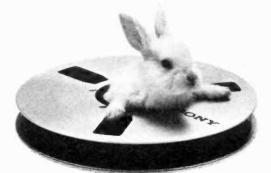
sult in royalties to the copyright holder."

Karel's further remark that the laser disk's interactivity virtually guaranteed the system's success, based on consumer interest in video games, indirectly scored a point for the CED side as well. RCA's Brandinger announced that the European version of the CED player will boast interactivity, along with random access by time or number. (The U.S. models are not interactive, and can

Further details on differences between U.S. and European disk players were not available at presstime, but Brandinger said, "Both hardware and software are ready for the launch, and marketing is being de-

The third videodisk camp, VHD, was invited to speak at the ITA seminar, but chose not to. It was pointed out that JVC had decided once again to postpone the system's launch, this time until 1984.

#### OUR MAJOR PRODUCTION FACILITY **WORKS MINOR MIRACLES**



You expect major production houses to have state of the art equipment run by a staff of professionals. But it's always an unexpected pleasure to find that when you need a minor miracle, they'll come through for you. And that's the kind of place Third Coast Video is.

Located in Austin, Texas, Third Coast Video has everything you expect

when it comes to production and post-production in a one inch "C" format video facility. CMX 340-X editor. Grass Valley Switcher. Quantel Digital Video Effects. MCI 24-track recorder. Even our own 50'x 56' sound isolated shooting stage. Give us a call. And let us work mira-cles for you.

# THIRD COAST VIDEO, INC.

# Video

# Friendliness Pays Off For Veteran Houston Retailer

By EARL PAIGE

HOUSTON—Very few video dealers have been in business 11 years, or grown as carefully and steadily as John Dinwoodie. His family store operation here, Video Specialties, reflects a concept of neighborhood friendliness far removed from the trade's often faddish frenzy.

"We try hard not to be a top 50 store where customers might only want to see 10 movies and then be done," says Dinwoodie, who runs the store with the help of his wife Ann and their two sons, Dave, 24, and Doug, 21.

The 1,600 square foot single store unit now does a combined monthly gross of \$25,000-\$30,000 in sales and rentals—a far cry from the days when Dinwoodie handled industrial video for nursing homes and oil rigs out of an apartment where he and his wife had 300 square feet of display space.

play space.
Dinwoodie entered the rental area in February, 1981 with a simple concept. Video Specialties has a rental rate of \$7.50 per week plus tax. If a title is returned in three days or less, a \$2.50 discount is allowed on the next rental. A deposit of \$70 per movie, in the form of a check or a credit card voucher, is required. Dinwoodie does not have a club.

Sales currently represent 60% of Dinwoodie's volume. Inventory is at \$140,000, or around 3,200 tapes. In rental, VHS is doing four times the business of Beta, but in sales the situation is reversed, with Beta outselling VHS three to one.

Dinwoodie never got into the hardware business, citing his limited buying power. He is just beginning to move aggressively into videodisks and is buying record racks from a store that went out of business.

He is also taking a step into the computer age: he's just installed an Apple 2 computer and will shortly be programming many aspects of the store's operation into it, possibly including a montly catalog.

Video Specialties is open from 10

Video Specialties is open from 10 a.m. to 7 p.m. Monday, Wednesday, Thursday and Saturday and until 9 p.m. Tuesday and Friday. Its location, in a quiet section of the Town & Country Village shopping center, helps to reinforce its friendly, family-oriented atmosphere. "We don't expect to have someone ram a car through our front window," says Ann Dinwoodie, who says that happened twice at a nearby video store.

Stock is maintained in angled library-style shelving with the tape spine rather than the front exposed. But the Dinwoodies know the inventory so well that they can point a customer to nearly any title. The shelving sections are numbered, and titles are arranged by genre.

are arranged by genre.
One of the ways Video Specialties strives to maintain an intimate relationship with its clientele is through a steady program of promotions. For example, one Sunday afternoon sale featured refreshments and balloons

# MCA Distributing, Pacific Arts Pact

LOS ANGELES — MCA Distributing Corp. has been added to the supply system of Pacific Arts Video Records via a major distribution pact.

The agreement, says David Bean, Pacific Arts president, licenses PAVR product to MCA Distributing while leaving the firm totally independent. PAVR will continue to manufacture, package and market all its product line. The MCA arrangement becomes effective Nov. I.

for the children and discounts of \$5 and \$10, with used movies selling from \$49.94 down to \$14.95.

A major method Dinwoodie uses to stay in touch with customers is a

pre-printed newsletter he purchases that contains his personal monthly message. He plans to offer a coupon on the back for \$5 off on new movie purchases.

One recent message referred to the growth in cable hookups in the area and told how, with the help of a technical illustration available from the store, cable subscribers can hook

up their VCRs more effectively.

The store offers repairs, using an outside vendor—part of Dinwoodie's ongoing campaign to give the customers the ultimate in service.



# New Video Releases

This listing of video releases is designed to 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.

AEROBIC DANCING  Jacki Sorensen  Beta & VHS MCA Videocassette
AEROBICISE - THE BEGINNING
WORKOUT
Ron Harris
Beta & VHS Paramount Home Video\$44.95
ANGEL OF H.E.A.T.
Marilyn Chambers
CED Vestron Video \$29.95
AND GOD CREATED WOMAN
Brigitte Bardot
CED Vestron Video\$29.95

Clint Eastwood
Beta & VHS Warner Home Video 11077 \$ 60.00
VIC BRADEN'S TENNIS FOR THE FUTURE
Beta & VHS Paramount Home Video\$39.95
BUTTERFLY
Stacy Keach, Orson Welles, Pia Zadora CED Vestron Video\$29.95
THE CANNONBALL RUN Burt Reynolds, Roger Moore, Farrah Fawcett, Dom DeLuise
CED Vestron Video \$29.95
CASEY'S SHADOW
Walter Matthau, Robert Webber,
Murray Hamilton
Beta Columbia Pictures / RCA BE 10127 \$59 95 VHS VH 10127 \$59.95
CHALLENGE TO BE FREE
Mike Mazurki, Jimmy Kane
Beta & VHS Media Home
Entertainment M205\$49 95

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HANOVER STREET	
Harrison Ford, Leslie Anne Down Beta Columbia Pictures / RCA BE 10198 \$59.95	
VHSVH 10198	
VH3 VII 10130	
THE HAPPY HOOKER	
Lynn Redgrave	
ČED Vestron Video\$24 95	
HORROR RISES FROM THE TOMB	
Paul Naschy, Vic Winner, Emma Cohen	
Beta & VHS Embassy Home	
Entertainment \$49.95	
IMPROPER CHANNELS	
Alan Arkin, Mariette Hartley	
Beta & VHS Vestron VideoNo List	
THE INNOCENT	
Laura Antonelli, Jennifer O'Neill,	
Giancarlo Giannini	
Beta & VHS Vestron VideoNo List	
JAZZERCISE	
Sheppard Missett	
Beta & VHS MCA Videocassette\$39.95	

	Beta & VHS Nostalgia Merchant\$59.95
	THE LOONEY TUNES VIDEO SHOW
	Beta & VHS Warner Home Video 11220 \$39.95 #2
	Beta & VHS Warner Home Video 11221 \$39.95
	Beta & VHS Warner Home Video 11222\$39.95
	Beta & VHS Warner Home Video 11223 \$39.95
	Beta & VHS Warner Home Video 11224 \$39.95
	Beta & VHS Warner Home Video 11225 \$39.95
	Beta & VHS Warner Home Video 11226\$39.95
	LOVE & ANARCHY
	Giancarlo Giannini, Mariangela Melato,
	Lina Polito Beta Columbia Pictures / RCA BCF 3120 \$59.95
	VHS VCF 3120
	MAGNUM FORCE
7	Clint Eastwood
1	Beta & VHS Warner Home Video 1039\$60.00
	MEATBALLS
	Bill Murray
1	CED Vestron Video. \$29.95
П	MR. MAGOO, VOLUME V
	Jim Backus
1	Beta Columbia Pictures / RCA BE 15004 \$39.95 VHS VH 15004 \$39.95
ı	MONTY PYTHON & THE HOLY GRAIL
Т	Graham Chapman, John Cleese, Terry
1	Gilliam, Eric Idle, Terry Jones, Michael
1	Palin
1	Beta Columbia Pictures / RCA
	BCF 3153E \$59.95 VHS VCF 3153E \$59.95
J	THE NEW VIDEO AEROBICS
1	Beta & VHS Vestron Video
1	THE NIGHT BEFORE CHRISTMAS
	(ANIMATED)
ı	Beta & VHS Media Home
Ì	Entertainment M313 \$39.95
i.	(Packaged with Coloring Book & Flex-playing Record)
-1	
1	·
Ì	PARADISE Phoebe Cates, Willie Aames, Richard
	PARADISE Phoebe Cates, Willie Aames, Richard Curnock, Tuvia Tavi
	PARADISE Phoebe Cates, Willie Aames, Richard Curnock, Tuvia Tavi Beta & VHS Embassy Home
	PARADISE Phoebe Cates, Willie Aames, Richard Curnock, Tuvia Tavi

PEPPER Beta & VHS Vestron Video.

THE PRIVATE EYES

Don Knotts, Tim Conway

CED Vestron Video.....

STRIP
Beta Columbia Pictures / RCA
BE 10468
VHS VH 10469 PUSS 'N BOOTS (ANIMATED)

SENIORS

SEX ON THE RUN

RICHARD PRYOR LIVE ON SUNSET

RACCOONS ON ICE (ANIMATED)

Dennis Quaid, Priscilla Barnes Beta & VHS Vestron Video

SILENT NIGHT (ANIMATED) Music Featuring The Oberndorf Boys

Choir
Beta & VHS Media Home
Entertainment M316.....

RACCOONS ON ICE (ANIMATED)
Narrated By Rich Little; Songs
Performed By Leo Sayer, Rita Coolidge
& Rupert Holmes
Beta & VHS Embassy Home
Entertainment \$39.5

DIANA ROSS IN CONCERT
Beta Columbia Pictures / RCA BE 10170 \$39 95
VHS VH 10170 \$39 95

STAR TREK II: THE WRATH OF KHAN

3.1.2 MAS Paramount Home Video ....\$39.95

SWAMP THING
Adrienne Barbeau, Louis Jourdan
Beta & VHS Embassy Home
Entertainment

TIP TOP! WITH SUZY PRUDDEN-GES 3-6 Beta & VHS Warner Home Video 32001\$39.95

TILL MARRIAGE DO US PART

Laura Antonelli CED Vestron Video

LAUREL & HARDY

Pardon Us

Laurel & Hardy Comedy Classics, Vol. 8
Beta & VHS Nostalgia Merchant .........\$59.95

\$29.95

\$24.95

\$39.95

.\$59.95

# Have yourself "A Walt Disney Christmas" and light up your Christmas SALES.

We've gone all out to make this new Disney Christmas promo-

tion the biggest and best you've ever sold.

The Walt Disney Christmas promotion is what you've come to expect from Disney: a carefully conceived, innovative, self-contained merchandising system... easy to display and easy

#### Here's "A Walt Disney Christmas" with all the trimmings:

#### 1. NEW PRODUCT:

- A new 1982 version of "A Walt Disney Christmas," this time featuring 6 classic Disney Christmas cartoons on videocassette ... with longer running time (46 Minutes) including two new cartoons: ON ICE and DONALD'S SNOW FIGHT.
- A FREE 10-inch Mickey Mouse plush toy.
- A totally new and redesigned gift package.
- All for only \$49.95. Suggested retail.

#### 2. NEW POINT OF PURCHASE:

- A real grabber! The beautiful new Christmas floor display is 71 inches tall and requires only 6.2 sq. ft. of floor space. It's easy to assemble too! Holds 16 videocassettes and Mickey Mouse plush toys in retail boxes.
  Bright Christmasy poster. Perfect for wall or window.
- Full-color handouts. 300 per display for your customers and club member mailings to promote the Christmas

videocassette and FREE Mickey Mouse plush toy.

#### NATIONAL CONSUMER ADVERTISING

4. STAND ALONE PROMOTION

"A Walt Disney Christmas" is a fully merchandised and self-contained promotion. And if you're not in the video business, it's a great way to start up with video software in your retail store.

Hurry! "A Walt Disney Christmas" 1982 is programmed to be the biggest selling videocassette of all time. So call your local authorized Disney distributor or this toll-free number:

1-800-423-2259, In California, Alaska or Hawaii, call collect: 1-213-840-1859.



To get your company's new video re-leases itsted, send the following infor-mation — Title, Performers, Distributor/ Manufacturer, Format(s), Catalog Num-ber(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

#### **Harrison Pacts AVC Systems**

NASHVILLE-Harrison Systems has appointed AVC Systems Inc. to represent its line of music recording consoles, teleproduction and filmsound systems in several northern states.

Through the Harrison/AVC pact, Harrison products will be represented in Northern Illinois, Michigan, Indiana, Ohio, Eastern and Western Wisconsin, Minnesota, and North and South Dakota.



# Billhoard covers it, while it's on

Only one magazine reports on all the excitement in video/video games/video cassette sales and rentals/audio/tape products/accessories with thorough coverage of this year's winter CES. That's Billboard.

In-advance, early reporting — plus the renowned Billboard VIDEO GAME CHARTS, VIDEO CASSETTE SALES CHARTS and VIDEO CASSETTE RENTAL CHARTS — are weekly Billboard services, all year, worldwide.

That's why
visitors to CES
and people who can't be there
rely on this publication as
the primary, definitive source of
industry news. And that's why marketers
make it their #1 video/sound business
advertising connection.

As an advertiser, you can get to the show—early and in print—by selling retailers, whole-salers, rack jobbers and manufacturers in the CES special edition of Billboard, January 8, 1983. We'll give you bonus circulation in Las Vegas. If you're an exhibitor, you can "tag" your booth number right on the ad.

Mark it on your calendar. To reserve space call Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York or any Billboard advertising sales office listed below.

#### Billboard's Winter CES Special Edition Issue Date: January 8, 1983 • Advertising closes for material: December 15, 1982

**U.S. Sales Offices:** East Coast/Midwest (212) 764-7356 • South (615) 748-8145 • Texas/Oklahoma (213) 349-2171 • West Coast (213) 859-5316 **International Sales Offices:** Canada (212) 764-7356 • Mexico/Latin America (905) 531-3907 • United Kingdom, London (01) 439-9411 • Italy. Milan 28-29-158 France, Paris 1-745-1441 • Spain. Madrid 429-9812 • Japan. Tokyo (03)498-4641 • Australia. Sydney 436-2033



The International Newsweekly of Music & Home Entertainment

# Kool L.A. Fest Goes 'Outside' Five-Concert Series Turns Spotlight On Avant-Garde

By SAM SUTHERLAND

LOS ANGELES-In a fresh concert programming gambit, the Kool Jazz Festival will spotlight the evolving "new music" realm when it alights here starting Saturday (6). In the process, the five concerts planned in the series will challenge Los Angeles' frequent stereotype as a commercial, pop jazz market rather than a testing ground for the avant-garde.

Co-sponsored by Brown & Williamson Tobacco's Kool cigarettes and the Los Angeles Philharmonic, the Kool Jazz Los Angeles Festival is being co-produced by Festival Productions, Inc., which packages the Kool bills nationally, and Outward Visions, Inc., the New York-based firm which has specialized in the eclectic frontiers of jazz sometimes dubbed "new music." Thus, the

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Kool shows here have the input of veteran promoter George Wein, while employing Outward Visions' Marty Khan and Helene Cann to capture the decidedly atypical talent

A major metropolitan jazz festival headlining such mavericks as the Art Ensemble of Chicago, Anthony Braxton, James Blood Ulmer, Leroy Jenkins and Laurie Anderson, among others, may provide the best measurement to date of how far the Kool Jazz packages have journeyed from their mid '70s emphasis on r&b

That, however, is precisely the goal. Wein himself has attributed the decision to make the L.A. Kool bill a bold departure from the more familiar jazz and fusion programs tendered in other markets to his need to distinguish Kool here from other Wein-produced concert series

Survey For Week Ending 11/6/82

CRAZY FOR YOU Earl Klugh, Liberty LT 51113

THE BEST Quincy Jones, A&M SP-3200

LOOKING OUT

LITE ME UP

WINELIGHT A

AN EVENING WITH GEORGE

SHEARING AND MEL TORME George Shearing And Mel Torme Concord Jazz CJ-190

TOUCH THE FEELING Stix Hooper, MCA MCA 5374

TELECOMMUNICATION Azymuth, Milestone M-9101 (Fantasy)

Paquito D'Rivera, Columbia FC 38177

**OBJECTS OF DESIRE** 

Michael Franks... Warner Bros. BSK 3648

IT'S A FACT Jeff Lorber, Arista AL 9583

GIANT STEPS

HOLLYWOOD

AS FALLS WICHITA SO FALLS WICHITA FALLS

Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)

Tommy Flanagan Trio, Enja 4022 (Polygram)

Maynard Ferguson, Columbia FC 37713

FATHERS AND SONS

WYNTON MARSALIS

Tyzik, Capitol St-12224

SMILIN' THROUGH

Finesse FW 38091

ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654

Wynton Marsalis, Columbia FC37574

RADIANCE

LOTUS FLOWER Woody Shaw, Enja 4018 (Polygram)

Charl

Weeks on

This Week

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38 REW ERMAY

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OFFRAMP
Pat Metheny Group, ECM ECM-1
1216 (Warner Bros.)

INCOGNITO Spyro Gyra, MCA MCA 5368

Tom Scott Musician 60162-1 (Elektra)

OFF THE TOP Jimmy Smith, Musician 60161-1 (Elektra)

LET ME KNOW YOU Stanley Clarke, Epic FE 38096

HANDS DOWN
Bob James, Columbia/Tappan Zee
FC 38067

Chick Corea, Warner Bros. 23699-1

BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576

WINTER INTO SPRING George Winston, Windham Hill C

OUT OF THE SHADOWS
Dave Grusin Arista/GRP 5510

The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017

Chuck Mangione, Columbia FC 38101

WE WANT MILES Miles Davis Columbia C2-38005

KENNY G Kenny G, Arista AL 9608

THE GEORGE BENSON COLLECTION

George Benson, Warner Bros. 2HW 3577

Various Artists Warner Bros 23718-1

FANDANGO Herb Alpert, A&M SP-3731

Claus Ogerman/Michael Brecker, Warner Bros 23698-1

rover Washington Jr., Elektra

Randy Crawford, Warner Bros 1-23687

THE DUDE ▲
Quincy Jones, A&M SP-3721

Cal Tjader, Carmen McRae, Concord Jazz CJ-189

CASINO LIGHTS

CITYSCAPE

5E-562

WINDSONG

HEATWAVE

COME MORNING

ron Arista AL 9606

WE ARE ONE

TOUCHSTONE

ROYAL JAM

LOVE NOTES

MOVING TARGET

DESIRE

Pieces Of A Dream Elektra 60142-1

18

37 3

14 15

32 37

31 9 and festivals, including the Playboy Jazz Festival, the Jazz at the Bowl concerts and the Jazz at the Pavilion

"They'd tried to come up with a way to make new music work within the overall scheme of earlier New York festivals," adds Outward Visions' Helene Cann, "but somehow it never really worked, musically or economically." In that sense, she asserts, the Kool Jazz L.A. bill will seek to determine whether the field can be better on its own than when coupled with more traditional jazz

Both Cann and partner-husband Marty Khan believe the Kool tie-in, with its guarantee of substantial tv and print media exposure, can overturn past expectations of Southern Californian audiences as disinterested in new music. Notes Cann, "At first we said, 'Los Angeles? Who in our field ever even gets to play there

"But the more we thought about it, the more excited we got, once Wein had approached us. It's an open market there, in that there are no preconceptions about the music that we have to work against."

Such built-in assumptions remain their major obstacle. Both Cann and Khan note that Wein's original request was to develop an avantgarde lineup, yet that very phrase has been avoided "because it's got such negative connotations for so many listeners," in Cann's words.

The series, which will utilize three different concert venues as well as the California Institute for the Arts campus, is built around conceptual



CHICK'S CREW-It's a classy reunion backstage as Chick Corea celebrates with the blue-chip players and some equally well-known wellwishers following his recent Oct. 22 stand at the new Beverly Theatre in Beverly Hills. Pictured from left are Mike Garson, Les McCann, Jeff Osborne, Herbie Hancock, Corea, Stanley Clarke, George Duke and Rodney Franklin. Kneeling in front are Paco de Lucia and Rebe Heredia.

#### **BOOK REVIEW**

## **Benny Carter Life Story** Is Fascinating Reading

can Music" Vols. 1 & 2, by Morroe Berger, Edward Berger and James Patrick, Scarecrow Press, 877 pages, \$45 hardback.

LOS ANGELES-Bennett Lester Carter's eminence in the music profession for more than a half-century is at long last acknowledged. His story, long overdue, provides fascinating reading.

The erudite, ever-gentlemanly composer, arranger, conductor, alto saxophonist and trumpeter, who also has made records as a singer, trombonist and clarinetist, is now 75 years old and has made his residence in Los Angeles 40 years. Yet he re-

scheduled for 10 different venues

over 12 days, will mark Graham's

most ambitious jazz involvement in

his company's long history, with

**Polish Festival** 

(Continued on page 55)

mains active, electing to work only when he feels in a creative mood. He declines more offers than he accepts.

Born in the San Juan Hill neighborhood of New York City, only a block or two from the present Lincoln Center, Benny began his career. by buying a trumpet-paying a dollar a week-in a pawnshop. He worked with virtually all the black bands of the 1920s: Fletcher Henwith George Wein. They had not Horace Henderson, Billy Fowler and Charlie Johnson.

In time, of course, Carter picked up the knack of arranging, and before the close of the 1920s, he emerged as a bandleader. The Depression took its toll, however, and after several attempts to keep his band employed, Carter sailed for Europe, working there as a single from 1935 until 1938. Returning to the U.S., he organized a dance band which became a favorite among musicians and big band buffs but failed to achieve wide popularity.

Carter moved to Los Angeles in the early 1940s and scuffled to keep still another band intact. A 1943 recording session for Capitol in San Francisco spawned a blues, "Hurry, Hurry," which turned out to be the biggest seller of his career, but it wasn't enough. Carter wound up scoring music for motion pictures and, in the 1950s, television. His credits are lengthy.

Carter has remained active and still tours frequently. Of his innumerable compositions, "Blues In My Heart" has been the most successful commercially, with 63 recorded versions documented by the Bergers and Patrick, but others have stood the test of time equally well.

Morroe Berger, father of Edward, died in 1981 after researching and writing the book many years. His son and James Patrick wrapped up the manuscript. The elder Berger was a sociology professor at Princeton; Edward is curator of the Institute of Jazz Studies at Rutgers. Patrick is director of jazz studies at the State Univ. of New York in Buffalo.

Carter's hundreds of records, his countless charts, and many attractive photographs are scrupulously documented and the scores of sources employed in comprehensively telling Carter's story are generously credited. It is a literary achievement of the first magnitude, easily this year's finest book in the jazz field. And it couldn't happen to a more gifted, nicer man.

DAVE DEXTER JR.

#### IN LOVE'S TIME Dave Valentin, Arista/GRP 5511 packages. Saturday's (6) opening concert at the downtown Dorothy MYSTICAL ADVENTURE (Continued on page 55) Jean-Luc Ponty, Atlantic SD 19333 Local Talent Gets Salute Herbie Hancock, Columbia FC 37928 **ELABORATIONS**Arthur Blythe, Columbia FC 38163 At Bay Area Kool Festival TRADITION IN TRANSITION By JACK McDONOUGH ECHOES OF AN ERA 2, THE SAN FRANCISCO-Thanks to a Society's "Jazz In The Schools" pro-CONCERT Various Artists, Musician 60175-1 (Elektra) nudge from the Bay Area Jazz gram. Production services are being donated by Nocturne, Inc., under Society, the San Francisco Kool Jazz the direction of Pat Morrow. Grover Washington Jr. Elektra 6E-305 This year's festival, with 13 events

Festival (Nov. 2-13) has added a three-day "Salute To Bay Area Jazz Musicians" to the already extensive eight-day schedule originally planned.

This year's festival also marks the realliance of Bill Graham Presents with George Wein, who had not worked together on the Kool event since the Oakland Stadium-based soul shows of the mid '70s.

The addition of the three days devoted to local players was sparked at the Fairmont Hotel press luncheon announcing the event, when producer Orrin Keepnews asked Wein why, "in an area absolutely loaded with jazz talent," there were only one or two local names on the pro-

Replied Wein, "It's a question we face in every town. We haven't figured out how to do it yet."

Members of the Society then consulted during the lunch with Wein and Brad Broeker, manager of marketing publicity for Kool manufacturers Brown & Williamson, and, according to festival publicist Joy Johnston, had by the end of their meeting secured a financial commitment from Broeker for the Society to produce the local salute.

The salute, notes Johnston, "is advertised and promoted as an integral part of the festival. The San Francisco event now starts on November 2, not November 5."

Proceeds will go to support the

Plans Still On WARSAW-Despite the existence of martial law here, the Polish Jazz Society is determined to keep local jazz fans happy by staging as many

live events as possible. The annual trad jazz festival, usually held at the start of the year, is being rescheduled for Nov. 25-28. Originally part of Warsaw's annual Jazz Jamboree festival, the event gained considerable stature on both the domestic and international level and became an independent event

Meanwhile, the Jazz Jamboree itself has been cancelled this year. Instead, a touring festival will be stayed in various Polish cities from Oct. 4 through Dec. 9 under the banner "Jazz Maneuvers."

Despite political problems, overseas artists have been invited to appear. Appearances are planned by the Alphonse Mouzon Group, the Art Ensemble Of Chicago, and a blues band representing the Chicago Blues Festival.

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# BILLBOARD

# Retailing

# Show Focuses On Accessories

### City One-Stop Event Emphasizes Their Importance

By EARL PAIGE

LOS ANGELES - The importance of accessory business to record/tape/video retailers was dramatically emphasized by City One-Stop here Oct. 22 via a day-long trade show. Accessories account for as much as 35% of many dealers'

Chief purpose of the event, says the firm's Sam Ginsburg was "to show dealers that they are now in the home entertainment business, that they do not have to send people out of their stores to buy something somewhere else."

As contrasted to last year, when just a few video games manufacturers participated, this year's event expanded to the firm's Alameda business park site and involved 27 exhibitors, including many games suppliers. A panoply of non-music goods, from blank tape and novelty items to carrying and storage acces-

sories, was also on display.

"Accessories really doesn't tell it," says City buyer Mitch Perliss. "We need a new word to help convince record/tape dealers they are not necessarily in the record/tape business anymore, not when volume in these non-music lines is going from 20% to 35% of total stores sales.

Considering that the one-stop functions as a marketing education element in the business, Perliss says, "We know how important this whole area of merchandise is and how it evolves, but the problem now is to get the story across on the street and fixture the stores.

"It's almost a process of re-education, because many store employees

are vinyl junkies and are just not turned on if it's not Journey or Def Leppard where we have to say, "Hey, it's Pac-Man, too."

Ken Silber, buyer for Sage Music

Mart, Bakersfield, is one of a number of dealers who travel vast distances for special City One-Stop events. "I'm next door to a video store and around the corner from a Sav-On," says Silber. "When I first received my Pac-Man stock, I went right on KKXX, pop rock, and sold 40 in two days at \$39.95. I could have sold 50 or maybe 60 but I just

Ginsburg points out that this kind of store excitement generates plus business as customers find records they want and buy other merchandise, while also getting the idea that the store itself is exciting and fun.

"Sure, we have dealers who come in once a month and pull items, but they like our special events like this

(Continued on page 55)



shaw, first and second left respectively, and bass player Chris Donato, first right. The group was filming a tv spot with Bar executives in Raleigh, N.C.

#### Owners' Accounting Skills **WEE THREE** Help Philadelphia Chain Grow

By JOHN SIPPEL

LOS ANGELES - Accountant Larry Rosen of Philadelphia, on the advice of a relative, opened his first area store there in February, 1966.

Looking for a store name, Rosen finally came up with Wee Three, after his three children, one of whom was 13-year-old Howard.

More than 16 years later, the older Rosen chairs a 13-store chain of mall locations in a 75-mile perimeter from city center that average 2,500 square feet.

What kind of business volume do the Wee Three stores do? "We are accountants. We are privately held. We try to make more money each year. We have never borrowed from a bank or anyone else to expand. Our expansion is based upon profit from present stores. We have never owed a supplier," president Howard Rosen claims.

The younger Rosen emphasizes that knowledge of accounting must be molded with expertise in record/ tape/accessories/games cartridge marketing. The impression is that the father and son have worked out formulae for many essential func-tions in the store chain. "We like that 2,500 square feet store size. It seems to provide us with the space we can come out on and fulfill what the mall operators want. It seems to be our magic number," Howard notes.

Larry Rosen was an original ten-ant in the suburban Plymouth Meeting, Pa. Mall in 1966. The next year, Wee Three Records store opened in a 2,500 square foot location in the

semi-enclosed mall in Lebanon, Pa., 70 miles from Philadelphia. In 1976, the store moved from that site to the newer Lebanon Valley mall nearby.
Two years later, the "Wee Three"

logo made its appearance in Moorestown, N.J., just across the bridge from Philadelphia, in 1,500 square feet. That mall space expanded to 4,000 square feet several years later.

In 1970 and 1971, Wee Three bowed in MacDade Mall, Glenolden, Pa., and East Town Mall, Lancaster, Pa., respectively. Both are "magic number" size. In the next two years, the Rosens opened stores in the Village Mall, Horshan, Pa., and the Springfield, Pa. Mall in that order. Both are 2,500 square feet.

Then, after a lapse, the growth pattern revived in 1978, when 2,500 square footers began in the Carlisle, Pa., Plaza and Lycoming Mall, Muncy, Pa. Similar sized stores in Colonial Park Mall, Harrisburg, and West Manchester Mall, York, respectively, opened in 1980 and 1982. A Wee Three location, 1,500 square feet, started in 1981 in King of Prussia, Pa.

With remodeling and the new stores since 1977 has come a typical Wee Three interior decor. Walnut wood and tan colors interweave with dark brown carpeting.

"Our most striking single decorative feature in the stores is 'The Hot Wall.' It can hold up to 300 top-selling albums, depending on the size of the left wall of the store. We customized a 13-inch square box holder, five across and four at the bottom. It exposes the entire album cover. We can strip these units across the store as required. Each hole can house up to 15 LPs, with the bottom row able to hold 30 units," Howard Rosen explains.

A sign over the wall points out that cassettes are available in an-other area. "We like to think our prerecorded tape display is 'controlled browsing.' The spines of all tapes are outward so they can be read by the customer. Although they are literally located behind a counter, we arrange it so the customer can get behind the counter if he so wishes," the younger Rosen notes. Both LPs and cassettes carry an alphabetized pricing code. The stickers' pricing is explained by enlarged wall charts and also in printed brochures available to clien-(Continued on page 55)

#### **Plans Firmed** For NARM **Grammy Push**

SCOTTSDALE, Ariz.-Possible funding from program sponsors, CBS-TV station breaks and pointof-purchase materials in thousands of retail outlets are elements firmed up for the 25th anniversary Grammy awards show Feb. 23.

During the Oct. 20-22 rackjobber conference here (Billboard, Oct. 30), the NARM board met with NARAS president Bill Ivey and show producer Pierre Cossette, and agreed upon the slogan, "Discover

Grammy Music."

NARM's Joe Cohen showed a proposed logo that interwove a star design with the traditional NARAS gramophone.

Present plans call for distribution of a variety of retail merchandising pieces. Prior to NARAS' announcement of Grammy nominees Jan. 11, silver stickers reading "Grammy Nominee" will be distributed in rolls by the millions to distributors, rackjobbers and dealers. Quantities will also go to pressing plants that are manufacturing new or replenish-ment product by nominees.

Prior to the three-hour Feb. 23 show on CBS-TV, gold "Grammy Winner" seals will go out which can be pasted over the nominee sticker.

The first year of the NARM/ NARAS collaboration calls for four different proposed posters, each of which would carry a picture and song or album designation of each of the nominees in the following categories: new artist, best male and female artist and album of the year.



\$4.98 list

AURRA Checking You Out D TRAIN Walk On By Extra T's E.T. Boogie FEARLESS FOUR Rockin' II GRAND MASTER FLASH The Message

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PHILIPPE WYNN America We're Still #1

(LESS THAN 1D PER TITLE \$2.85 EA.) FUNKY FOUR Do You Want To Rock?

GO Try Smurfin'
JAMMERS And You Know That
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THE LIMIT She's So Divine

ROCKERS REVENGE Sunshine Party Time Rap WEATHER GIRLS It's Raining Mer WRAP 9 Nunk

ORDERS SHIPPED SAME DAY, TERMS C.O.D. CASH OR CERTIFIED CHECK ONLY. DEALERS ONLY. MINIMUM ORDER \$50.00. OFFER EXPIRES NOVEMBER 27, 1982





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# Retailing

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NASHVILLE — Scripto has placed its Star Lights disposable lighters in some of the country's largest record store chains, the Atlanta-based manufacturer reports, and is backing it with a variety of promotions.

According to Ross Knapp, markets development manager for Scripto, the line is now being carried by Record Bar, Hastings, Listening Booth, Licorice Pizza, Tower, Record Factory, Sound Odyssey, Co-Op Records, Turtle's, Rainbow, Peaches, Five Star and Everybody's Records.

Conceived and licensed by Rockbill, Inc., the lighters carry the imprinted logos of such rock acts as Journey, REO Speedwagon, the Who, Foreigner, Black Sabbath, Rush, Ted Nugent, Judas Priest, Molly Hatchet, the Police, the J. Geils Band and Van Halen. The lighters wholesale at \$1 and have a suggested retail price of \$1.99.

Knapp says there is special lower promotional pricing during such peak buying periods as Christmas.

Promotion for the lighters is being conducted through trade magazine ads, radio ads and sponsorship of MTV programs. More than 125 radio stations, says Knapp, have aired free ads for the lighters and the locations where they are being sold in return for promotional giveaway lighters imprinted with the stations' call letters. Approximately 60% of the stations participating have requested that the promotion be renewed with them, Knapp adds.

Each artist featured on the lighters receives a percentage of the sales, Knapp says, although he would not specify what the percentage is.

Stores ordering the 18-dozen minimum are provided a free counter rack which holds 12 lighters at a time for display and an additional 12 in storage.

EDWARD MORRIS

# 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-aibum; 8T-8-track cartridge; CA-cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

#### POPULAR ARTISTS

AMUZEMENT PARK

	Amuzement Park LP Our Gang Entertainment OGI 30001
	ANTHONY, RAY Big Band Series CA Piccadilly PIC5-3422\$5.98
,	ASSOCIATES Sulk LP Sire 9237271
	BACHARACH, BURT Songs Of CA Piccadilly PIC5-3353\$5.98
	BEATLES 20 Greatest Hits LP Capitol SV-12 24 5
-	BERLIN Paradise Victim LP Enigma 3
	BLOTTO Combo Akimbo LP Blotto BLP 004
1	BLUE EMOTIONS Doo-Wop Doo-Wop Doo-Wop All Night Long
	LP Ambient Sound FZ 38346No List CA FZT 38346No List
١	BURNETTE, ROCKY Heart Stopper LP Goods TGR9302
(	CABARET VOLTAIRE Hai!
	LP Rough US 2 4
	CHENIER, CLIFTON, & HIS RED HOT LOUISIANA BAND I'm Here LP Alligator AL 4729\$8.98
(	CREW CUTS The World Of CA Piccadilly PIC5-3560\$5,98
	CULTURE CLUB Kissing To Be Clever LP Virgin / Epic ARE 38398
(	DAVIS, MAC Forty 82 LP Casablanca NBLP 7274
	CA NBL5 7 274\$8.98 8T NBL8 7274\$8.98 DEXYS MIDNIGHT RUNNERS
١	Too-Rye-Ay LP Mercury SRM-1-4069\$8.98 CA MCR-4-1-4069\$8.98
1	DORSEY, JIMMY Big Band Series CA Piccadilly PIC5-3352\$5.98
C	DUPREES Have You Heard LP Piccadilly PIC-3450\$5.98
F	FAGEN, DONALD The Nightfly LP Warner Bros. 23696
	A Part Of America Therein, 1981  LP Cottage LP 1
	(Continued on page 62)
_	



# **George Atkinson Hopes For Life After First Sale**

• Continued from page 27

charge, he says, is that it fed rental in two ways. The high price "muted sales" and drove more consumers to rental. But the surcharge also tended to motivate retailers to concentrate on the higher surcharge product, creating more rental turns in order to overcome the nut.

As for the pricing of "StarTrek II" at \$39.95, Atkinson is somewhat ambivalent. On one hand he says, "It won't be much of a test at all," because the title is such a strong one. But he applauds Paramount. "If we had all the studios offering some title at a special price each month it could see us through the transition phase," says Atkinson, who is now a manufacturer, with such products as "War And Peace."

Even as Video Station enlarges its manufacturing activities with "Mephisto" as a second release, the company continues its expansion in retailing. Atkinson plans a new store, probably in Santa Monica, where the firm will soon headquarter in a new 18,000 square foot building.

Video Station's four wholly owned stores represent models for the franchise operation, including the club plan philosophy. Atkinson offers life memberships at \$100 and yearly ones at \$50.

As with other successful club operators, Video Station's promotion works to encourage non-members to take advantage of the member rental fees. The rental brochure for the 11968 Wilshire model store in West

Los Angeles offers all formats for a two-day minimum period:

#### 

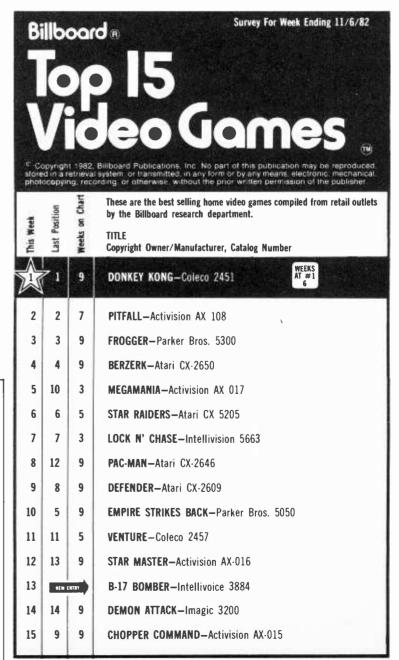
The schedule for non-members is double the member prices, for example, five units, rented for six days, would be \$104.

Additional member benefits include discounts on all purchases, film exchange privileges, free newsletter and 200-page color catalog with membership applying to an entire family.

Another service offered is conversion of 8mm and 16mm home movies and color slides to videocassette.

As to where the videodisk enters and impacts on the present rental vs. sales question, Atkinson remains skeptical of the disk, though he stocks both CED and laser versions in his four model stores.

In a newsletter rap on the disk, headlined "Disc Comforting News," he questions claims made for disk growth. But he does not necessarily try to influence affiliates' thinking. "I recommend, I suggest, I lead the horse to water," he says of his influence with Video Station's affiliates. It is Atkinson's belief that the present stage of video is "like the 8-track age. Imagine then if someone came down the street waving a 33½ disk as a new invention?"



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discwasher



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Laurie Winer Video Review

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Video Games

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Arnie Katz & Bil! Kunkel Electronic Games

"Chopper Command... is one of the most exciting cartridges you'll ever plug into the slot of your Atari® VCS..."

Arnia Katz & Rill Kunkel

Arnie Katz & Bill Kunkel Electronic Games



Activision makes games for use with the Atari® Video Computer System,™ Sears Tele-Games® Video Arcade™ and Mattel Intellivision.®

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bias is instantly adjusted to the optimum level. Overall record level need not be reduced on programs rich in high fre quencies. Superior audio quality can be achieved with less expensive tape formulations.

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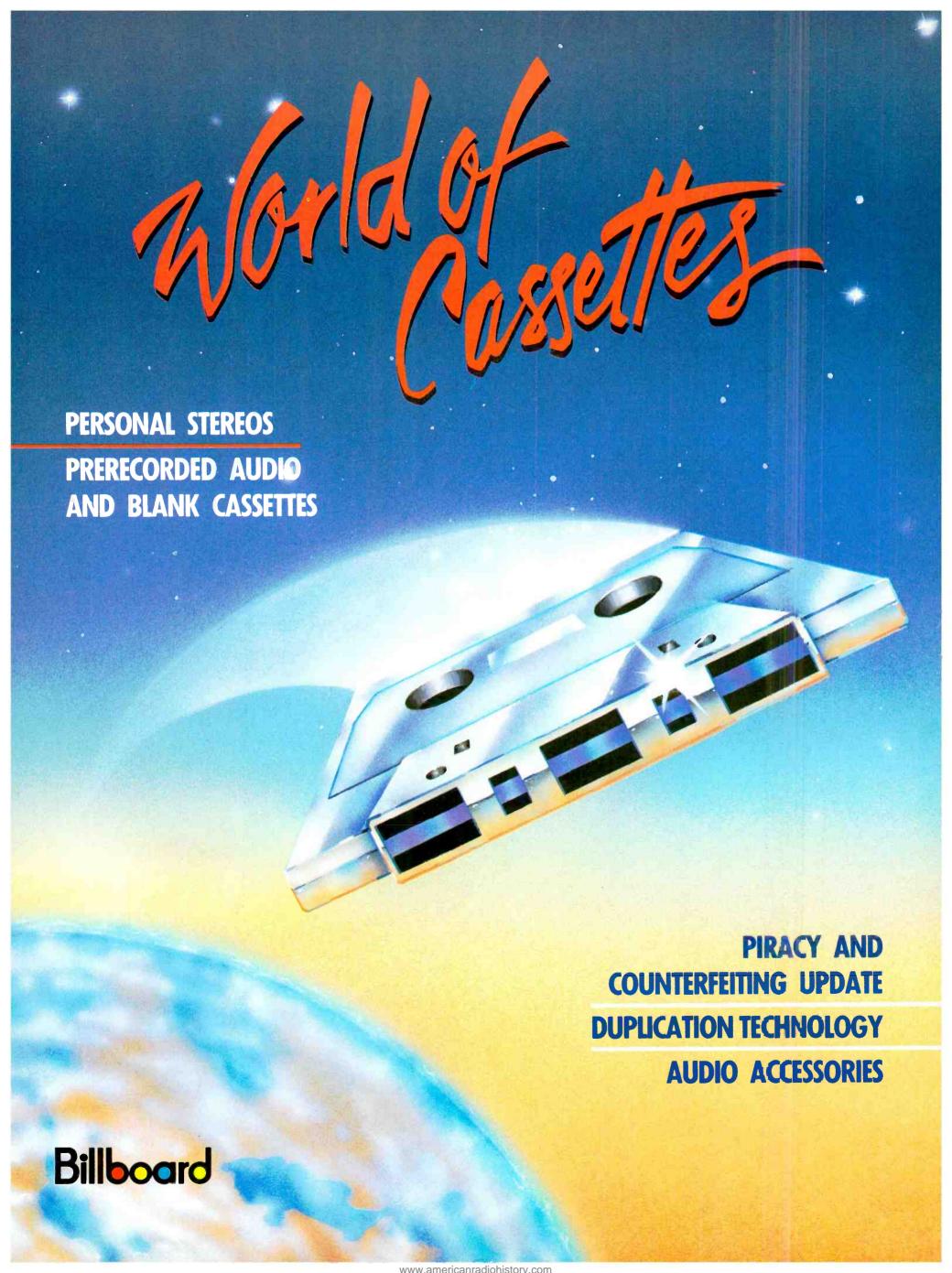
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The Fox and (3823T) The Hound

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(3948T) Jungle Book

Cinderella (3908T)

Pinocchio (3907T) Uncle Remus

(3903T)Bambi

(3905T)



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# THE WORLD TURNS TO TAPE...

was in 1963 that Dutch electrical giant Philps launched its first portable cassette recorders on a skeptical European market. Battery-operated and mono-only, the machines played an enclosed 1/4-inch tape running at only 17/4inches per second and were intended for home recording and office dictation. In the first year no more than

9,000 units were sold. Today that same system is in many countries of the world overwhelmingly the most popular medium for pre-recorded music, and in many others is threat-

ening the dominance of the LP record.

Many Western markets report hardware penetration over 100%, meaning there are more cassette players in use than there are households. In the U.K. alone, sales of all kinds of equipment capable of playing cassette tapes reached over six million units last year. In large areas of the Third World, with their scattered, rural populations, record-playing equipment is out of reach, and the portable cassette player is the ubi-

quitous symbol of Western technology.

The early progress of the system was rapid. Within five years, 2.5 million machines had been sold worldwide, and around 85 companies were manufacturing related hardware, with Japan already emerging as the leading supplier. In the U.S., where the original Norelco Carry Corder was introduced in late 1964, followed by the Norelco 2500, the first stereo

Nick Robertshaw is a Billboard contributor in London specializing in audio/video technology and trends.

#### By NICK ROBERTSHAW

deck, the cassette business was by 1968 worth some \$150

In addition, Mercury had begun to market pre-recorded software and Liberty had become the first U.S. indie to open

In Europe, where the Compact Cassette had a head start over 8-track cartridge and car ownership was relatively low. the smaller configuration killed off the no-record cartridge in the early '70s. In America, where 8-track had been firmly entrenched as the dominant tape medium, this process occurred later and more slowly. But on both sides of the Atlantic



its own duplication plant. In Europe, where cassettes as an alternative to audio disks had been available since the mid-'60s. record companies were already voicing concern over what was to become the biggest single headache of the international music business: unauthorized home recording.
Nevertheless, though blank tapes continued to heavily out-

sell pre-recorded cassettes, the new emphasis on tape equipment as a playback medium spurred the pace of expansion. By 1970 over 6,000 titles were a vailable, customers apparently undeterred by the very modest signal-to-noise ratios obtainable at that time.

record companies looked to the pre-recorded cassette market with increasing optimism.

Then came the great disk boom that culminated in "Saturday Night Fever," and the humble tape was almost forgotten. Indifferent marketing, poor quality, high prices and late release all contributed to the neglect, while unseen and unno-

ticed home taping grew to epidemic proportions.

Now all that has changed. With disk sales falling and home recording threatening to destroy the economic base of the industry, record companies have looked afresh at cassette and at last begun to market it aggressively. Chrome dioxide, superferric and other high quality formulations first used on blank tape are now spreading to pre-recorded catalogs, and a little gadget knocked up by Sony's engineers for president Akio Morita has taken the world by storm as the Walkman personal stereo.

Suddenly tape is fashionable. Cassette-only promotions, equivalent pricing, simultaneous release are now normal, and disk to tape sales ratios creep ever closer. In America 1:1 is open predicted. Key European markets such as Britain, West Germany and France are all nearing 2:1, while elsewhere, as in Norway, Greece and Italy, the cassette already has the edge. Outside Europe the picture is even clearer. In Hong Kong, Singapore, Malaysia, Thailand, throughout the Far East, cassettes outsell records, as they do everywhere on the African continent.

At the same time, worldwide efforts to secure home taping legislation have been redoubled. West Germany, Austria and Sweden all operate levies designed to compensate rights holders. In the U.K., France, the U.S. and some other territories there is at least the prospect of such legislation, though hardware lobbies such as the Tape Manufacturers' Group, the Audio Recording Rights Coalition and in France SIERE continue to fight tooth and nail to prevent it, offering blank tape sales statistics consistently below those provided by the music business, and estimates of the extent of home taping that are markedly more conservative.

Whatever the outcome of this struggle there is now no doubt that the musicassette system, nearly two decades old and technically developed to the point where for consumer purposes it can compete on equal terms with disk, will be the prime pre-recorded music carrier of the early '80s.



# AS CASSETTES CARRY MUSIC AFAR

n the beginning in the U.S., there were open reel tape recorders; in the beginning after World War II that is.

Since that time, if one factors in development of the Philips-size (now standard) Compact Cassette, tape recorders of various types factory production of audio tape equipment sold in the U.S. has mushroomed into a mouth-choking total of \$1.8 billion a year now

Since the end of the war in the U.S. till the mid-1960s, the open reel audio tape recorder was the dominant taping medium for various applications, from voice to sound effects to

But in the mid-1960s, the Philips audio cassette began revolutionizing the U.S. as well as Europe. Like Europe, initial applications and a still infant technology, propelled it into the voice recording field. And it's portability was marvelled at.

Along about this time, also, another system gained popularity—the 8-track—and it, too, take some of the glimmer from

Jim McCullaugh is editor of Software Merchandising magazine in Encino, Ca.

#### By JIM McCULLAUGH

open reel recorders because of its simplicity of operation, portability and easy loading.

Along about 1966, new breed, integrated circuits helped propel the development, sophistication and marketing of the cassette deck as a home audio component along with the receiver, turntable, and loudspeakers.

Here, Japanese companies must take their share of the credit-along with some American firms-like Ampex-for developing the stereo cassette deck market.

Credit, too, must be given to Superscope who forecast a market and began marketing Sony tape recorder products in the U.S.

In the '70s aggressive U.S. arms of powerful Japanese firms such as U.S. Pioneer and Matsushita (Technics) turned the cassette deck into a true audio component. And other specialists—such as TEAC, which made both open reel and cassette decks-helped fuel the cassette deck market.

Time and in reased technology give today's cassette decks such features as logic-controlled transports with feathery, light-touch buttons. Other computer-like sophistication gives users the option to program the playback sequence of songs

on a recorded cassette—or at the touch of a button, can move the tape to a specific selection they want to hear immediately. That type of sophisticated technology has spread to the cassette auto-stereo market as well as to the new breed, personal stereo market, the latest example of which is the Sony Walkman Pro.

On a parallel course, too, blank tape manufacturers have increased the technology of their product—such as metal particle tape which is capable of more than twice the output of tapes with conventional metallic oxide coatings. Most cassette decks nowadays have metal settings. Also, ferric and chrome formulations continue to advance.

Even before the personal stereo boom, blank audio tape sales in the U.S. were growing by leaps and bounds. The blank tape industry plans to sell close to 200 millio nunits in 1982.

In 1982, the record industry sold some 273 million LPs and 125 million prerecorded cassettes, down from 308 million LPs but up from 100 million cassettes.

The record industry is predicting that the current ratio of LPs to cassettes (6-4) is shifting more in favor of the Compact

By the end of 1983, the prerecorded cassette may even be the dominant music medium in the U.S.

# CASSETTES AROUND THE W

#### **UNITED KINGDOM**

Two simple statistics summarize the rapid rise of cassette in the U.K. market over recent years. On the software side, a sales ratio of 4:1 in favor of disks only four years ago has shortened in 1982 to barely 2:1. And on the hardware side, while record player penetration by households has levelled off at around 83%, only a few points higher than in the mid-'70s, ownership of tape playing equipment has steadily overhauled it, rising from 52% in 1975 to an estimated 80% this year.

Despite a heady period in the early '70s when record company majors employed specialist tape marketing managers and talked hopefully of generic tape promotion campaigns, it is fair to say the initiative in building pre-recorded tape sales has come more from the customers and the retailers than from the companies themselves, who have been slow to take even the most obvious steps, such as equivalent pricing, to promote the tape medium.

The last two years have seen a dramatic change in attitude. however. PolyGram is now the only major to retain differential pricing on some titles, and longterm strategy is to eliminate this. Simultaneous release is standard, and in-store display has been greatly improved by blister packs and high-visibility

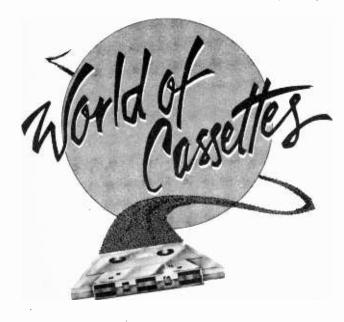
Tape-only releases and special tape promotions are now an important part of the marketing mix. Among current projects Pickwick has launched a cassette-only line with 34 budget titles on its new Ditto label, and reports a 6:4 album to tape sales response. WEA's Double Play series is said to have increased catalog tape sales on featured titles by up to 600% while EMI, which has a campaign on 200 top titles running through to Christmas, complete with "Win your height in EMI tapes" competition, has revealed that in August this year it sold 53 cassettes for every 100 albums.

RCA, which has been selling cassette-disk packeages for little over standard album price, says 2:1 ratios are now commonplace. Country has always been strong on tape, MOR is improving, and even heavy metal and rock, where ratios were typically 10:1, are now down to about 5:1. PRT has been pushing back catalogue on C-100 tapes, while at the other extreme CBS says it is delighted with response to its Four Star Tracks tape EPs, although cassingles, which enjoyed a brief flurry of publicity last year, have now disappeared again.
Island's contribution has been crucial, if also controversial.

The 1 + 1 concept that aroused BPI anger has now been modified to the extent that both sides of the tape are recorded with the same album, with one erasure lug left out. Involved in its "Sound Proposition" summer campaign with Our Price retail chain were some 80 titles, all on chrome dioxide tape, a formulation it was the first to introduce.

A&M, whose managing director Derek Green has dubbed 1982 "The Year Of The Tape," was quick to adopt CrO2 also, and in the last 18 months almost every other company has taken the same route as the importance of quality is belatedly recognized. Indeed, the HMV retail chain, which is running a \$175,000 tape campaign under the slogan "Same Music, Same Price," believes chrome is a huge selling point. Otherwise, it says, customers are inclined to buy albums on disk and tape them at home onto chrome blanks. The dilemma is one of price: the formulation is more expensive, yet all the evidence suggests the pre-recorded tape market is now highly

Last year, a total of 64 million LPs was delivered to the U.K. trade, and 28.9 million cassettes. In the first quarter of this year, the totals were 11.9 million and six million respectively.



But whereas in the last decade it was in-car stereo for motorists that provided the clearest market for pre-recorded tape, today it is on foot stereo for pedestrians, the Walkman revolution. Estimates suggest 400,000 personal stereo systems were sold in Britain last year alone, with Sony taking a 25% market share.

The British Phonographic Industry puts tape popularity down to increased and multiple cassette player ownershipthere are 27 million machines in use, it says—but worries that recession and umemployment will drive owners more and more to tape at home rather than purchase pre-recorded titles. According to a survey conducted ahead of its submission to the government's Green Paper on home copying, the industry lost \$525 million in 1981 through this practice.

Blank tape sales, says the BPI, have risen from 50 million in 1978 to 73.4 million last year, and 15 million people regularly tape copyright music, producing 500 million illicit recordings a year. Record industry sales are only 65% what they might

be, as a result.

The BPI, the Performing Right Society, Phonographic Performance Ltd., the Musicians' Union, IFPI, all have made submissions to the government urging action on a blank tape and hardware levy by way of compensation. "Technology has overtaken the 1956 Copyright Law in the audio/visual field and chaos has resulted," says the BPI simply. It even adds a table to show that a levy up to 100% of retail price would have virtually negligible effect on blank tape sales.

The attitude of the Tape Manufacturers' Group, comprising BASF, Sony, TDK, Maxell, Memorex and 3M, is rather different. It gives a lower estimate of the volume and value of the blank tape market, and of its rate of growth, and argues that the various practical difficulties of implementing a levy make it unworkable. Besides, it adds, the amount of revenue that could be generated without killing blank cassette sales stone dead is nowhere near enough to compensate the alleged losses and would only have the effect of pushing up pre-recorded tape prices, the last thing the record industry wants.

In its own submission the TMG says home taping stimulates the industry by increasing public awareness of music, and that much of what is taped would not have been bought anyway. Public opinion, it adds, is strongly against a levy.

While both sides wait to see which way the government will jump, certain traces of acrimony have crept into the debate. A letter from WEA U.K. managing director Charles Levison promising to withhold advertising from any publication that incites readers to make illegal home recordings has brought angry replies from the editors concerned.

But the British record industry can perhaps take comfort from one statistic in its favor: piracy, bootlegging and counterfeiting account in the U.K. for losses of no more than \$35 million a year, only 5% of the market as a whole and one of the lowest rates anywhere in the world.

#### **GERMANY**

Cassettes have clearly eclipsed disks as West Germany's primary recording medium.

According to a marketing survey issued last year through the German IFPI group, some 63% of German households have cassette recorders, with an average of nearly two units per cassette home, compared with under 60% penetration of record players and averaging just one unit per household.

Figures from the record industry association Phonoverband also show that prerecorded cassette turnover continues to grow, up 4% in the first half of this year to 17.2 million tapes, versus 34.4 million LPs, down 10% over the same period.

On a financial basis, 25 cents of every prerecorded music dollar spent in West Germany now goes for a cassette. Tape costs range from around \$1 for budget cutouts to \$10 for a single full-price classical album and even more for audiophile tapes, which as yet have an insignificant market share.

Although most cassettes wholesale for the same price as comparable LPs, the tradition of charging one Deutschmark more for a tape is observed by many retailers, many of whom point to high anti-theft and general security costs.

The LPs lead over cassettes in music sales is more than off-

set by home taping in any comparison of the relative importance of the two media to music consumers. The dimensions of home taping remain obscured by the battle over a tape levy between the music and tape industries.

BASF, Germany's largest tape manufacturer, claims market sales have levelled off at about 85-88 million cassette units per year. The Phonoverband thinks the annual sales figure is well past the 100 million level. In any case, well over a half billion blank tapes are now in German households. Current retail prices extend up to nearly \$10 for BASF's new C-120 metal cassette, the first of its kind. Most high quality C-90

tapes retail in the \$2.\$3 price range.

The current copyright law dealing with home taping will almost surely be changed by this time next year. It now collects a small royalty on audio/video hardware, totalling around \$17 million in 1981. A copyright law revision has been prepared by the justice ministry, sharply reducing the hardware rate but introducing a blank tape levy of about four cents per hour of

Under the proposed law, the Phonoverband claims 1981 royalty revenues for affected copyrights and neighboring rights holders would have been \$22 million.

The new law faces much more debate, however, and pre-

vailing political instability in Bonn is expected to delay passage through until more pressing matters are dealt with. Thus, it could be late 1982, or on to mid-1983, before any blank tape levy becomes law, if indeed it ever becomes law.

On the piracy front, the German music industry has scored several major victories this year, including the smashing of a distribution ring working at "flea" markets throughout the country. According to Phonoverband, the piracy share of the cassette market is down to around 6%, from 8%-10% five years ago. Several manufacturers, such as K-tel and now CBS, have greatly aided investigators with special embossed mark ings on cassettes and boxes, all of which make piracy a more costly, and less rewarding, business.

Pirates continue to target super high-priced TV-merchandise product, because the profits are greater. Television tapes dominate Germany's full-price tape sector, which is losing ground to budget competition. For every full-price tape, two budget cassettes are sold.

Among LPs, there's a 2.5 to one ratio but reversed in favor of full-price. At MCA's budget subsidiary Miller International, an executive puts the cassette share of children's turnover at 'well over 60%-few children have their own record players, but many have a tape recorder."

Music industry executives point to home taping as the prime reason for slumping full-price tape sales. But another reason might be a lack of creative marketing.

When one popular German rock band proposed to its record company in Hamburg that the cassette version of a new album should include two more tracks than the LP, the company rejected the idea flat, claiming bad experience in other market areas.

Those companies making special efforts with cassettes report mixed results. WEA debuted cassingles and two-for-one back catalog tapes last year. The cassingles generated "no market feedback," according to one sales chief.

And the two-for-one tapes "sold well, but didn't have the breakthrough we'd hoped for."

Although cassingles have been dropped, WEA continues to

put out new two-for-one product and has renewed a series of low-price oldies called "collage." Except for budget tapes such as "Collage," all WEA cassettes are now on chrome dioxide tape, at no increase in price. WEA is the first firm to go allchrome in full-price, though several other companies, such as EMI, DG and CBS, use chrome for their digitally recorded classical cassettes.

At TV merchandiser company Arcade, Juergen Hanys, product manager, decided earlier this year that "many people, especially in their cars, are dissatisfied with an album by just one artist, or of one type of music. They wanted a more varied music mix.

"So we conducted extensive market research to assemble the right mix for a new release, 'Gute Fahrt,' two albums for the price of one, on cassette only and aimed at drivers with in car tape players."

Distribution was extended to gas stations, with special display stands. Arcade's "Gute Fahrt" became the first and, thus far, only tape only release to make Germany's national sales charts, reaching number eight. Hanys says Arcades plans more such releases later on.

An even more interesting marketing premiere came in Germany this year from the Polyband small tape specialist firm in Munich. It was the first series of prerecorded stereo microcassettes.

Polyband's Volker Andreas says a complete cassette production chain has been re-tooled for microcassettes, which retail for less than \$5 a unit. It's too early for sales figures, but Andreas notes that nine companies are distributing 20 different stereo microcassette units in West Germany, with a car unit to follow before Christmas.

And negotiations are under way with several major labels, seeking to license their repertoire for the new microcassette marketplace.

(Continued on page WC-19)

Billboard international correspondents and contributors: U.K. by Nick Robertshaw; Germany by Jim Sampson; Japan by Shig Fugita; Benelux by Willem Hoos; Italy by Vittorio Castelli; Sweden by Leif Schulman; Switzerland by Pierre Haesler; Denmark by Knud Orsted; Hong Kong by Hans Ebert; Greece by John Carr; Austria by Manfred Schreiber; Ireland by Ken Stewart.



Like any fine musical instrument, TDK Professional Reference audio cassettes and open reel tapes are products of genius. In TDK's case, it's the genius of constantly-advancing audio technology. And now, TDK technology has advanced again in the reformulation of our MA-R metal, SA-X high bias, and AD-X normal bias cassettes.

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MA-R, SA-X, AD-X, SA/EE and GX—they're five of the music world's finest instruments for all of the music and instruments you record. One final note. TDK's new Professional Reference Series of audio cassettes now comes in bold, new packaging. So they stand out in sight just as they stand out in sound.



# WALKMAN...

By MARCIA GOLDEN

H

as the Sony Walkman and the hoards of other personal portable cassette players that tumbled into the market over the past two years affected the sale of audio tape?

You betcha!

It's no secret that total 1982 blank audio cassette sales for the first six months of the year trailed steadily behind first half sales tallied in 1981, but blank tape manufacturers are adamant that personal stereo systems have accounted for a large share of the market sold . . . as have boom boxes and car stereo decks.

They theorize that most consumers have already bought pre-recorded cassettes, or been making tapes of their albums for home use for years. And now, this same shopper is tacking some of his or her discretionary dollar to the purchase of additional cassettes to play on personal, portable, or car stereo decks.

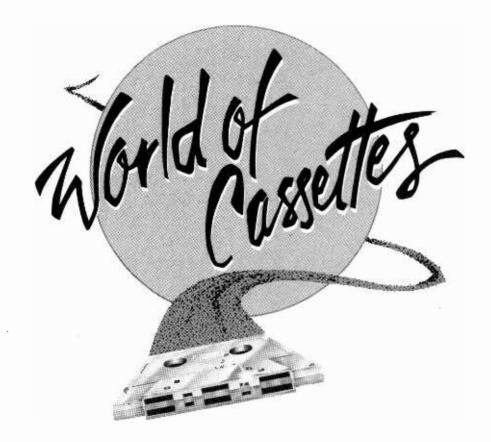
"Personally," admits one manufacturer, "I think the Walkman is one of the greatest additions to a music library that a consumer can buy. I have one, and I use a heck of a lot more cassettes now. I need a tape for my car stereo, my boat, and my Walkman. I'd say I am one consumer who definitely uses more cassettes now than I used to."

The biggest impact on cassette sales, according to John Birmingham of Sony, is that personal stereo systems "have brought new people into the blank tape market. I think that the Walkman has given consumers another avenue for their music. It's also increased people's recording of records, and helped boost premium tape sales as well, because the Walkman is a high fidelity stereo product."

Jack Battaglia, Memorex national sales manager of the consumer products group, agrees, adding. "All of us at Memorex think we've sold a lot more tapes (since the Walkman). But unfortunately, we can't say exactly how each tape was used. That's a consumer option, although I'd say there are a certain number of people who are now making extra tapes.

"I'd guess that sales spurred by personal stereo systems have probably added maybe 5% to cassette sales, which sounds small, but don't forget we're dealing with an awfully large base

"The thing I can tell you," he continues, "is that consumers are definitely trading up in quality. People want good sound, no matter what they are using the tape for."



nomenon to Walkman. Look at the car stereo market and the portable category as well—a revolution is occurring.

"For a long time," he explains, "people enjoyed music as passive entertainment—as a home kind of thing. If they wanted quality sound, they were limited to their living rooms. And when suppliers introduced personal stereos and stereo portables, people discovered they could take their music with them."

Golacinski also points to the impact portable stereo systems have had on record sales and pre-recorded tape. "A lot

in premium brand tape sales," which he attributes to the popularity of personal stereo listening. "I'd say sales of the personal stereos have had a significant impact on blank tape sales, simply because the home hardware business has not been doing as well as we would have liked, due to the tough economy and the fact that there is a lot more consumer interest in newer categories like personal computers, video games, and cable TV."

John Dale, Fuji vice president and general manager, doesn't "even think the impact of personal stereo in the market has been truly felt yet. I think most people would rather buy pre-recorded cassettes than record their own. But the problem they've been running into is that the selection of titles they have to choose from (in pre-recorded) is not as broad as most consumer's tastes, and the quality is so bad that people are reluctantly buying the record they want and making their own cassettes.

"I think there are other reasons people buy blank cassettes and record their own music as well," he continues. "There are an awful lot of people who, when they make up their own cassettes, put together their own selection of favorite musical programming from a variety of different labels—something I don't think the record companies could ever compete with."

Comments from spokespersons at TDK and 3M concur with the rest of the industry. Both note that when the Walkman was first introduced, it had no recording ability, so consumers were left either to buy their music pre-recorded on tape, or to record their own selections.

The spokesperson at 3M adds that both the pre-recorded industry and the blank tape industry have been the beneficiaries of any increase in sales due to personal stereo systems. After all, he comments, people are definitely using more pre-recorded tape (shipments climbed 26% from 1981 to 1982) and we are definitely selling more blank tape to distributors.



THE PLAYER THAT PLAYED
THE WORLD



Michael Golacinski, Maxell's marketing coordination manager, is even more enthusiastic over what he sees as a transformation in the recording/playback market. "I think personal stereo systems have had a fantastic impact on the cassette market," he enthuses, "but I wouldn't limit the phe-

Marcia Golden is a freelance writer in New York specializing in audio/

of retailers are telling me that their pre-recorded cassette sales are running 50/50 with record sales. I think people are still buying records for home use, but they can't take those records with them when they leave the house."

Still, notes Mark Dellafera, BASF director of marketing, that for whatever new tape sales personal stereo systems have generated, it's also true that, in general, the blank audio tape business has shown some slack

business has shown some slack.
"However," he brightens, "I have noticed a big movement

# ...AND BEYOND

B

eyond Walkman?

Believe it!

While the personal stereo craze has gripped the world with portable audio fever, the next phase may be the microcassette. Sony's Walkman products, as well as the myriad other

man products, as well as the myriad other world manufacturers making a similar-type product, all use the standard Philips audio cassette format. But it just may be the microcassette format that is the tape co-existent of the Compact Disc 10 years from now.

The mini and microcassette formats are not new. Although different, the two have been around for quite some time. The former, though, has little application for the music area because of its less sophisticated electronics and transport mechanism. It has, however, gained a foothold in the office equipment market as a word dictating device and anyone who has ever taken an airplane ride has seen the product advertised from such firms as Lanier and Norelco on the pages of in-

flight magazines.

But the micro . . . well that's a tale of a different tape.

Developed and introduced in the U.S. in 1980 as the Pearl

corder by Olympus, the microcassette format is more sophisticated and has applications to high quality stereo music reproduction.

More and more Japanese portable tape manufacturers—including Sony—have been introducing microcassette tape recorders. Some industry analysts are suggesting that the format may now account for 30% of the Japanese audio market.

Not only are Japanese manufacturers introducing them in portable, cigarette-size complete with lightweight headphones, but are including them on larger decks that also feature a standard Philips-size transport mechanism. Reason: the user can dub down from a standard Philips Compact Cassette onto a micro. Or he can make two different types of recordings from an LP. There's no micro prerecorded software . . . yet. Insiders, though, predict Japanese labels may

make some available soon.

The microcassette is about one-quarter the size of the Philips-size cassette so the convenience and portability implications are even more mind-boggling than Walkman.

The technology of both the transport system as well as the microcassette itself is fast making gains. Panasonic's Angrom tape is applicable while such other major tape manufacturers as TDK and Maxell are developing high quality blank microtape, some with metal coatings.

Panasonic, AlWA, Sony, Fisher and Sharp are only a handful of the hardware companies pursuing the microcassette as a high quality personal music stereo format.

One domestic manufacturer, Jensen, has even shown dealers prototypes of microcassette car stereo units.

Beyond micro-Walkman? Who knows? Maybe pills. One swallow and the LP is played once in the brain. Take two Linda Ronstadts and call me in the morning. JIM McCULLAUGH

Billboar

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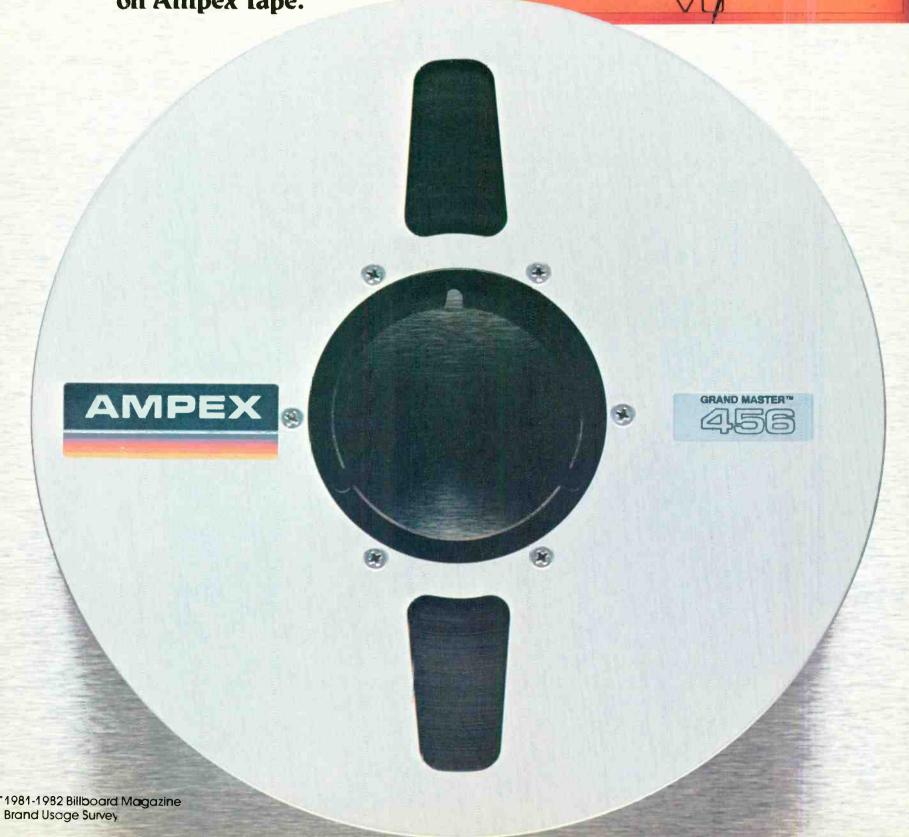
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4 out of 5 Professionals Master on Ampex Tape:



BILLBOARD

1982

NOVEMBER 6,

# Record Companies Market Promise Of New Technology

American lifestyle but perhaps none is as dra matic as the influence of the cassette on listening habits. Music literally can be the sound track to people's lives as tapes can be used in the car, the home and on the street. Decentralization and personal programming is a reality in music

To keep up with the public's love affair with the cassette configuration, record companies are rapidly upgrading their own pre-recorded cassette product and launching new merchandising campaigns for these cassettes.

◆ A&M—This label is releasing two cassette-only packages aimed specifically at the audience which likes to roller skate, dance or jog with their friendly Walkmans. The cassettes, "Dance To It 1" and "Dance To It 2," will list for \$6.98 and contain 30 minutes of music per side. The first package contains such r&b-flavored artists as Jeffrey Osborne, Chas Jankel and Quincy Jones. The second set has a more rock orientation as it features the Police, Split Enz, the Spoons, Oingo Boingo among others. "Basically, creative services and product management vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jeff Ayeroff and I were talking about the home taping situation, which is the same talking about the home taping situation and the same talking about the home taping situation and the same talking about the home taping situation and talking and talki dent Jordan Harris. "The appeal of home taping is that you can put your favorite songs together and have them wherever you go. So we decided to do this and since we are doing this on

cassette only, we don't have the time problem."
In terms of cassette quality, A&M is issuing the Supertramp album, "Famous Last Words," on BASF's chromium dioxide

- Angel Records has its "Miles of Music" cassette line which has 90 minutes of music for a \$7.98 list. These works are unavailable on record and feature complete works as opposed
- Arista is using higher quality tape and is branding the cassette package with a "Qualitape" logo. "We're also impressed with some of the attempts to package cassettes," cites Rick Dobbis, senior vice-president of artist development for Arista.

Cary Darling is a Billboard contributor in Los Angeles and author of the "Music Monitor" column.

"We're looking at the 12x12-inch format." The label is also pushing the new British band Fashion to a tape-consuming audience. The cassette versio nof the album "Fabrique," list ing for \$7.98, will feature the entire album on side one. Side two features 40 minutes of remixes and dub versions of these same songs. On the most recent Graham Parker album, "Another Grey Area," an additional song appeared on the cassette which is not on the album.

- CBS is apparently ready to launch its own version of specially-priced double cassettes. These will put two albums together by a top-selling CBS act. This package will not be available in album form.
- Capitol is launching its new XTR process to give its cassettes better sound quality. "Part of the home taping problem comes from the lack of quality in conventional cassettes, notes Walter Lee, marketing vice-president. Capitol has also experimented with a 4x9-inch cassette package but Lee notes it's up to retailers to decide what package is best. "If they want 12x12, 20x20, 9x4, that's fine," he continues. "The trade has to decide. Once they do that, everyone will standard-
- Chrysalis has launched the new Pat Benatar album and cassette "Get Nervous," with a light sensitive anti-piracy system called Light Signatures. Consumers are asked to send back a special card which accompanies each album or tape. The card is stamped with the Light Signatures system. Any album without a card or a card with an incorrect imprinting is therefore a counterfeit. Chrysalis has also changed its s bgan to "Chrysalis Cassettes and Records" as opposed to putting records first. Chrysalis has also experimented with 6x6 configuration for cassette packaging. "But it was ignored by retail ers," notes Steven Shmerler, marketing director for Chrysalis.
  "As manufacturers, we don't care which format is used. The point is that something needs to change in terms of merchandising cassettes. You can't sell cassettes behind locked glass windows. Shopping for cassettes in most stores is a real headache. Both albums and tapes should be side by side. You shouldn't have to browse twice to buy one product."

 An upcoming collection of John Lennon's best-known Apple label material will have two extra tracks on the cassette version. The album is on Geffen in the U.S.

- I.R.S. is making waves with its "cassingle" concept. "It's based on seeing so many Walkmans on the beach," notes Carl Grasso, creative services vice-president for I.R.S. "With the Go-Go's 'Vacation,' we saw the perfect opportunity to issue a single cassette which people could take around wher ever they go." Also, I.R.S. is issuing a three-track cassingle by the English Beat and an extra song, "Exercise," appears on Wall of Voodoo's "Call of the West" cassette. I.R.S. marketed the cassingle with posters, stickers on head cards and other retail paraphernalia.
- Island perhaps has the most controversial cassette policy. The label has used its "One Plus One" concept on its independently distributed Antilles and Mango labels. This involves having the same album on both sides of the tape. However, their is only one recording stud left in place in the back of the cassette so that one side can readily be used as blank tape. Because Island's distributor, Atlantic, refuses to endorse this procedure, the Atlantic distributed "Officer And A Gentleman'' soundtrack cassette will not be One Plus One. However both sides will feature the album though the recording studs are in place so that the tape cannot readily be used as blank
- The CBS Masterworks line is using the cassette format to include more music from the Broadway play "Nine." The album features about 60 minutes of music while the tape has over 80 minutes of music
- PolyGram is now releasing EPs in cassette as well as disk formats. The Kurtis Blow "Tough" and Peter Godwin "Images of Heaven" EPs, priced at \$5.98, are now available in cassette configuration. "The EP concept on disk is becoming more important. We really feel this accommodation should be there,' says Herry Losk, senior vice president of marketing. On its aerobic and exercise albums, PolyGram has included cassette ver<mark>sions wi</mark>th the di<mark>s</mark>k version.
- MCA is also going to be introducing a line of double cassettes featuring two albums by major acts on one tape at a
- WEA was the innovator in the field of double cassettes. "The idea really came from Warner Bros. creative services vice-president and operations director Adam Somers," Alan Perper, WEA's marketing product director. "We put it before the three record companies and everyone felt it is one hell of a marketing concept. What we're looking for is something to reflect the lifestyle of today. We launched it in five markets-Boston, Norfolk, Atlanta, Miami and Los Angeles-and now they're available nationwide. The response has been overwhelming."



### METACOM

For information contact Tom O'Leary:

(612)588-2781 / 800-328-4818

Metacom, Inc., 1401-B West River Road North, Minneapolis, MN 55411

# High-Speed Duplication Moves Closer To The Ai



&M's recent release Supertramp's 'Famous Last Words" on chrome tape at \$8.98 list is only the most visible

of a series of moves toward quality prerecorded cassettes. The introduction of the Walkman a couple of years ago has meant greatly increased tape sales and, ever since, the recording industry has been striving to meet consumer demand for tapes comparable in sound quality to records.

It has been argued that the poor quality of prerecorded cassettes has directly resulted in a great deal of home taping. If that is true, then home taping should even now be on the wane. After all, the once-lowly cassette now boasts a wider frequency response and better quality manufacturing (both materials and duplicating methods) than even a year ago.

There has been no dearth of special promotions, either, involving "cassingles," bonus songs not found on records, compilations, pricing, prerecorded cassettes with one side blank, even cassette-only

But all the promotions in the world would be useless without a quality product to sell. And quality has been the motivating force behind such moves as increased use of chrome and other higher-end tape formulations, the development of the Dolby HX Professional and other noise reduction and companding systems, and such equipment as Cetec-Gauss' Series 2400 duplicator

. Bob Piselli, professional products manager for BASF, is one who has pushed hard for better prerecorded cassettes. He says, "The record companies realize the time is now to offset home taping, to produce a quality product. Cassettes are replacing disk sales-more cassettes than records will be sold this year. He predicts 155-160 million records and 165 million prerecorded cassettes will be sold in 1982

While others may question the degree of Piselli's optimism, no one can deny that the cassette market is growing while record sales shrink "Record companies," Piselli says. "are reluctant to invest money in improving record quality," preferring to focus on a healthier format. The result: a self-perpetuating cycle of greater cassette sales, lower record sales.

BASF supplies chrome tape to Mobile Fidelity Sound Lab for its audiophile cassettes, and to Island Records and RCA Red Seal. It is the largest supplier of bulk cassette tapes in the U.S., with a 30% market share, according to Piselli.

"We've lowered the price of chrome as a raw material for duplicating," Piselli says. BASF's chrome tape is 25-30% more costly than its ferric tapes.

"What's an additional 12 cents per cassette if you sell twice the number of \$8.98-list albums?," he asks. "I contend there's no reason mass-produced tapes should not be close to the quality of tapes recorded at one-to-one. The highspeed duplicating industry is moving closer to state-of-the-art one-toone recording. Pick up an RCA cassette today-you won't believe the quality.

Quality, of course, is the result of a great deal of interaction between equipment manufacturers and tape suppliers. On a machine, the tape's tension, speed, recording heads-the best tape will make no difference if even one of these links is weak

And the links are being made stronger, by firms involved in the manufacture of cassette duplicating and loading systems: Cetec Gauss, Otari, Electrosound, Audio-

King Instrument Corp., MTI and others. Cetec-Gauss' new highspeed Series 2400 duplicator is able touse metal or chrome tapes, as well as other formulations. It can be utilized for cassette, eight-track, microcassette or reel-to-reel dupli

Mcrt Fujii, president of Cetec-Gauss, points out, "The tapes used in duplicating have gotten betterand that means a better product, providing the equipment used is also good.

"There's been more interest

settes. In southeast Asia, for example, it us ≥ to be that as long as they could produce product, that was all that mattered. Now they're much more quality-conscious-and it doesn't cast that much more to get a good quality product." Billboard



Laura Foti is Billboard's Video Editor

EASY DUBBING. Sanyo Electric's RDW50 stereo cassette deck features two separate cassette sections. Tape #2 can automatically record everything that is being played on Tape #1. The deck also features Automatic Music Select System (AMSS) which scans the tape at high speed. List price is \$199.95.

AUTO REVERSE. Sony's TC-FX500R auto reverse cassette deck uses a LaserAmorphous head to extend usage life. Dolby C rounds out the deck's list of features. Suggested list is \$280.



deck Incorporates dbx tape noise reduction circuitry. This top of Yamaha's line system has a suggested list of \$495 and is available in silver finish as well.

COMPUTER CONTROL. Bang & Olufsen's computer controlled Beocord 9000 features a calibration system that automatically measures distortion, and its HX Professional system for increasing high frequency headroom. List price for system is \$1,800.



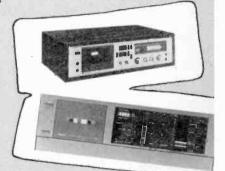
BUDGET RECORDING. NIkko Audio introduced the model ND-520 as the budget-priced cassette deck in its lineup. Available in silver finish, it features twin LED displays, separate left and right input levels, and one-button recording. List price is \$200.

SYSTEMS APPROACH. Panasonic offers a complete Systematix component system in one box. The Systematix SG-20 features a cassette deck/receiver, fully automatic turntable and two-way speakers (the last two not shown). List price for the SG-20 is \$350.

CASSETTE CONVENIENCE. Technics' model RS-M255X cassette deck features feather touch controls, dbx noise reduction system, and Dolby\* B noise reduction system. The deck automatically adjusts for normal, CrO2, or metal tape. Suggest list is \$380.

RANDOM DUBBING. Hitachi Audio's model D-W700 features random program dubbing and playback, as well as both Dolby B and C noise reduction circuitry. List price for the system is \$390.

DUO BETA CIRCUITRY, Luxman's first cassette deck with dbx circuitry is the K-118, a two-head, metal capable model. It also features Luxman's Duo Beta circuitry which is reported to allow a min-imum of negative feedback into the system. List price for the system is \$499.95



TRIPLE TRANSPORT. Cybernet's model D-801 features three motor dual capstan transport in a metal capable stereo cassette deck with Dolby® B and C. Suggested list price is \$625.

PACKAGED COMPONENTS. Kenwood's XL Series is a "prepackaged" component group. Available with remote; the KX-5X is a full-logic control cassette deck with Dolby® B and C, and DPSS for easy location of tape programs. Suggested list price is \$350.

#### Selecting The Hardware To ...

# PLAY IT BACK AGAIN, SAM



chandises blank and pre-recorded audio cassettes, selecting the proper entree into the hardware/cassette playback market can be pretty mindboggling.

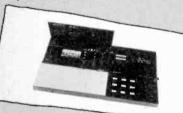
The problem?

For every cassette tape sold, there are a thousand different products on which to play it.

From tiny microcassette record and playback systems, to mini and midi personal portables, ghettoblasting boom box receiver/cassette deck combinations, and audiophile exotica, the list of cassetteplaying product is endless. The same cassette not only plays at home, but totes on a belt loop or shoulder blade into the great out of doors, and then may be popped out of the portable player and plugged

What to stock and how to display it, depends on each store's audience and square footage. Still, even the smallest record and tape outlet would do well to carry at least a few pocket-sized personal stereo systems or portable boom boxes, even locked behind a display case. Not only are they an excellent add-on sale for the software you sell, but the software you sell is as good a reason as any to convince your customers to invest a little more of their disposable income on a system that plays their purchase.

For a taste of what's available in cassette play back systems. Billboard has pieced together the following sample of cassette players in all their configurations, and at all price ranges-from a \$1,000 home deck to a tiny, personal stereo with a sug-MARCIA GOLDEN gested list of under \$40.





MICROPROCESSOR PLAYBACK. The

Revox B710 MK11 cassette deck fea-tures four motor tape transport and mi-

croprocessor control and memory. The deck offers automatic selection. Suggested list for the B710 is \$1,999.

SENSITIVE TAPE TRANSPORT. Demon's DR-F7 of the DRF Series of cas-sette decks features Tape Tension Servo Sensor Type II transport; a three head deck; quartz-lock PLL flat-twin direct drive motor; and Dolby B and C noise re-

COMPUTERIZED TAPE TUNING, Akal's GX-F91 stereo cassette deck features computerized tape tuning to automatically determine optimum blas, equalization, and sensitivity. It also includes a three-head system and Dolby® C noise reduction.





#### **BOOM BOXES**



POP-OUT DECK. Hitachi has introduced a dual cassette system with a pop-out deck that becomes a personal stereo system with headphones. While the pop-out deck is in place, the TRK-W1H FM/ AM/SW will record and material may be taped between the two, full-size decks. Suggested list is \$429.95.



CARRYALL COMPONENTS. Aiwa has added Component styling to the portable CA-W10 system of its "Carry Compo" series. The system includes an amplifler, tuner and speaker sections. Suggested list Is \$500.

TV/CASSETTE COMBINATION. Sharp's personal entertainment center, model 4G100, includes color TV, AM/FM stereo radio, and a detachable microcassette recorder/player with head-phones. It stands only 4½ inches x 9½ inches and weighs less than four



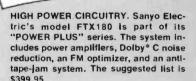
BREAK APART AUDIO. The Yamaha PC-9 Portable Concert System "breaks apart" into separate pieces so it can be set up for stereo separation. It also "locks together" with its own carrying handle. It operates off AC, DC batteries, and DC power for use in a car or boat. Suggested list price is \$549. POP-OUT CAR STEREO. Pioneer Electronic's top of the line KEX-65 car stereo system is an in-dash mini-component unit that features a fully illuminated, flatfront display panel and an exclusive key lock installation bracket that allows for easy removal and security storage. Sug-gested retall price Is \$419.95.

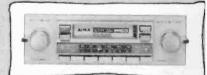
CAR STEREOS .



BI-LEVEL CAPABILITY, Alpine Electronics of America's model 7135 bi-level, ETR/PLL, FM/AM cassette deck features digital frequency synthesized tun-ing, auto reverse and bi-level capability that permits components to be added on In a variety of configurations. The suggested retail price is \$269.95.

X-BODY CAR STEREO. Designed to fit in X-Body automobiles, Alwa America developed the CTR-50, an auto-reverse stereo cassette player that offers AM/FM five-preset pushbutton tunning. Sug-gested list of the CTR-50 is \$200.





#### PERSONAL STEREOS



STEREO RECORDING. The Sony Walkman WM-R2 is a recording system that features two, built-in, uni-directional microphones for stereo recording capability. Measuring only 5½ inches x 3½ inches x 1½ inches, the WM-R2 comes with Sony's MDR-4L1 lightweight stereo headphones and provides connections for an additional set. The suggested retail price is \$199.95.

DICTATING MICRO-CASSETTES. Sanyo Electric's Executive Series model M5400 is designed primarily for dictation. It features built in pause, cue, and review functions, plus two-speed operation for up to two hours of recording time on a single microcassette. The suggested list price is \$59.95.

PLAYBACK-ONLY. Alwa America's HS-PO2 walkaround stereo is metal tape compatible, and is equipped with head-phones, and a battery pack for extended playback time. It measures 3% inches x 4% inches x 1% inches. Suggested retail price is \$135.





#### **AUDIOPHILE CASSETTES**

#### Heightening Sonic Benefits, Lowering Home Taping Appeal hile the prerecorded

audio cassette has gained in popularity convenience, not every one - including tradesters and consumers—like them.

Reason: Most mass market cassettes are duplicated at very high speeds, sometimes at a ratio of 64:1, or 64 times normal play. In fact, there's technology afoot which might lead to 128:1 or even greater

The high speed duplicating process, combined with what most labels will admit is a mid-level quality audio blank, greatly increases tape hiss, noise, distortion, as well as severely reducing dynamic range and frequency response. Often times consumers will buy a prerecorded audio cassette for their car or tape deck at home but notice a "muddiness'' or "cloaking" of the sonics.

Many industry observers believe that it's precisely this situation which prods consumers into home taping, although not necessarily taking away from LP sales. For years, major blank tape companies have argued that consumers pur-chase an LP and a high quality blank (i.e. TDK-SA or Maxell UD-XL) so they can make a copy for their automobiles. And anyone who has ever recorded an LP onto a tape of that type will testify to the superior dynamic range, frequency response and other superior sonics produced. The Walkman phenomenon may also be having an impact since early models don't feature Dolby or other noise reduction circuits, hence a prerecorded audio tape is not a completely satisfying experience for that hardware medium either.

Enter the audiophile cassette: Recently, such firms as Mobile Fidelity Sound Lab and Nautilus Recordings, among others, have extended their audiophile disk philosophies (half-speed, direct-disk, digital, etc.) to the tape medium.

What they've done is take the two-track master and duplicated it "real time" (or a ratio of 1:1) onto very high-grade audiotage. Sometimes they even digitize the twotrack master tape before the duplication process to ensure maximum frequency response and dynamic range. That also means wow and flutter are at almost non-existent levels. Net result: no sonic degradation and these cassettes are akin to second generation master tapes of the original two-track master. The best cassette shell housing is also used.

Like audiophile LPs, these tapes retail in the \$17-\$20 range and have been particularly popular with car stereo installers. Like audiophile half-speed titles also, the LPs are usually older, classic catalog material although Nautilus created a little history recently when the Police's "Ghost In The Machine" was issued in conventional and audiophile formats simultaneously

Today, such labels as Mobile Fidelity and Nautilus make a limited quantity of titles available in the audiophile cassette format, including such artists as Linda Ronstadt, Elton John, John Klemmer, Tim Weisberg, George Benson, Supertramp, Earl Klugh, Zubin Metha conducting the L.A. Philharmonic and oth-

dbx, the Massachusettes-based noise reduction specialist, has also begun making dbx-encoded prerecorded audio cassettes available. It's similar to their dbx-encoded disk approach where they take original master tapes and process them with a special dbx noise reduction/ dynamic range expanding system original signal, compresses it, and decodes (expands) it at the other end. The only hitch for both the disks and tapes is that a dbx circuit is required for the hardware to gain the sonic benefits. But the dbx cir cuit is popping up in more and

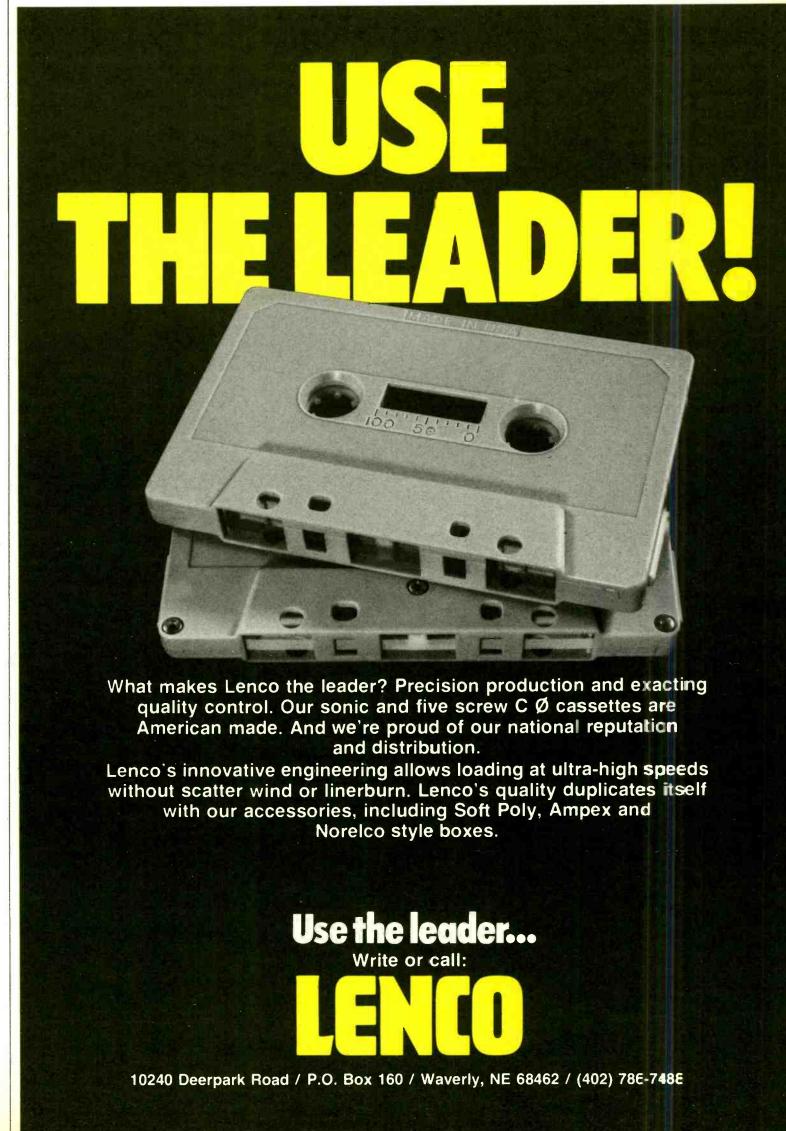
more cassette decks as well as Walkman-like portables, notably Matsushita's Panasonic products.

One dramatic new development is the move by A&M to release Supertramp's new album on a high quality BASF chrome cassette. In effect, while the manufacturing

this places the product up in the audiophile ranks but at less than audiophile prices. The industry will watch this closely

Will it have an impact on home taping? Will it impact the terrain of the audiophile specialty labels? Will it force the ma ors to follow suit?

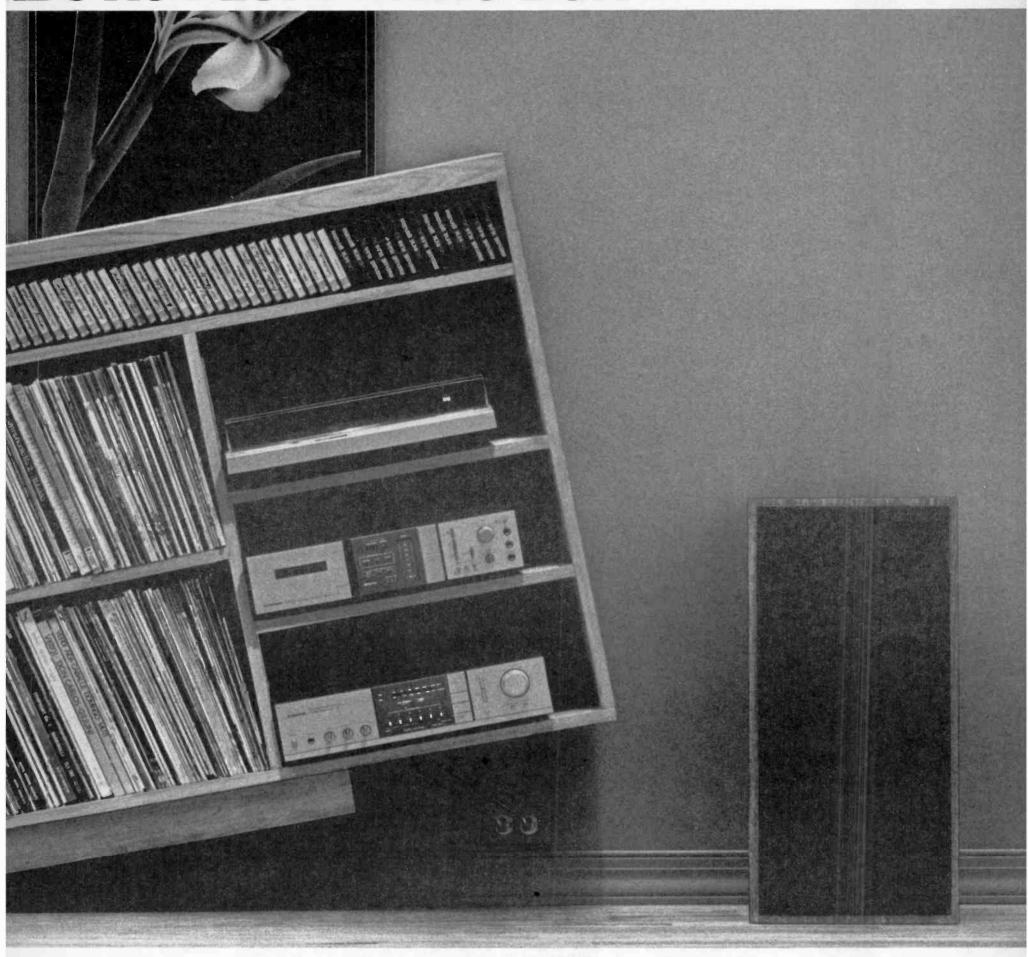
JIM McCULLAUGH Billhoord



# PEOPLE WHO B BUY TWICE AS MANY RECO



# IY MAXELL TAPE RDS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.



IT'S WORTH IT.

# Consumers, Manufacturers, Dealers Clean Up After Tape Revolution

udiotape accessories now include everything from complete head cleaning kits through vials of fluid, cotton-tipped swabs, "wood-look" carrying cases and replacement earpads for the headphones of your personal stereo. Thanks to a number of factors—not least the

Walkman phenomenon—accessories are proving to be more than a hedge against the rigors of recession. Some companies even report growth.

"As a general rule, the tape accessory business is holding up despite the recession," says Doug Chatburn, national sales manager of consumer products for Japanese blank tape company TDK. "I'd be hard put to say it's going ahead like video despite the recession, since accessories follow audio hardware, and audio is depressed." Accessory sales do not follow sales of blank tape, he added.

"The dollar investment versus profit is very, very good," says Bob Borchardt, president of New York-based Recoton, explaining why more dealers are making more shelf-room for his range of accessories.

"Customers buying a new cassette deck or who own a Walkman see the need for the product-accessory sales are booming. Dealers are investing more money and space in their stores for these products. Turns are fast and margins are good; dealers are realizing their investment."

Increasing consumer awareness of the cleaning and storage products, tempting packaging and pre-Christmas rebates, the right price in a down economy, the increase in incar entertainment and-most important of all-Sony's Mr. Morita and his miniscule Walkmen have given the accessory business a shot in the arm.

While no one is committing himself to the size of the U.S. market, nearly 221/2 million tape decks were imported into the U.S. last year. That figure is up 8 from 19 million in 1980 and a mere eight million in 1971. In a possible universe of some 140 million cassette decks in American homes, industry executives and dealers report that between 50% and 80% of these decks have never seen a tape cleaning device!

Emma McBain is a freelance writer in New York specializing in audio/ video retailing

By EMMA McBAIN

"I know," says Jim Lawless, owner of the four-store All Star Audio chain headquartered in Houston, Tx. "I get these machines in for repair and the only thing wrong is dirty heads."

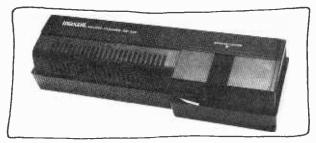
Lawless now writes up a head cleaner as an "assumptive sale" when selling a cassette deck.

"It makes for a happy customer," he says. "And someone who just spent good money on a cassette deck can nearly always find the \$7.00 for a head cleaner.'

And if little things, like \$7.00 sales, mean a lot, consider the margin on accessories as dealers increasingly turn to volume busi ress to keep their dollar income up in the soft economy.

Right now, videocassette hardware sales offer margins of between 5% and 15%. Some audio hardware margins hit





SELF-ROTATING RECORD CLEANER. The Maxell cleans while record stays put, as rotating brush cleans record in 10 seconds without pads, fluids or cloths. Powered by two AA batteries. Suggested retail price: \$29.99.

40%. Accessories are at the "good" end of this spectrum. But big volumes and high margins don't mean a thing if profit is low or high-margin items don't sell.

Accessories sell. "Cleaners are becoming an easy sale," says Dale Berleau of Discwasher, which manufactures the "Perfect Path" headcleaner and a separate cleaner for a cassette deck's capstan and pinch roller. "People are becoming more aware that they need to clean their decks so things will sound right," he says.

"Dealers don't have to carry high inventory costs or tie up expensive clerk and counter time," says Peggy Harmatz, director of sales and marketing for Dynasound, which specializes in cassette storage units and carrying cases

Cassette products also offer a long product life cycle— equipment to care for and house the 8-track cassette is only now being phased out. "Enough people will invest enough money in their equipment to keep formats from dying out quickly," she says.

And customers are becoming more aware of both storage units and cleaning mechanisms. Merchandising is critical, according to manufacturers, and they emphasize everything from "quick and dirty" blister packs to lush, full-color explanatory graphics.

The convenient or elaborate packaging and displays are designed to make the customer "perceive the need" for accessories, often independent of any sales assistance whatsoever. Pre-Christmas promotions, such as posters from Allsop and rebates from Nortronics, are aimed at getting the customer in the store and combating cautious dealer stocking patterns.

'Dealers are afraid of overload," says one manufacturer. 'We've got to get customers in the door and give them something on which to spend their mite."

Other manufactures see the success of accessories indicating the depth of the recession. Audio hardware is "dead in the (Continued on page WC-18)

# Have you ever heard a cassette sound like real music?



You've had vour hair blown.



your glasses shattered...



now listen to real music.

# TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC

TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than making tape, most cassette manufacturers have nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

#### **CASSETTE TAPES CAN MEASURE** SOUND DIFFERENT.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

#### THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

OF TAPE SOUND QUALITY
The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.
Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

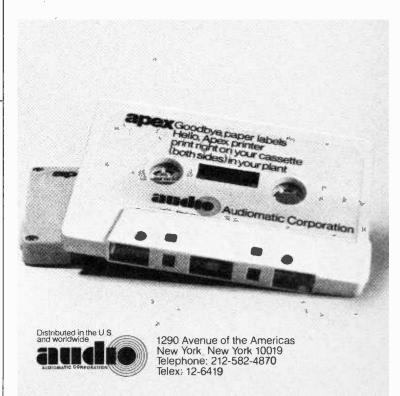
# Imagine what we'll do next.

#### QUALITY MUSIC DUPLICATION Network Radio and Government Supplier **GSA LOW BID NUMBER** GSA 00C90543 LION RECORDING SERVICES 1905 Fairview Ave., NE



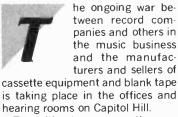
# With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour. Save time, money, trouble, space Eliminate inventory problems, costly label overruns. Save 3¢ or more per cassette.



# Quiet War Continues

By BILL HOLLAND



The ultimate weapon, the one each is striving to use, the only one which will end the bitter debate, is new legislation from Congress. A bw that will either create an exemption in the Copyright law for noncommercial audio home tapingand this is the bitter seed of the battle-or will also offer copyright owners a royalty to compensate for industry losses due to home taping.

The music industry coalition wants Congress to recognize the desperate need for such a royalty. The tape coalition wishes to persuade the Congress that such a royalty is not only unneeded, but would actually amount to a subsidy, a tax, placed on citizens to bail out an industry that they say has brought financial damage on itself by problems unrelated to home taping. Naturally, the record companies don't share that opinion, and to make sure that the Congress doesn't either, the music coalition continues to spend a lot for the services of lawyers, survey firms and lobbyists. The tape coalition is spending an enormous amount of money to buttress their views and to get them heard.

The issue, the music coalition says, is the protection of intellectual property-copyright protection of musical works. And if audio home taping from radio and records is now a fact of life, as irreversible and as widespread as studies indicate, then there is all the more reason for copyright owners to have protection equal to that now of fered by the Copyright Law, revised in the early '70s by Congress before the advent of massive home taping.

Pulitzer-winning critic Jonathan Yardley, observing the recent trend, recently wrote about the new home taping habits of Americans: "Armed with our tape recorders and video recorders, we have become a nation of petit larcenists, blithely swiping the work of musicians and actors, conductors and screenwriters. Not merely that, but we clearly regard this as a matter of

The suppliers of the machine and the blank tape used by consumers argue that a royalty would be unfair, both to their industries and to the public. Jack Wayman, the principa Ispokesman for the anti-royalty Audio Royalty Rights Coalition, told Congress in August that the "major deficiency of an audio royalty proposal is its inherent inability to differentiate between those who use audio recorders and blank tapes to tape copyrighted music and those who do not engage in such activities." He says such a royalty "is in effect a tax, nothing more, nothing

Wayman has also suggested to Congress, as have other witnesses from the anti-royalty camp, that not only would such a "tax" be a burden to the consumer-and it follows, of course, that consumers would not be pleased with Congressmen who vote for such a billbut that the money collected could not be fairly distributed. "It is pure naivete to believe that a royalty tax

swelling corporate coffers would trickle down to individual performers," Wayman told a House sub committee

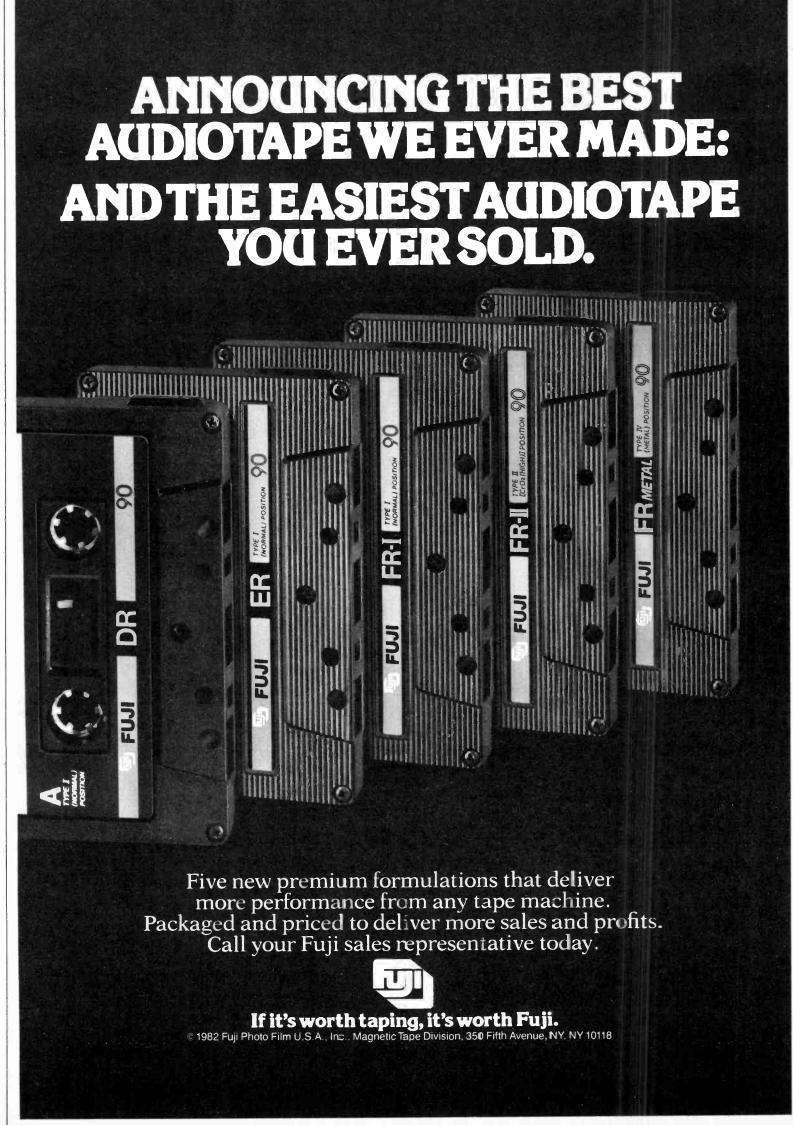
There have been hearings on both sides of the aisle both in Wash-

ington and in Los Angeles all air programming can be considered

infringement of the Copyright Law. That ruling is now being considered for review by the U.S. Supreme Court. No royalty provision nor audio section is in the original court decision, nor are they being reviewed by the Supreme Court.

Senate and House staffers say that the reason the strongest "Betamax Bills" in the Senate and House have moved slowly this past session is not because the legislators are waiting for the Supreme Court to act. Rather, they admit that both sides in the case have in presented their views so stronglyin this case, the music industry and the tape/equipment industriesthat the Congress just didn't have the time to work out the language of a compromise bill that addresses the demands of copyright owners but does not itself infringe on the rights of those not taping. Billboard

through this year, ever since the U.S. 9th. Circuit Court ruled last October that the sale and use of home videotape recorders to copy off the



Bill Holland is Billboard's Washington Bureau Chief

# Competition Fierce In Battle Of Blank Tape Marketeers

or BASF, chrome is the element to "kiss the hiss goodbye." Maxell sponsors tape clinics and has a cross-merchandising program with cassette deck manufacturer TEAC. Loran tape is baked, immersed in boiling water and left to fry in the desert—all to prove its Lexan shell can

take the heat. And other manufacturers, such as TDK, 3M, Fuii. Sony. Memorex. Certron, PD Magnetics and Denon, are also out there working hard for shelf space and consumer dol-

It's the battle of the blank tape marketeers, and never has competition been so fierce.

The market is larger than ever—an estimated 254.6 million blank cassettes will be sold at retail this year, an increase of 13% over last year. Yet the "big three"—TDK, Maxell and Memorex—are far ahead of the others as far as number of stores stocking, according to a recent Billboard survey conducted by the Harvey Research Organization of Rochester,

That study found that, of retailers surveyed, 87% carry blank audio tape. At only slightly less than that penetration are the figures for retailers carrying TDK brand tape (77%), Maxell (73%) and Memorex (47%). Next on the list are BASF and Sony (14% each), 3M/Scotch (13%), Fuji (9%) and Audio Magnetics/Tracs (6%).

Although it may look like there is plenty of room in the market for a newcomer, the fact is that many buyers of high-quality tape are fiercely loyal, as well as skeptical. They've been burned too many times by cassettes that come undone, jamming up the works in cassette decks and car stereo players, as well as ruining what may have been favorite selections of

songs.
Still, that doesn't stop newcomers from trying for even a small part of the pie. PD Magnetics, a joint venture between Philips and Dupont, is aggressively seeking new retailers. "Expanding the number of outlets we're in is our No. 1 need right now," says Charlie McCandlish, advertising and promotion manager for the company.

And Loran, another "newcomer" who's been around, is headed by Rob Loranger, who has operated custom duplica-



Other lengths

Source: Electronic Industries of America

#### **BLANK UNTIL THE** SOUND COMES ON

185,486

16.020



tor Loranger Manufacturing Corp. for years.

Recognizing that getting a consumer to try a new tape is the first and most difficult hurdle, Loran has developed what it

calls the "Pump Primer Promotion." Consumers receive coupons for \$2 off the purchase of a three-pack of C-90s. "Depending on what the dealer sells—car stereo, portables, home audio—we may tie into every related area." The American Ex-

press coupon can be considered cash by retailers receiving it. And Loran is sparing no expense to get its product tried; the



AS OF JUNE 1982									
(total industry figures in units)									
	1981	1982							
January	7,199,000	6,005,000							
February	7,442,000	8,510,000							
March	7,606,000	7,675,000							
April	8,014,000	7,669,000							
June	7,463,000	6,769,000							
Source: International Tape Association									
	2 FACTORY SALES								
OF BLANK AUDIO CASSETTES									
Product Description	Units	Dollars							
Standard Ferric Oxides									
C-60	4,077,398	2,646,355							
C-90	5,048,911	5,405,323							
All other lengths	1,332,661	1,214,507							
Total	10,458,970	0,266,185							
Other Oxides, CRO <sup>2</sup>									
Equivalents, &									
Ferrichromes									
C-60	563,689	826,485							
C-90	3,338,580	6.402.447							
	3,336,360	0,402,447							
Metal C-60	41,136	0,402,447							

9,688

SECOND HALF BLANK AUDIO SALES

company recently distributed \$50,000 worth of coupons at a New Jersey hi fi show.

Blank tape is an impulse item, and for that reason should not be kept behind locked doors. However, because it is small, it can be especially prone to theft. Hence the proliferation of three packs, hang-up blister packs and the like. All serve to keep the tape more accessible and to remind the consumer to

What else can retailers do to merchandise blank tape? Besides using their own ideas, manufacturers have plenty of suggestions. These include co-op funds for advertising, dealer incentives, t-shirt and other giveaways, special offers and tieins, clinics and packaging.

But no matter how much help he gets from a supplier, a dealer will always be more successful if he is creative. Blank tape, as the recording industry loves to point out, is really nothing until it has been used to record. How does one mer

chandise "nothing"?
"There are good and bad retailers, who do a good or bad job merchandising product," says Charlie McCandlish. "The good ones run specials, carry a cassette in their pockets at all times to use for demonstration purposes, give tape away free with the purchase of hardware, use co-op money wisely and display well. The bad ones use only pricing as promotion.

"A lot of help is available from manufacturers," he points out. "Selling tape takes planning, thinking, execution and hard work. It's easier to sell on price than anything else. But what a difference a merchandising idea with make!" LAURA FOTI Billboord

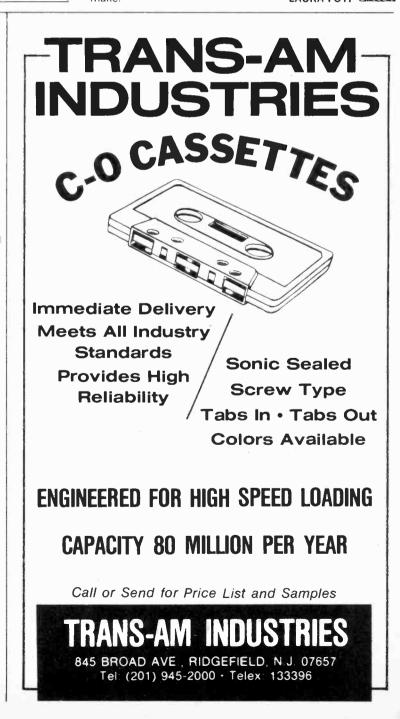
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# There's Sting In Tale Of The Tape



anti-piracy, and director of RIAA's anti-piracy operation, says that just in the last few months he has no ticed "a general increase in interests on the part of U.S. attorneys and FEI agents" to go after the big operators, and to bring indictments that will stick. "It's definitely a pri-ority now." Schoenfeld says. Some indictments have already been handed down, and there are others in the wings."

Schoenfeld feels the new law "has succeeded in making it clear" that convictions will mean heavy penalties. BILL HOLLAND Billboord

n May 25, President Reagan signed into law the new Piracy and Counterfeiting Act of 1982, climax ing years of effort by

the record industry to make it clear to the Congress that stiffer penalties were needed to bring to a halt what the FBI has called "one of the most troublesome!' white collar crimes in the nation.

The bill, introduced in the House in 1981 by Rep. Barney Frank (D-Ma.) and in the Senate by Sen. Strom Thurmond (R-SC), ups the trafficking offense to a felony, with penalties running as high as \$250,000 and five years in jail.

Until the President signed the bill, the federal criminal code—Title 18—did not contain any such copyright infringement provision nor penalties. Only the Copyright Act mentioned counterfeiting and piracy, classifying both as a misdemeanor, with much lighter penalties and jail terms-\$25,000 or one year in jail, or both, and a fine of \$50,000 or two years in jail for repeat offenders, no matter how large or extensive the operation. Most fines were less, according to the testimony on the Hill last year. Rep. Robert W. Kastemeier (D-Wisc) called the old penalties inadequate and "just the price of doing business" for lawbreakers.

Record, tape and movie piracy grew to epidemic proportions during the last decade. By 1980, the Department of Justice and the Attorney General recognized the sev erity of the problem, calling it one of the "top three" white collar crimes. In 1978, the FBI seized more than \$150 million in equipment and product in 23 raids in five states alone. Associate Attorney General Assistant Renee Saybala told a House panel last year that he estimated that worldwide sales of pirated and counterfeited records exceeeded \$1.1 billion, and that organized crime is active in piracy and counterfeiting.

The new legislation passed the House and Senate without opposi-

The bill, as law, states that an individual convicted of trafficking in more than 1,000 illegal records on tapes, or 65 copies of an illegal movie copy, manufactured within a 180-day period of time, could receive the maximum fine or jail sentence, or both. Penalties for lesser amounts-more than 100 copies by less than 1,000 LPs or tapes, or more than seven but less than 65 movie copies, now range from a \$25,000 fine or one year in jail, or both, to the maximum fine and two years in jail. The penalties would be judged on the gravity of the crime and whether or not it is a repeat offense

With the old penalties, sometimes even the intervention of prosecutors could not dissuade pirates and counterfeiters, and witnesses at the hearing spoke of instances where individuals had been enjoined with no effect. One witness mentioned a case where one record pirate was charged repeatedly and finally sentenced to jail-on weekends and nights. Free during the day, the pirate continued his illegal

The light sentences and the misdemeanor charge restricted efforts of both prosecutors, police and the FBI, and had not the law been changed, record and tape piracy would have become, in the words of one witness, "not an urgent priority.

However, the new law, as Rep. Frank said after Reagan signed the bill, "puts tools in the hands of U.S. Attorneys so that they can make a serious dent in what has become an increasing crime.

In the four months since the signing, there have been noticeable dif

ferences in the motivation of lawmen to use the felony category as an incentive to successfully pursue counterfeiters and pirates, according to those in the record industry.

Joel Schoenfeld, special counsel,

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sional audio family, call your



#### Tape Revolution

• Continued from page WC-14 water" and record stores aren't doing much better

"Dealers are emphasizing acces sory sales at the expense of records because they can sell accessories and they can't sell records," says Robert Wight, marketing division giant manager accessory

Wight, who cites a total maintenance kit called "Pinwheel" as one of his biggest sellers, said accessory sales improved last year Pfanstiehl, like Recoton, puts product into record and hi-fi stores which range from mom-and-pop outlets on up. The products are in chains, discount department stores, various distribution outlets and, in Pfanstiehl's case, catalogs. "Catalogs are one of the reasons we're so big," Wight says, adding that careful control of copyright has been critical.

But it's the boom in personal stereo that has lit a fire in the accessory business, heretofore something of a sleeping giant and in TDK's words, "an addendum-but an important one", to the company's prime directive selling audio

and videotape.

"Sony has done a tremendous job," says Recoton's Borchardt. "The Walkman is already established worldwide and acessories for personal stereo are practically a necessity.

Big sellers for the company are the staggering number of converters, cables, extension cords and mini-headphone which turn Walkman listening into a group effort

Via accessories, the personal units can be plugged into a home stereo, can record to or from a home stereo, can entertain several people at once and can be routed through the owner's home headphones.

Recoton will now blister-pack three mini-headphones in "a totally new marketing concept," Borchardt says. Other hot sellers are a portable amplified speaker system which converts a Walkman into a "boombox," replacement earpads for mini-headphones and four pack replacement cassette boxes.

While specialists like Discwasher concentrate on doing a limited number of products such as cleaners and eventually demagnetizers, the giant companies run the gamut. Also on offer are microphones, wind-shields for microphones, telephone pick-ups, voltage converters/adapters, a nest of extension cords and interconnects and even a "pillow speaker" so you can learn French while you snooze.

"Hotcakes" from Pfanstiehl include the "Pinwheel" maintenance kit, AC power adapters, AC line cords and ''abrasive'' headcleaners. "Don't ask me why," says Wight, a former customer service maven who would recommend the non-abrasive variety.

Hot products in the accessory storage area include carrying cases in hard plastic or a soft material from Dynasound, aimed at those who spurn the injection-molded "luggage look." A high-end "wooden" case is being introduced, while a "metallic" storage unit for the home has become de rigeur for those who want their cassette boxes to look like hi-fi components. A 15-unit slimline case for cars is also selling well.

But companies don't get rich-or even necessarily stay in businessby relying on standard product lines. Growth will come from three areas, manufacturers say: Expand ing sales within the current uni verse of hardware owners; introducing new product areas; and looking at external markets.

Many companies will move into videocassette storage and cleaning accessories, if they have not already done so. Dynasound offers storage units for videogames, while Le-Boy Peerless, which has restructured it self under new management, offers a portable videogame holder. Companies are also looking at storage for the floppy discs which accom pany home computers.

Other companies look abroad Dynasound has "never looked back" since the opening of a plant in Ireland two years ago and is now making eyes at the European market. TDK, Recoton and Discwasher are already world-wide, although companies which produce or import from the Far East can find it difficult to be price-competitive on an export basis.

Companies also complain of the high cost of export licenses, import duties and shipping charges. "Europeans don't understand why the stuff becomes so expensive." says Borchardt, while Berleau cites the devaluation of foreign currency against the dollar in a weak inter national economy as another reason why U.S.-sourced material is costly.

Nevertheless, with room to expand in the U.S. and overseas and with the plum of profits in related fields in sight, accessory manufacturers are optimistic about the fu-ture. All agree that the only technological development which could impact tape care is a take-off by the micro cassette, still not quite good enough for quality audio reproduc-

Says Harmatz. "If the market moves to micro, we'll be there.



#### International Report

• Continued from page WC-4

#### JAPAN

Production of musicassettes in Japan in the first eight months of this year was up 10% compared with the same period of 1981, the value in monetary terms some \$276 million, as against the total \$370 million for record production.

The Walkman-type stereo headphone sets still sell well, with industry estimates for domestic sales in 1982 projected as up to 3.5 million units. Sony Corp. alone produces 250,000 units a month.

But production of blank audio cassette lines is u p only 1% compared with last year. Behind this statistic, though, is the fact that the tape manufacturers are trying to increase video tape business and succeeding, for video tape production is up 61% in the January-July period this year compared with the same seven months of 1981.

There's virtually no piracy or counterfeiting in Japan, but the similarly vital problems facing the musicassette business in this territory are home taping and the disk rental shops.

The Liberal-Democratic Party, the government party, is studying the question of legislation for a levy on tape/hardware but it has not arrived at any conclusions, despite increasingly loud overtures from the industry.

Today, the record companies in Japan are not as vociferous in their attacks on the disk rental shops since JASRAC, the Japanese composers' and publishers' society, filed suit in the Tokyo District Court against the Reikodo company, Japan's biggest record rental chain, seeking an injunction to restrain rental trade, which JASRAC believes threatens musicians' livelihood and infringes copyright law.

But the record companies are only too aware that court action takes years to complete, so they are concentrating on steps to increase sales, putting out improved product lines, developing longterm promotion campaigns for the overall industry, and ardently wooing the older-age consumers.

Statistics from the Japan Phonograph Record Assn. show production of musicassettes in the first eight months of 1982 totalled 56.16 million reels, compared with 50.89 million for the same period last year.

Whereas the unit tally went up 10% the monetary value increased by only 8%, from \$256 million to \$276 million. List prices of musicassettes stayed the same, \$9.40 for international repertoire and \$10.52 for domestic product, the same retail prices as for records.

Yasuhiko Kuroda, Sony spokesman, says supply just can't keep up with demand for Sony Walkmans. There are six models, the Walkman II being most popular. Its price, \$120 roughly, hasn't changed since it was first put on sale last year. Sony has produced 250,000 units of Walkman lines since the start of 1982, total production topping the five million mark in May this year. Half the production is exported.

The sales boom goes on despite warnings from some medical sources that over-use of personal equipment of this kind could lead to deafness. Kuroda says the manuals issued with the Walkman equipment gives specific instructions on safe volume levels to use.

In Japan, there's no move as yet to ban the use of stereo personalized headphones for car drivers or cyclists. And no cases of accidents caused by their use have been reported.

Kuroda says Japanese manufacturers aren't worried about competition from low-price sets from Hong Kong, Taiwan or South Korea. "They won't sell in Japan," he says. "The Japanese are brand and quality conscious."

As for musicassettes, companies like Toshiba-EMI are trying to increase the sales of international repertoire as against domestic product, the current ratio being roughly 70-30 against international. These companies are also striving to narrow the gap between records and tapes, presently up to 90-10 in favor of disks.

Naoji Yoshida, producer of Toshiba-EMI's musicassette division, says a total 17 cassettes have been released in recent months in "The Standard Collection," comprising vocals, big bands, chansons and Latin material, all in cassette-only format. The "bargain" price \$6.70 tag is expected to boost sales.

Statistics from the Magnetic Tape Assn. of Japan show that blank audio tape production last year came to 299.3 million square meters, averaging 24.9 million square meters a month. The first seven months of 1982 averaged out at 25 million, up just 1%.

Mototoshi Yamaura, general manager of the association, admits the increase is less than anticipated, but points to increased emphasis on video software. With video tape production up 61%, total audio/video tape production increased 30% in the first seven months this year.

Says Yamaura: "Because of the drop in sales of hardware, especially of the bigger stereo sets with tape decks, there should be a corresponding dip in audio tape sales. But they're holding steady because of constant demand from consumers already owning hardware."

However Hitachi Maxell says both production and sales of its audio tapes were up 10% compared with the first half of 1981, which in turn was 13% up on 1980, the company producing 25 million reels of audio tape a month.

The C-46 tape, for 46 minutes of recording, or enough for recording one album, remains the most popular in Japan, accounting for roughly half total sales. Hitachi Maxell now has on sale the C-30 for shorter albums and the C-54 for longer albums, priæd at the equivalent of \$1.40 and \$1.90 respectively. The C-60 sells for \$2.05.

#### **BENELUX**

Though the Benelux territories, especially Holland and Belgium, are firmly linked in many ways, a statistical breakdown in the cassette sector of music and home entertainment throws up sundry variations in market patterning.

In Holland, according to NVPI, Dutch IFPI group, a total 36 million record units (albums/singles) were sold in 1981 as against four million musicassettes. Value Added Tax on both configurations is the same in Holland, 18%.

In Belgium, according to SIBESA, that country's IFPI branch, 10.8 million albums were sold in 1981, plus 13.85 million singles. And musicassette sales totaled up to just 2.18 million. Value Added Tax on both formats is 25%.

There are nine million cassette players in domestic use in Holland, and just five million in Belgium. Industry pundits reckon 5% of the cassette business in Holland goes to piracy, and 3% in Belgium.

At software level, it's mostly MOR material which sells on cassettes. And the Walkman range of personal players is enormously popular in both territories.

In Belgium last year, 10.5 million blank audio tapes were sold, Philips (Continued on page WC-20)

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Billboard Spotlight

NOVEMBER 6, 1982 BILLBOARD

#### **International Report**

• Continued from page WC-19

and BASF the most popular, and 24 million units were sold in Holland, with a total monetary tally of \$48 million. Prices average out at \$2 a blank tape in the Netherlands. TDK is the market leader in Holland.

Says Theo van der Wiel, Audio and Video Communications sales manager: "We expect the Dutch blank cassette business to grow maybe 2% or 3% in 1982 compared with last year. Not spectacular, but one problem is the number of cassette players has virtually stopped, because of the economic recession."

RCA was the first Dutch record company which launched a special cassette package, back in 1979. There were five cassettes, featuring specially compiled repertoire of Elvis Presley, Perry Como, Harry Belafonte, Jim Reeves and Neil Sedaka. Sales result: around 50,000 of each.

But as the cassette industry in Benelux builds, home taping is recognized for its threat and menace. In Belgium, Charles Licoppe, SI-BESA president, doesn't think a levy on blank software or on hardware is likely. "The government hasn't even ratified the conventions or Rome and Geneva," he says.

Dutch record industry executives see home taping as the biggest problem. Says Leo Boudewijns, NVPI managing director: "Just consider. According to a big survey here, in 1980 32 million LPs were sold in Holland. But in that same year 74 million LPs were taped at

home. And it was even worse last

He adds: "Retailers tell me how youngsters buy an album and also four blank tapes. So it's fair to think that album was copied four times before the end of the day. It's a disaster for the record industry. But talks with the government suggest there could be a levy on blank tapes or on hardware."

Some Dutch record companies, notably WEA and PolyGram, are putting out certain musicassettes in the chrome dioxide format, and Belgian companies are doing likewise, so raising quality levels through the Benelux regions.

#### **ITALY**

For the Italian recording industry, 1982 is turning out to be a very rough and tough time. Not as bad as 1980, when it was slough-of-despond time in this territory, but bad enough, overshadowed by a general economic recession.

That it hasn't collapsed still further is largely due to the upturn of musicassette sales, which peaked again nearly a year ago and, after five years of marketplace struggling, reached the LP annual unit turnover of around 21 million.

It adds up now to cassettes turning over around \$64.5 million in a year, of which 55% comes from full price ranges and the rest from medium and budget lines.

That, in turn, adds up to slightly less than 40% of the entire music business gross take. However it has to be stressed that there are no

fixed retail prices except in some budget and mid-price lines, so it is virtually impossible to get really accurate retail trading figures. However LPs and cassettes are now sold at the same prices in Italy.

Prior to the recent addition to Value Added Tax, up from 15% to 18%, the full price prerecorded cassette retailed at \$7.50 to \$8.50.

The sudden upsurge around a year ago in tape sales came while record sales dipped and when the hi fi hardware market in Italy started a nosedive slump. This latter phase presumably held cassette sales back from even bigger increases, though it's known there are already more than 12 million hardware units for cassette use in Italy, including three million in-car items, 1.5 million hi fi equipment units. and the balance portable recorders of various kinds.

After a spectacular debut, the Walkman-type machines have shown a sales drop but there are still 200,000-300,000 in use in Italy.

Piracy, and its effect on record/tape sales in Italy, has something of an up-and-down "presence." The 1981 new anti-piracy laws, with jail sentences and hefty fines for offenders, had initial impact. The estimate was that the piracy share in the marketplace dropped from 50% to 30%, having soared upwards for years.

But piracy basically centers on hit songs and top-selling artists, therefore most of the illegal product is of locally-recorded material. The Italian public looks for the simple-style MOR music as its basic on-cassette fare. As repertoire become more specialist, then record sales gain ground. So if at the lower levels the sales ratio is three-to-one in favor of the cassette configuration, the nit is other way round in the "higher" specialist music realms.

In Italy, it's easy to find (notably in jazz) the record release with no corresponding cassette. In the summertime hit compilation world, with its big sales, there are cassette releases with no LP software alongside.

Latest addition to the cassette field in Italy is RCA's cassingle format, dubbed "Cassettadue," selling at the price of a single disk.

Blank audiocassette sales in Italy are estimated at around 30 million annually, but that's on at least a semi-official level, and is likely to be much more overall. However, 30 million unit sales says a lot about the size of the home taping problem.

There are initial projects pending centering on levies on blank tape and tape hardware, but nobody knows when they'll finally be discussed with the result that blank tape manufacturers and importers seem barely to take the matter seriously.

On the technical development side of the burgeoning cassette market, only a minority of audiophiles seem particularly interested in metal base and chrome tapes. A few major companies, CBS, EMI and PolyGram among them, have started putting out prerecorded chrome tapes, but it is too early yet to assess potential marketplace success

One executive with a major tape production company insists that the technical improvements within the cheaper ferric oxide ranges is so fast that it tends to stave off competition from higher fidelity and more expensive-tape lines.

#### **SWEDEN**

The musicassette industry in Sweden is picking up momentum and profits month by month but some aspects of the business seem a mite confused, including the sector of personalized players. Up to the beginning of 1982, around 150,000 Walkman-type players had been sold in Sweden, with around 60% of that total just cheap imitations of the original. Now the estimate is that sales this year will reach 90,000, but now the quality originals, notably Sony's Walkman range, are reaping a much begger share of the action.

The total recorded music market in Sweden is around \$134, of which prerecorded audio cassettes kick in around \$23 million. Last year, 3.2 million prerecorded cassettes were sold, down 7% compared with 1980, and 15 million LPs were sold.

Retail price of both LP and cassette is around \$7.50-\$8.

According to industry statistics, there are 10 million cassette players in use in Sweden, but this includes all ranges of equipment, incar usage being a vital factor. On average, every household in the 80-85% cassette player ownership sector has three units of hardware.

Piracy is a problem, less than in some other European/ Scandinavian territories, but it seems to have settled at around 3% of the legal market, and most of the pirated product emanates from South East Asia

On a national market level, children's product has an unusually

high share in Sweden, along with domestic productions and general MOR material. And around two-thirds of the Swedish cassette action is for the "Super Ferro" range, with C-90 the most popular length tape, retailing in the blank software area for \$2.50-\$3.50. Metallic tape costs around \$5.\$7 for the C-90 configuration-and metal/chrome product accounts for around 10% of the market.

Most tapes are of Japanese origin, but Swedish newcomer firm Track Tape AB has, in just a year, taken around 10%-15% of the market.

Estimated sales of blank tape for 1982 is 15 million units, with a consumer value of \$23 million, or \$28 million, if Value Added Tax is taken into account.

Now there's a concerted effort by Swedish record companies to make the prerecorded cassette market substantially bigger. They are working on ideas for higher-quality tape, bonus tracks on cassette packages, one-plus-one and cassingles.

Some majors, CBS among them, have run special cassette campaigns, with 20% price discounts as an incentive for dealers to stock. And various branches of Swedish show-biz are using prerecorded cassettes as promotional aids, record



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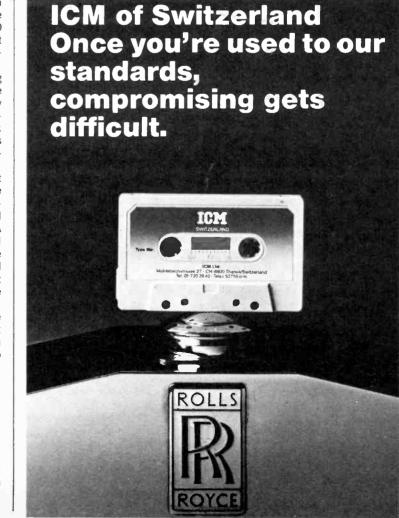
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1982 BILLBOARD

companies giving away tapes of new single/LP clips for retailers to us as in-store sales boosts.

Bu' with well over 15 million blank essettes sold annually, as against just three million prerecorded tapes, ... me taping is clearly in the ascendancy. The national industry was seeking a blank tape levy and finally got it, from September 1 this year, of 50 cents an hour on a C-90 cassette (audio) and \$2.50 on blank videocassettes.

The levy will raise around \$24 million annually, but only \$1.6 million will be returned to the record industry. So the industry is far from satisfied.

And the blank tape manufacturers and importers remain firmly opposed to this kind of additional

#### SWITZERLAND

The boom period in cassette player sales in Switzerland has been followed by an even more explosive boom era of soaring blank cassette sales. It's no great imagination-stretcher to surmise that home taping has become an extensive national sport.

There are 6.4 million Swiss people, living in approximately 2.5 million homes. According to an asyet unpublished report commissioned by the Swiss IFPI group, 63% of all private homes contain at least one cassette player, this survey covering through only to the end of 1981.

The number of cassette players substantially tops the unit total of record players, and the guesswork suggests that there are at least three million cassette-machine units. They're mostly in daily use, that usage split pretty evenly between playing prerecorded tapes and the "sport" of home dubbing.

picture, admittedly, emerges not entirely on hard statistics but also on a shrewd observation of Swiss habits and customs. Home taping is a very popular leisure activity.

IFPI in Switzerland estimates that each cassette player owner has an average 13.8 blank tapes, and 14.8 prerecorded tapes.

Further figures culled show that 45% of cassette player owners record radio programs and 19.8% tape their own records, with 14.3% recording their friends' records/ cassettes.

Ludwig Schmucki, Ariola chief, says: "Young people, with less money available, increase their music libraries with home-taped cassettes and sales of top rock and new wave bands have been increasingly dented by this activity. And the national stock of blank tapes increases by at least seven million units a year."

Against that is a prerecorded tape growth running at some 4.8 million units a year. Considering the longer playing times of blank cassettes, the growth rate in this sector is thus two-and-a-half times that of precorded product.

One other statistic emerges on the home dubbing front: Some 23.6% of cassette hardware home tape music for friends and relatives. Ye tdespite this damaging aspect, CBS Switzerland and other majors continue to release music on cassettes and records together, with the exception of jazz and sundry other specialist music forms.

Cassette players are now standard equipment in new Swiss cars. In such a mountainous territory, incar radio reception is generally far from acceptable. Car drivers particularly like cassette samplers or compilations of MOR music. But the Walkman personalized range

hasn't caught on in Switzerland to any high degree and use of them while driving cars of motorcycles is banned.

While home taping is such a major headache for the music business, counterfeiting and piracy in general is nowhere near as trouble-

The IFPI group, together with the Swiss radio association (SRG) and the association of Swiss performers, has asked top lawyers to draft, under the guidance of Professor Pedrazzini, a proposal for a new series of laws on copyright protection of musical works and perform-

That draft sesms set to advocate introduction of a levy on blank tapes. But the harsh fact is that the introduction of any new laws in Switzerland is inevitably a long and tedious business. Discussions won't even start before 1983-84.

And meanwhile the cassette industry booms, blank more spectacularly than prerecorded.

#### DENMARK

While the Danish world of cassettes has developed well enough over the past few years, it is in the field of marketing the software lines that the problems emerge.

In statistical terms, album sales add up to around 4.2 million units a year, and prerecorded audiocassettes add up to around 2.6 million. Albums and cassettes in the full-price range sell at roughly \$10. Of 2.2 million households, 69% have cassette players and 70% of all Danish cars have tape hardware. Some 170,000 cassette players are sold every year.

Stereo players and the portable equipment units have had a somewhat up-and-down history from 1975, but have now settled down in

Musicassettes don't carry a luxury tax burden in Denmark and that's helped the market develop. But overstocking has long been a problem. For a start, there are few rackjobbing operators who can handle cover versions or original material with sufficient aggression.

A problem in the market is that there seem to be to many retail outlets, taking in gas stations, radio/ television retailers, general stores, supermarkets and "fringe area" shops persuaded to sell audiocassettes as dumping prices. The result is that most consumers have no awareness of the real market price of quality tape material.

But chrome dioxide blank tape sales are growing, certainly 20% up on the first six months of this year compared with the first half of last year. Super-ferro is, according to market assessment, up 9%, standard tape up 5% and metal down maybe 8%.

CBS was the first to use chrome tape, with Kim Larsen product, some two years ago and, through its Dutch duplicating plant, material from other artists has followed. Deutsche Grammophone is also working with chrome software, and Tocano Studio is the first Danish duplicator in the field in this for-

Claims Alex Frederiksen, head of Tocano: "With hardware company Lyrec, we've rebuilt all our amplifiers and tape recorders so our quality on chrome is the best in the Nordic countries." Noise reduction techniques, he says, have never been better

In Denmark, Sonet tried to sell singles or four-track packages on cassettes but sales results weren't all that good. Even so, the industry feeling is that singles on tape will eventually prove interesting to the Danish market. And there's an upsurge in cassette promotion at instore level through this territory.

There's a very strong interest in children's material sold in cassette format in Denmark. One is the "TinTin" cartoon series from Belgium, sold with Danish sub-titles and text, and the Disney catalog is being strongly promoted on cassettes by Select/Starbox. This Johnny Reimar-headed company covers Disney action through Scandir avia.

The feeling is that the children's market will continue growing. Most youngsters have cassette-players and therefore don't have to handle parents' hi fi hardware.

But the fight over a levy on software goes on, strengthened in Denmark by the way neighboring territories seem to have gone for this kind of compensation for home taping activies, rife here as elsewhere.

#### **HONG KONG**

The growth of the musicassette business, for years stunted by piracy in Hong Kong, has been gradually nurtured and today has blossomed into a key sector of the record industry in Far East regions.

"In fact," claims Neil Sarsfield, head of EMI in this territory, "Hong Kong s the dominant success story in Southeast Asia where cassettes are concerned, because of the dramatic eradication of piracy

"Local Crime Preventive Services did a remarkable job in getting so much on top of the piracy problem. The pirates have troubled us little since 1977. In Singapore, for instance, piracy is still rife-more than 100,000 pirate software units were seized in one recent raid."

However, that raid was signifiant in that for the first time in (Continued on page WC-22) cant in that for the first time in

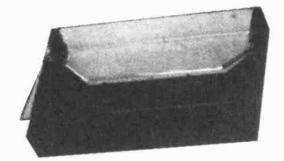
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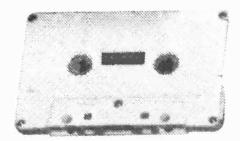
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• Continued from page WC-21

Singapore duplicating equipment was seized and confiscated along with the illegal cassettes.

While obviously delighted that piracy in Hong Kong can be treated as a thing of the past, CBS/Sony executive Tony Lee points out there's a form of "legalized piracy" in operation which affects sales of musicassettes released by the major la-

He says: "Operating in Hong Kong are what we term 'cover ver sion cassette syndicates.' What they do is hire a producer and session musicians and cut about 50 tracks that are soundalikes of the original local recordings on the market. These imitations are then sold to various manufacturers who release maybe 16 tracks on cassettes—for which they charge maybe a third of the price of legitimate cassettes."

And Lee admits that actual cassette sales have dipped somewhat over the past couple of years in Hong Kong.

"At one time, a high percentage of cassettes were either taken into China as gifts or were sent to relatives living in China by people in Hong Kong. Unfortunately for business. China found the lyrics of some of the Cantonese songs to be 'decadent' by its own standards, so a censorship problem cropped up. Additionally a hefty tax was levied on cassettes going into China."

All the same, according to Lee, Hong Kong sales of cassettes are far better than those of LPs, and he cites the Walkman craze as a main

Norman Chang, head of Poly-Gram's operations in South East Asia, emphasizes Lee's point about the success of the musicassette configuration and adds that, despite piracy, cassettes outsell LPs in Singapore, Malaysia and Thailand.

He says: "Cassettes are simply more convenient. In fact, in Thailand, 95% of the market in music is for musicassettes. Records are used as masters to produce pirate

Chang goes along with the belief that sales of records in Hong Kong have reached a saturation point. "Whether there'll be further sales penetration of the musicassette now depends on the advent of the compact disk. The South East Asia territories, including Hong Kong, are looking for its launch in mid-1983. The only point causing ap-

prehension is that if this disk is a success it will mean that the pirates will have the perfect master for pirating their cassette software.'

Home taping is, Chang stresses a very serious problem in the South East Asia countries and adds: "For the time being, no one is certain how this problem can be solved.

"We've had meetings on the subiect and obviously what we really need is a full survey giving an accurate and detailed picture of the extent of home copying. The WEA survey in the U.S. might serve as a pattern.'

Against that is the cost. Says Chong Kau-Li, of IFPI, based in Hong Kong: "Such a detailed survey really would be too expensive and we'd be wondering all the time whether it would be worthwhile in

"In the U.K., they're pushing hard to get a tax or levy on blank cassettes. If they are eventually successful, perhaps we could persuade the government in Hong Kong to introduce similar legislation. For the time being, though, that's all we can hope for.'

#### GREECE

The prerecorded cassette is by far the most popular means of music entertainment in Greece, a nation whose people spend much of their time on the move and out-

Both legitimate cassette producers and pirates continue to enjoy a wide open market as long as most of the Greek public prefers accessibility to top sound quality.

Around three million recorded cassettes (worth around \$15 million) are produced in Greece every year, claiming about 60% of the legitimate market, against just 40% for records. Present retail prices range from \$6 (420 drachmas) for full-price product to\$4,30 (around 300 drachmas) for budget retail

But the entire legitimate cassette business is overshadowed by the sheer volume of piracy, which in recent years has accounted for between 65% and 90% of the total market turnover.

Though there are no official figures on the number of cassette players in use in Greece, their sales far outrun those of stereo equipment. Statistics show that whereas some 90% of Greek households have at least one cassette player, only 27% have a stereo record player.

Blank cassette manufacturers here put out about 2.7 million units a year. But their business, too, is swamped by pirate operations which account for sales of at least 10 million units a year.

Piracy in Greece ranges from obviously poor-quality efforts aimed at undiscriminating buyers to polished reproductions of the best legal product. Earlier this year, a brief but sharp crisis erupted in the Greek record industry when imported pirate product inundated Athens stores with sound quality equal to, but with prices much lower than, legitimate product.

Quick action by the local IFPI branch cleared up the outbreak within weeks but local legislation is still not adequate or strong enough to dam the flood of local pirate product which daily hits the streets unchecked.

Successive Greek governments have pledged to do something about piracy and several pirates have been convicted. But most observers are not optimistic that any big crackdown will materialize, citing the tangled legal and red-tape procedures necessary for major ac-

There has as yet been no introduction of very high fidelity prerecorded cassettes into the Greek marketplace. Walkman players can be seen in the streets but record executives say they have not yet appreciably raised sales of cassettes.

Recently WEA tried to expand the great-potential cassette market and, at the same time, hit at illicit in-store taping and disco mix practices by launching a new cassette concept called "Automotion." This is a double unit featuring 140 minutes of music aimed at car owners, most of whom have cassette players fitted to their dashboards. After initial success, sales fell off because

of relatively high retail pricing.
But Ion Stamboulieh, WEA Greece managing director, believes the road has been opened. He plans to advertise the "Automotion" product in the monthly magazine of the Greek motoring club and to set up racks in service stations.

Once the price barrier can be overcome, he feels, aggressive marketing can tap the vast potential pirate-dominated cassette audience in Greece.

#### **AUSTRIA**

A check of statistics covering the entire sound carrier market in Austria throws up more than a little evidence that the musicassette side of the business is at stagnation stand-

The sound carrier market in 1981 totalled \$70.5 million, of which 37.9% came from cassettes. In unit terms, 3.49 million were sold, at retail price bringing in \$26.7 million, according to market researchers.

There are approximately four million cassette recorders in Austria. Forecasts are that 330,000 radio/ recorders will be bought this year, with 52% mono units. The 1981 figures: 320,000 hardware units, of which 63% were mono ranges.

Contrary to the records sector,

repertoire on cassettes is mainly MOR and national Austrian mate rial, especially in the folk field. More classical music was bought in 1981 on records (10.2% of the total sound carrier turnover) than on cassettes (3.4%). Folk music, mainly Austrian style, reached only 3.4% as a turnover share on records, as against 7.5% on cassettes.

National pop on records had a market share of 10.2% and 12.3% on cassettes. International pop had a 37.9% share on records and only 15.2% on cassettes.

Cassette piracy is enevitably a matter of concern worldwide. But Wolfgang Arming, head of market leader PolyGram, and also president of the Austrian branch of IFPI, says that the fight against the pirates in Austria has paid off and that they create only a "minor importance problem" these days.

Most of the illegally duplicated cassettes are imported.

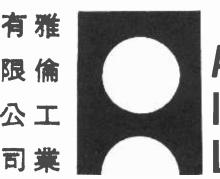
And Arming says: "An effective way of combating piracy is our use in Austria of ever-improving tape quuality, including chrome dioxide."

Some 9.3 million blank cassettes were sold in Austria in 1980. Last year the turnover slumped to 8.3 million. For this year, the projected sale figure is 8.5 million units. In 1981, 55% of sales were low noise or ferrocassettes, 16% had medium-quality (ultra-ferro) and 29% were chrome, ultrachrome or

So, running alongside the apparent slow-down/standstill situation, there's a clear trend towards better quality and high price blank tapes.

According to an amendment to the copyright law, importers of blank cassettes have had to pay, since January 1, 1981, a levy to the mechanical right society Austro-Mechana. It amounted to eight





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This sum is reduced by one-third for those importers agreeing to pay the levy to Austro-Mechana via a special "cashier," in fact a Viennese notary public

But instead of the anticipated \$600,000 revenue for 1981, only half that amount was actually handed over to the society.

And the reason is that blank tape sales hit only that 8.3 million mark instead of the confidently predicted 13 million. For this year's import trade in blank software, the levy was raised to 15 cents per hour as a kind of book-balancing effort.

#### **IRELAND**

Home taping is easily the most critical problem facing the Irish music industry. With more than five million blank audiocassettes sold each year, the general belief is that a levy on each sale, around one penny (a cent) a minute of tape, is the only feasible answer.

Says Shay Hennessy, chairman of the Irish IFPI branch: "The government attitude has been to hold fire and see what happens eventually in the U.K. We want to follow Sweden, Austria and Germany, who have introduced blank software levies in Europe

"We're optimistic about the even tual outcome of our demands. We have to be. It's a vital matter.

But if home taping is way out in front of the problem list, then counterfeiting is another stab to the heart of the Irish cassette business.

In a case early this year, EMI and Pickwick brought a court case against two Dublin stores, on behalf of the Irish record industry, and won costs and damages and confiscation of around \$6,000 worth of counterfeit cassettes. A breakthrough, says Hennessey.

Home taping seems a massive problem to Pat Egan, owner of Ireland's first all-tape shop, In Search Of Tape, which opened almost 10 years ago. He says: "People regularly come in and ask if we run a taping service and they bring in blank tapes. They try to sell their own privately recorded tapes, or maybe exchange them, and many of them don't know it's breaking the law.

Egan who sells records as well as tapes in other shops, finds that MOR material, rather than say heavy metal, goes better on cassette, though more orthodox rock is quite popular on tape. Younger age groups, he says, go for records.

In Ireland, two-for-one cassettes such as Neil Young's "Harvest" /
"After The Gold Rush," have proved popular, as have Island's one-plus-one, one blank side, lines.

Egan notes a pick-up in cassette sales. A year ago he sold three LPs for ever ytape, now, certainly his big stores in Dublin and Cork are show ing level-pegging shares.

WEA tape executive Peter Kenny reports a growing demand for bet ter quality musicassettes, though the sales ratio remains at around three LPs to each tape. The new Moving Hearts cassette, he says, is on chrome, imported from Germany, with no import duty, and shrink-wrapped, which "our customers like.

Generally in Ireland companies try to keep the price of LPs and tapes level. There's no import or local duty on cassettes but there is a higher Value Added Tax rate of 30%, as against 18% on records.

Credits: Special Issue Coordinator, Ed Ochs: International Editorial Director. Mike Hennessey; International Editor, Peter Jones. Cover art & design, Kim Bucknam, Los Angeles.

Local import duty on records in Ireland is 40%

Says Terry O'Rourke, of EMI Ireland: "Every record industry sector has been hit over the past half year, but there's not been such a big drop in cassettes. Of late, they've been selling as well as records. Country music, though, is stronger on tape

Similarly, John Woods, PolyGram Ireland chief, reckons his company

is selling almost as many cassettes as records on heavily-promoted product, and adds that the cassette percentage of total business on any product accounts for 30%-50%

He traces the boom in tape sales to intinerant traders who, a few years ago, sold shop-soiled cassette players from Northern Ireland at very low prices in the South

Albert Brooks, of Philips, whose Skymaster cassette player had

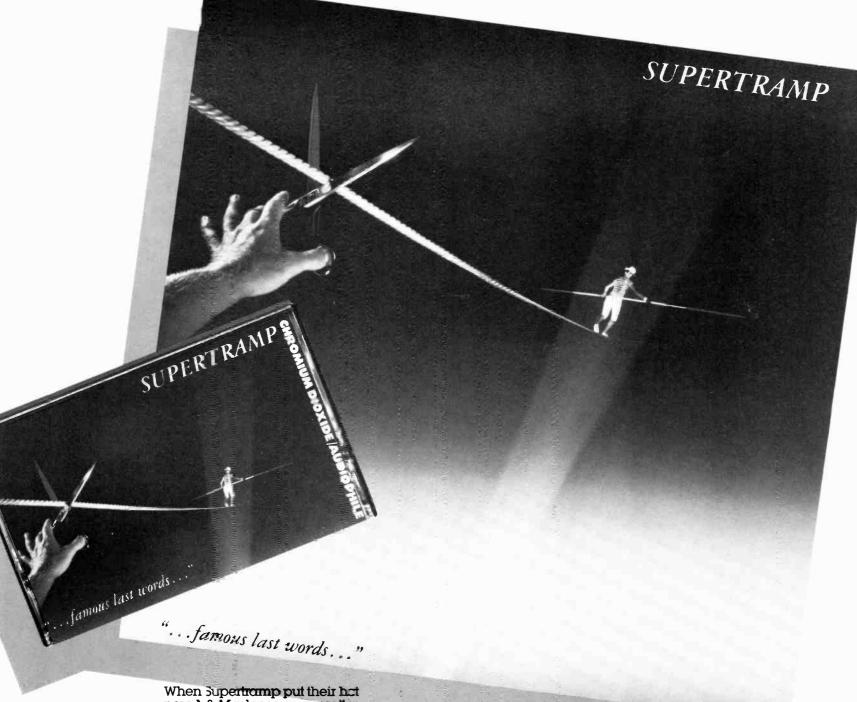
made strong marketplace inroads, acknowledges that Sony's Walkman "made a killing in Ireland," but prices are now "tumbling rapidly

Basically blank tapes sales in Ireland are staying steady, year to year. But an important innovation on the Irish scene is the CBS Four Star Tracks prerecorded tape series, priced the same as 12-inch singles.





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# Pro Equipment & Services

# DBX Enters The Digital Arena

#### **New Audio Processor Employs Different Technology**

■ Continued from page 4

ously deemed unsuitable for sound reproduction, delta modulation During a press conference helmed by Jerry Ruzicka, vice president of sales and marketing, dbx's design strategy of mating a refined delta modulator with the firm's expertise in "compander" technology was credited with bringing its processor's expected price point down to about \$5,000 (or roughly one-sixth the typical cost of professional two-channel digital audio processors).

The dbx system is designed to utilize a video tape recorder for actual storage. Company executives, including the model 700's principal designer, senior project engineer Robert Adams, predict studio applications will team the unit with 34inch U-Matic format VCRs.

However, consumer half-inch formats would also be acceptable for more economy-minded installations, Adams noted during a post-presentation question and answer

In fleshing out the technical details behind the system's development, Ruzicka and Adams said the major cost savings stem from the switch from a PCM design to the delta modulation format used in the 700. Delta modulation has long been recognized as a significantly less expensive method of analog/digital (A/D) conversion, but in the past the format's available dynamic range of 55 decibels in typical delta systems has been seen as a barrier. Current 16-bit PCM systems, by contrast, generally exceed 90 deci-bels using 48 to 50 kHz sampling

According to Ruzicka, dbx's project team employed adaptive delta modulation, a more precise design technique, and added a new circuit claimed to be unique to dbx's system, called a linear prediction circuit. That element is credited with avoiding audible noise modulation effects previously inherent in delta modulation, as well as with increasing the basic dynamic range of the modulation circuitry to 70 db. That circuitry varies sharply from PCM systems in its sampling rate: the system monitors the incoming analog signal 700,000 times a second (700

Remaining increase in dynamic range is attributed to signal compansion, again a refinement of existing technology. The company's first major pro audio product, its dbx noise reduction system, was unveiled a decade ago as a device which increased dynamic range on magnetic tape recordings by first compressing, then expanding the analog signal extracting a final outgoing signal that would restore the full dynamic range of the original input while eliminating tape noise for a significant gain in dynamic range.

For its digital system, dbx claims to have developed a "precision companding" circuit utilizing a direct digital link between encoder and decoder. That link is claimed to virtually eliminate any flaws that might be produced in conventional companding circuitry. Together, dbx is dubbing the combination of circuit "companded predictible delta modulation," or CPDM.

Ruzicka admitted during Friday's conference that dbx has unveiled the system early, and has only set a tentative market roll-out for delivery of the first 700s in May of next year. A complete two-channel recorder using an open-reel tape transport is

being groomed for introduction the following year, and dbx plans to develop a multi-track CPDM system as soon as is feasible thereafter. Other future design goals include simplified, "razor blade" edit capability that would free engineers from re-sorting to sophisticated and therefore costly digital editing systems The basic Model 700 processor will require the use of a digital video editor in the first installations.

Undecided is whether dbx will spin off its CPDM circuitry into electronics packages that could be installed in other manufacturers' open-reel transports. Ruzicka reported that the company is now studying that option, but is "not sure it makes sense from a marketing standpoint."

As for dbx's maverick path when viewed in light of the PCM route taken by such larger rivals as Sony, 3M, Mitsubishi, Studer/Revox, JVC and Soundstream, Ruzicka offered the feisty observation that dbx has succeeded in challenging lished" technological rivals before, an allusion to his firm's recent success in having its dbx noise reduction circuits appear in home cassette decks. Dolby noise reduction circuits had previously enjoyed a virtual standardization in circuit specs in

Less clear, however, was how dbx's system will impact on the arrival of prerecorded digital audio software. Since existing prototypes for digital disks are all based on PCM, CPDM project leader Adams conceded that master recordings made using the dbx system would need to undergo an additional conversion back to an analog format before encoding to a PCM-based stor-

#### COPPER FORMULATION Teldec Mastering System Makes U.S. Mart Bow

ANAHEIM - Teldec's Direct Metal Mastering (DMM), unveiled in Europe earlier this year (Billboard, July 17), made its debut in the U.S. market at the Gotham Audio Booth of the AES convention

The technology, said to dramatically improve the fidelity of conventional records, provides for direct mastering on a special copper formulation, rather than on traditional lacquer. It was developed by Georg Neumann for the German-based Teldec company.

Teldec is touting the development as analog's answer to digital, and says that negotiations are already underway for its use by such companies as EMI and its affiliated labels, CBS Records, Warner Communications, and JVC. Utilization of the DMM technology is not expected to increase the retail price of records, as only relatively minor modification to conventional cutting lathes is necessary.

According to Hugh Allen Jr., vice president of Gotham Audio, whose cutting lathes have already been modified to handle the DMM technology, cutting directly into a special copper rather than a traditional lacquer surface provides distinct advantages. They are:

• The metal original provides better processing stampers;

- The rejects from both cutting and plating processes are reduced to less than 10%;
- If needed, the pressing of saleable records can begin within a few hours after the tape-to-disk transfer.

Allen explains that although today's lacquer-cutting technology has attained a high technological level, its surface is not as stable as experts would like. He says it is affected by time and climatic conditions, and the quality of the groove wall surface is determined by the shape and temperature of the cutting stylus during the cutting process. In addi-tion, he points outs, the elasticity of the lacquer itself can lead to deformation of the groove formulation.

Past efforts to correct this problem have included the familiar silvering process, which Allen says leads to many of the sound quality problems found on today's records. Further compounding the problem was the traditional pre-plating with nickel.

Teldec's DMM process allows the sound groove of the record to be cut directly into the copper layer. This, according to Allen, produces a cop-per "chip" which never tears during the cutting of the record. The copper master can be used directly for the master can be used directly for the production of pressing stampers while deformation and echoes are eliminated.

RADCLIFFE JOE

#### Digital Excitement At AES Meet New Technology Is Center Of Attention At Convention

• Continued from page 4

16-bit PCM processor, an electronic editor, a preview unit, three quarter-inch VCRs and related equipment. The systems are being used to demonstrate the firm's conviction that it is possible to create a professional digital audio mastering system using modified VCRs.

Sansui, which for years has been

Behind this door . . . a legend of platinum and gold aketne Irdy C Electric Lady Studios

researching and developing its own digital audio systems, has introduced its model PC-X1 tricode PCM Portable Digital Processor for use with AC/DC car battery power sources. The unit is compatible with any VCR system.

To complement the array of digi-

tal sound systems on display at the show, AES structured a number of lectures which zeroed in on the technology, giving convention registrants a better understanding of its engineering features and applica-

Among the subjects duscussed were the development of portable digital audio processors for use with VCRs. digital audio for radio network satellite distribution systems, the Compact Disc, and digital-to-analog converters for Compact Disc players.

Donald Plunkett, executive director of AES, states that the society's next convention, to be held in the Netherlands in March, 1983, will focus on the software end of digital.

He says that enthusiasm is widespread among the society's nearly 10,000 members, and that he cannot foresee a retreat from their commitment to this technology.

Looking further ahead, Plunkett discloses that the society's 1985 in-ternational convention will be held in Tokyo, which he regards as one of the main hubs of audio electronics technology generally, and digital audio electronic technology in particu-

Still, Plunkett describes his organization as pragmatic, and does not envision a full-scale conversion to digital in the near future. He states, "Education of the industry is essential, especially at the level of the recording companies, and we know that we have our work cut out for

To this end, the society has developed a digital audio training program and will "take it on the road to the industry in the months ahead."

Plunkett is not overly concerned about incompatability of the systems or about industry in-fighting as the technology develops. He feels that his industry will provide the "best quality systems possible, and that the marketplace will ultimately decide directions.

Plunkett says that members of the AES have been doing their digital homework, and that many questions have already been answered. He states that these answers are paving the way for the establishment of final standards for the industry.

An estimated 6,000 registrants, the largest in the history of the 34-yearold society, were reported in Anaheim for the convention. Close to 100 exhibitors, including remote recording studios, occupied two levels and one of the parking lots of the sprawling Disneyland Convention Center. The products on display ranged from recording consoles to headphones and phonograph car-

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# AES Convention Highlights

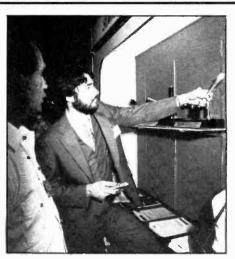
Billboard photos by Attila Csupo



FLOOR SHOW—Dick Rosmini, AES-Los Angeles chairman, examines Tascam's new model 58 eight-track recorder.



BOARD MEETING-Audio consultant Denis John of Professional Audio Services & Supply demonstrates the Audioarts R16 recording console for AES attendees.



LISTEN HERE—Shure sales rep Michael Schmitt, right, talks up the firm's SM63L mi-crophone.





ROLL 'EM—From left, Chris Stone, Record Plant chief and SPARS West Coast president, joins Nick Morris, general manager for Sony pro audio, and Sony's Rick Plushner, national sales chief for digital audio, in getting tickets for Sony's digital audio theater, combining high-tech large screen video and digital sound.



TAPE TEST-Terence O'Kelly, BASF's manager of technihe designed utilizing Crown and Revox electronics.



SOIREE HOST-Otari's Shunji Koizumi, assistant manager for its export division, greets guests at Saturday's reception for the pro audio firm.



PUNCH-UP—TEAC/Tascam's Dave Oren, marketing manager, briefs Tascam account exec Rick Clark, Jr., of Smith & Myers Advertising on the new M-50 mixing console.



FINE POINTS-Billboard's Radcliffe Joe, left, huddles with BASF's Jim Horstman.



MASTER PLAN—Teldec's new Direct Metal Mastering technology is the topic as, from left, Teldec technical director Horst Redlich, Gotham Audio vice president Russell Hamm and Gunter Lutzkendorf of Georg Neumann & Co. examine the new Neumann VMS 80 disk cutting lathe, being marketed here by Gotham.



DIGITAL NEWCOMER-Studer/Revox joins the digital race with its own multi-track recorder. This new Studer A808 bows at AES, prior to installation at Burbank's Kendun Recorders.



CASSETTE CONTENDER—Heino Ilsemann, chief of Heino Ilsemann GmbH of West Germany, introduces his new KSM-4 cassette packaging system to the U.S. market at his AES exhibition booth.

# Talent & Venues

# Rock'n' Rolling

#### 'Mellow' Gary Numan Flies Back Into View

By ROMAN KOZAK

After a two-year self-imposed hiatus from the music business, Gary Numan is back with a new LP on Atco, "I Assassin," and a new, modest tour of the U.S. This time around, Numan says, he's more 'mellow.

"The reason I got into this business was to have fun, and when it stopped being fun, I packed it in for

two years. It's no point doing anything if you can't enjoy it. I did what I dreamed of, I was No. 1 in England. I achieved



Numan says he's gotten a bit older and wiser in the last couple of years as a result of piloting a plane around the world.

"I nearly got killed several timesseven, in fact. We counted. That changes you, it really does. You appreciate simply being alive. So now being on the road is fun. I'm enjoying it. Compared to nearly dying it's

easy.
"I haven't lost my temper. I don't have tantrums. Previously if I got into a place, and the lights didn't fit, I'd say what the f\*\*k are we doing here? We shouldn't be in this place! I'd get real angry about it, and rightfully so. But now I don't. I say, oh well, let's just go and do it. I'm far more mellowed out," he laughs. "Maybe it's Los Angeles."

Numan now lives there along with a growing arsenal of weapons; guns, planes and fast cars are among his passions. He readily admits that he came into the music business for the money and the sexual adventure. Previously, he was a truck driver.

"I thought, what could I do that would be really exciting? If you die at 60, what can you do to make the whole stupid thing worthwhile? I was always into that: what are we here for? And I thought, I know, I can be a rock'n'roll star.

"It was obvious to me that certain things needed to be done. For example, when punk rock came out, I

New York's rock oriented Pep-

permint Lounge is the site Monday

(1) for a tribute to the late jazz saxo-

phonist Sonny Stitt. Among the mu-

sicians expected to perform are Pep-per Adams, Mike Brecker, Donald Byrd, Betty Carter, Ron Carter, Pa-

quito D'Rivera, Stan Getz, Dizzy

Gillespie, Dexter Gordon, Noel Pointer, Tito Puente, David San-

born, Woody Shaw, Billy Taylor and Cedar Walton, Producing the

As has become a custom, Frank

Zappa was scheduled to do a Halloween show in New York this past

weekend this time at the Ritz. He was set to debut "The Dub Room Special," a full-length video includ-

ing animation and concert footage.

such local artists as Ula Hedwig, Zora

Rasmussen, Zecca, Ira Hawkins, the

Other notable Halloween dates around town: a Casino Evil night at Danceteria with Ellen Foley and

event is Don Friedman.

thought it was the worst thing ever. But everybody was signing punk bands. So I said, I'll play punk rock, and I'll get a contract. And I did. I got a contract.
"Then I thought, if I do what I

want to do, they'll kick me straight off the label. So we had to get them to put some money into it. As soon as they put money into you, they are reluctant to let you go, because they can't afford that kind of loss. So we did two punk singles, which didn't do anything. But when I went into the studio to do what they thought would be my punk album, instead I came out with this electronic thing.

"They went absolutely mad. They were really unhappy. They didn't want to put it out. And then they said that if they do, it will be as Tubeway Army, the name of my band. Right from the beginning I wanted to do a solo. It was what I wanted to do, and I wanted my name on it. For two albums, we had that battle, and it wasn't until it was a success and I could get what I wanted. I could go solo officially. Numan's label is Beggars Banquet in Britain.

His current tour of clubs and small theatres is booked by F.B.I., and he is being managed by Miles Copeland's L.A.P.D. in conjunction with Numan's father Tony Webb, a former bus driver. "I didn't have any experience being a rock'n'roll star and he didn't have any being a manager. But we learned it, step by step, and it turned out all right," says Nu-

Billboard's review of the debut solo LP by Buck Dharma, lead guitarist for Blue Oyster Cult, points out that all the songs were written (and the album was produced) by Donald Roesser. For the record, Roesser is Dharma's real name.

Dharma, who also plays virtually all the instruments himself, says the album took about a year-and-a-half of working around BOC commit-

Act-ivities

**One-Night Jazz Stand At Peppermint** 

and Lou Esposito. Also, Screaming

Jay Hawkins at the Other End. The

Chase Manhattan Band was to open.

Bill's, a private club within the club

itself. It will be the fourth floor of the

previously three-floor facility.

Prelude Records, WRKS (Kiss-

FM), the Celebrity Club in Harlem

and promoter Eddie Adams have

joined for "Night Of The Rising

Stars," a 13-week talent competition for local talent. Winner will get a

The Bus Boys are opening when Linda Ronstadt plays six dates at

Billy Joel has refused to allow his 'Nylon Curtain" LP to be released

in South Korea after the govern-

ment attempted to delete the cut "Goodnight Saigon."... How to get a date? When S.P.Y.S. appeared on-

air on WBAB-FM in Long Island

Radio City Music Hall this week.

singles contract from Prelude.

Danceteria is opening Congo

(Continued on page 40)



PROMOTION PLAN-Southern Promotions partners Peter Conian, left, and Alex Cooley look over some tour routes.

#### Promoters Cooley, Conlan Form Atlanta Partnership

ATLANTA-Alex Cooley, a veteran concert promoter in the South-east, and Peter Conlan, who helped plan several benefit concerts for Jimmy Carter's 1980 presidential campaign, have recently pooled their resources on several projects in

Cooley, who is now operating as Concert Promotions Inc., and Conlan, owner of Southern Promotions Inc., first became acquainted in 1979, when the former was promoting a Willie Nelson tour and the latter was Carter liaison to the music community. The 15-year veteran impresario formed a loose confederation with Conlan in 1981.

The first ongoing project for the newly formed Cooley-Conlan axis was a series of outdoor concerts at Chastain Park, a 6,000-seat amphitheatre facility on Atlanta's affluent north side. Launched in 1981, the program picked up a full head of steam in the summer of 1982, with appearances by such artists as James Taylor, Al Jarreau, Peter Allen,

Sheena Easton, and Air Supply.
"These acts," notes Conlan, "ap peal to a hip yet older audience with more money. They know that they can, for \$15 a person, rent out a picnic table at the park and have wine, champagne, or a light supper before

group's backstage party to the first

four female fans to call in pledging

\$25. The group members themselves donated \$100 each.

Signings: Gloria Gaynor to Atlan-

The Bangs to L.A. Personal Direc-

tion for management.... Roundtree to Mad Monkey Management....

Ernest Kohl to Jeffrey L. Robbins

Management. . . . Nude Ants and Sing Sing to New Deal Records and

New Deal Publishing. . . . Christy to

Le Cam Records and to Major Bill

Smith for management. ... Tom Carlile to United Talent for book-

ings.... Christopher Adler to Chappell Music.

Group for booking. ... San Francisco band **Defuser** to Landslid Rec-

ords. ... Dino Valenti (Quicksilver

Messenger Service) to Bug Music.

Billy Idol to International Talent

Mick Milk to Cyclops

tic. . . . Fonda Rae to Spring/Poly-

Gram.... C.M. Lord to Wave Rec-

Records.

the show. One couple even brought along two butlers who served their table before the sold-out James Tay-

Both Cooley and Conlan are acutely aware that many older soft rock fans are cool to standard concert or club settings, and require especially attractive circumstances to patronize a show. The track record at Chastain bears out that these people can, with the right marketing and talent package, still be pried away from home.

#### **New Production Company Bows** In Philadelphia

FHILADELPHIA—The Leisure/ Entertainment Group, with offices in Philadelphia and Tampa, Fla., has been formed for the production, premotion and packaging of live events, including concerts, cultural and theatrical presentations, family spectacles and sporting events. Emphasis will be placed on the development of events geared for presentation in major arenas and entertainment/sports venues.
Firm is headed by Stephen

Greenberg, who recently resigned as vice president for production at the Spectrum, with which he was associated since it first opened 15 years ago. Other equal partners are Phil Alessi, a Tampa, Fla., businessman and sports entrepreneur, who will be chairman of the board, and Harris Goldstein, owner of a Florida-based food concession and merchandising company at the Florida State Fairgrounds and Expo Park, who will be executive vice president.

Leisure/Entertainment intends to incorporate tv production into its operation in conjunction with its live events. Attention will also be focused on cable, pay cable and pay per view programming. Geographic areas of concentration will be directed to the Mid-Atlantic states out of the Philadelphia office, and Florida and the Gulf Coast out of the Tempa office. Much of the company's attention will be focused on placing events in arenas.

#### Remodelled Bogart's Set To Reopen In Cincinnati

CINCINNATI-Bogart's, the popular Univ. of Cincinnati area showcase club which closed its doors New Year's Eve for remodelling, is reopening Sunday (7) with headliner Gary Numan

Originally a 450-seat club, the 11,000 square foot facility now seats 1,000 and is fire-coded for 1,300. Long tables with bar stools, which can be rearranged to create a dance area, line the main floor. The new 3,000 square foot mezzanine area contains small tables.

The club has revamped its original vaudeville proscenium stage, located at the rear of the venue. The 36-foot-wide, 27-foot-deep concert level stage is buttressed by a monitor room complete with an intercom system. A street level freight elevator allows trucks to pull up and unload equipment from the street to the stage without entering the club. Dressing rooms are located below

the stage at the rear entrance of the

Sound has been designed by Festival Audio, featuring 32 channels out front on a Yamaha PM 2,000, with 24 channel monitors onstage. Lighting includes a 36-channel nime-scene preset board, 36-6 K dimmers, 100 1,000-watt fixtures and two troupers. Bogart's is also equipped for video and audio broadcasts.

Bogart's will continue to book a diverse range of national acts. The larger seating arrangement will allow acts to play just one show, unlike the two-set dates Bogart's generally featured in the past.

Handling the bulk of the club's bookings is Steve Liberatore of Paradise Island Productions in Columbus. Bogart's owner is Al Porkolab, with Laurie Beach in charge of p-omotion.



STEVE'S SOLO-Steve Barton, singer and quitarist for 415/Columbia Records' Translator, plays the



Billboard photo by Chuck Pulin Peppermint Lounge in New York.



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during a charity marathon, they promised backstage passes to the Palladium and invitations to the Screaming Violets, Michael Musto, Baby Jane Dexter, Debra Mureno

# Survey For Week Ending 7/10/82 Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- THE WHO, THE CLASH, T-BONE BURNETT—\$1,025,100, 60,300, \$17, Bill Graham Presents, Oakland (Calif.) Stadium, sellout, Oct. 23.
  DIANA ROSS—\$449,033, 27,828 (34,760 capacity), \$16.50 & \$15, in-house promotion, Pittsburgh Civic Arena, two shows, one sellout, house gross record, Oct. 21-22.
- FLEETWOOD MAC, DAVE MASON—\$398,682, 30,664, \$15 & \$12.50, Avalon Attractions, Inglewood (Calif.) Forum, two sellouts, Oct. 21-22.

  VAN HALEN, JOE WHITING & THE BANDIT BAND—\$364,642, 32,636, \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., three sellouts,
- VAN HALEN, AFTER THE FIRE-\$301,280, 30,128, \$10, Jack Belle Prods.
- Carrier Dome, Syracuse (N.Y.) Univ., sellout, Oct. 9
  VAN HALEN, JOE WHITING & THE BANDIT BAND—\$300,474, 29,401, \$11
  & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, two sellouts,
- DIANA ROSS-\$256,587, 17,911, \$15 & \$12.50, Festival East/John Scher Presents, Buffalo (N.Y.) Memorial Auditorium, sellout, Oct. 23, THE WHO, T-BONE BURNETT—\$244,324, 14,372, \$17, Bill Graham
- Presents, Oakland (Calif.) Coliseum, sellout, Oct. 25.
- ALABAMA-\$237,000, 42,780, \$6 & \$5, in house promotion, Bryant-Danny
- ALABAMA—\$237,000, 42,780, \$6 & \$5, in-house promotion, Bryant-Danny Stadium, Univ. of Ala., Tuscaloosa, sellout, Oct. 22.
   JUDAS PRIEST, IRON MAIDEN—\$209,264, 17,823, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 22.
   VAN HALEN, AFTER THE FIRE—\$206,896, 16,258, \$13.50, Ron Delsener Prods. Madison Square Garden, New York City, sollout, Oct. 2.

- VAN HALEN, AFTER THE FIRE—\$206,896, 16,258, \$13.50, Ron Delsener Prods., Madison Square Garden, New York City, sellout, Oct. 8.
  FLEETWOOD MAC, GLEN FREY—\$196,195, 13,684, \$15 & \$12.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Oct. 20.
  ALABAMA, JANIE FRICKE—\$155,700, 12,456, \$12.50, Fowler Prods., Murphy Center, Middle Tenn. State Univ., Murfreesboro, sellout, Oct. 23.
  ALABAMA, JANIE FRICKE—\$138,436, 11,320, \$12.50, Fowler Prods., Diddle Arena, Western Ky. Univ., Bowling Green, sellout, Oct. 24.
  CROSBY, STILLS, & NASH—\$133,044, 9,948 (11,242), \$13.50 & \$11.50, Brass Ring Prods./Coast-to-Coast Prods., Omni, Atlanta, Oct. 20.
  DIANA ROSS—\$129,900, 9,110, \$15 & \$12.50, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, Oct. 20.

- ester (N.Y.) War Memorial, sellout, Oct. 20. CROSBY, STILLS & NASH—\$109,965, 9,256 (10,061), \$12.50 & \$10.50,

- CROSBY, STILLS & NASH—\$109,965, 9,256 (10,061), \$12.50 & \$10.50, Beach Club Promotions, Charlotte (N.C.) Coliseum, Oct. 22.
  JETHRO TULL, SAGA—\$107,591, 9,466 (14,000), \$11.50 & \$10.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Oct. 19.
  JUDAS PRIEST, IRON MAIDEN—\$96,900, 10,200, \$9.50, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, Oct. 23.
  RUSH, RORY GALLAGHER—\$95,535, 9,263 (9,931), \$10.50 & \$8.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Oct. 19.
  CROSBY, STILLS, & NASH—\$94,578, 7,677 (10,000), \$12.50 & \$10.50, Beach Club Promotions, Greensboro (N.C.) Coliseum, Oct. 21.
  RUSH, RORY GALLAGHER—\$92,659, 9,900, \$9.50 & \$8.50, Cumberland Concerts, Nashville Municipal Auditorium, sellout, Oct. 20.
  OAK RIDGE BOYS, ROSANNE CASH, CHARLIE DANIELS BAND—\$91,608, 7,634 (7,968), \$12, Sea-Son Prods., Pine Bluff (Ark.) Convention Center, Oct. 9.
- OAK RIDGE BOYS-\$91,464, 7,650 (8,172), \$12 & \$11, Marques Entertain
- OAK RIDGE BOYS—\$91,464, 7,650 (8,172), \$12 & \$11, Marques Entertainment Corp., Sunrise (Fla.) Music Theatre, Oct. 24.
  KENNY LOGGINS, PLIMSOULS—\$89,041, 7,749 (9,500), \$13 & \$11.50, Bill Graham Presents, Frost Amphitheatre, Standford, Calif., Oct. 24.
  KENNY LOGGINS, MICHAEL PRITCHARD—\$69,969, 4,500, \$25-\$10, Avalon Attractions, Santa Barbara (Calif.) County Bowl, sellout, Oct. 23.
  TOM JONES—\$62,022, 4,161 (4,424), \$16, \$14, & \$12, Cumberland Conservations of Carded (10,000).

- TOM JONES—\$62,022, 4,161 (4,424), \$16, \$14, & \$12, Cumberland Concerts, Grand Ole Opry House, Nashville, Oct. 20.

  JIMMY BUFFETT—\$51,635, 4,300, \$12.50 & \$10.50, Brass Ring Prods./inhouse promotion, Lanierland Music Park, Cummings, Ga., sellout, Oct. 24.

  ROBIN WILLIAMS, JOHN SEBASTIAN—\$48,173, 3,602 (3,692), \$13.75, Di Cesare-Engler Prods., Stanley Theatre, Pittsburgh, Oct. 22.

  JIMMY BUFFETT—\$40,993, 4,904 (11,765), \$10 & \$9, Cumberland Concerts, Roundhouse, Univ. of Tenn. at Chattanooga, Oct. 23.

  JETHRO TULL, SAGA—\$20,563, 2,876 (7,222), \$10.75 & \$9.75, Avalon Attractions, Selland Arena, Fresno, Calif., Oct. 22.

  LUTHER VANDROSS—\$24,075, 1,926 (2,690), \$12.50, Evening Star Prods., Celebrity Theatre, Phoneix, Oct. 21.

  JETHRO TULL, SAGA—\$17,799, 1,757 (5,500), \$10.75 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., Oct. 21.

  COUNT BASIE & HIS ORCHESTRA—\$15,600, 1,200 (1,600), \$13, Fantasma Prods., Royal Point Poinciana Playhouse, W. Palm Beach, Fla., two shows, Oct. 23. Oct 23
- SPYRO GYRA-\$11,986, 1,201 (2,574), \$11 & \$10, John Scher Presents
- SPYRO GYRA—\$11,986, 1,201 (2,574), \$11 & \$10, John Scher Presents, Auditorium Theatre, Rochester, N.Y., Oct. 24, STEPPENWOLF W/JOHN KAY, LOOKER—\$10,150, 1,450, \$7, Feyline Presents, Rainbow Music Hall, Denver, sellout, Oct. 24, JOHN LEE HOOKER, WILLIE DIXON—\$8,500, 1,000, \$8.50, in-house promotion, Wax Museum, Washington, D.C., sellout, Oct. 24, ROSANNE CASH—\$8,174, 994 (2,000), \$8.50 & \$7.50, in-house promotion, Wax Museum, Washington, D.C., two shows, Oct. 21, PAT METHENY GROUP—\$7,300, 1,000, \$8 & \$7, Schon Prods., Milo Bail Student Center, Univ. of Omaha, sellout, Oct. 25, MARSHALL CRENSHAW—\$7,250, 1,000, \$7.25, in-house promotion, Wax Museum, Washington, D.C., sellout, Oct. 20, STEPPENWOLF W/JOHN KAY—\$5,799, 630 (2,690), \$9.50 & \$7.50, Evening Star Prods. Celebrity Theatre, Phoenix, Oct. 19.

- ning Star Prods. Celebrity Theatre, Phoenix, Oct. 19.

  GIL SCOTT-HERON, CLIFF SARDI—\$3,926, 442 (750), \$9.50 & \$8.50, Evening Star Prods., Dopley's, Tampa, Oct. 17.

  X, NAPALM BEACH—\$3,225, 403 (500), \$7.50, Double Tee Promotions, Euphoria, Portland, Ore., Oct. 24.
- PAUL CARRACK'S, NOISE TO GO, ROBERT CRAY BAND—\$2,821, 297 (500), \$9.50, Double Tee Promotions/Albatross Prods., Euphoria, Portland, Ore., Oct. 23.

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# Talent & Venues

## **Talent** In Action

#### **CELIA CRUZ**

Madison Square Garden, New York Tickets: \$20, \$15, \$10

Mix Ella Fitzgerald and Donna Summer in equal proportions, add a generous dose of Carib-bean seasoning and then turn the heat way up and you have Celia Cruz, the queen-for-life of salsa, whose reign began when that music went by names like rumba and guaracha. For the second time this season, promoter Ralph Mercado packed the Garden with a salsa show, this time with a long-deserved tribute to this remarkable

Celia's age is her well-kept secret, but it's ob vious that she is a veteran performer. In this Oct. 23 concert, timed to fall near her birthday, she showed that time has made little dent in her powers, which many of her fans believe to emanate from mystical African sources. Her voice can still level tropical forests, and her party spirit, aided by several flamboyant costume changes, keeps secure her position as the most riveting performer in Latin dance music.

The evening's format was a musical biography of the Cuban-born star, with four of the bands she has recorded with gathered for the occasion, beginning with the legendary Sonora Matancera, followed by Tito Puente, Johnny Pacheco fronting Conjunto Clasico, and closing with Willie Colon. In addition, famed soneros Cheo Felicianco, Frankie Figueroa and Pete "El Conde" joined in musical tribute.

The show was one of the tightest in recent salsa history, no doubt due to its being broad-cast live via satellite to Latin America. Even the verbiage which often accompanies such tributes was kept to a minimum, with the only dissonant note provided by the occasional intrusion of a show dance troupe. When Celia sings and dances, nothing else is needed

ENRIQUE FERNANDEZ

#### **PATTI LUPONE**

Bottom Line, New York Tickets: \$10

With heart-warming exuberance and more than "just a touch of star quality," actress/ singer Patti LuPone enticed and entertained the first of two SRO crowds on the second night of a three-night engagement here, Oct. 15. She has put together a cabaret act, at least twice before, but her association with longtime friend, guitarist and songwriter David Nichtern ("Midnight At The Oasis") this time out should take her a good deal further toward wider acceptance and recog-

Because of her powerful, dramatic soprano, LuPone is most effective on grand ballads or torch songs; "Meadowlark" from "The Baker's Wife,"; "When You Wish Upon A Star," and, of course "Don't Cry For Me, Argentina" from "Evita," were clear standouts. Among the less familiar songs. Nichtern's "Take My Heart" and "Love, Cast Your Shadow" were memorable. Of the uptempo numbers, a tightly arranged rendition of "Rockin' Robin" worked best.

There were problems. Too often the band drowned her vocals, but the fault lay with the sound mix. She also needs a slightly less eclectic selection of songs or at least one or two songs with the kind of hit potential to generate a new and independent momentum where her role as "Evita" left off. THOMAS GABRIEL



# **How Men At Work** Became A U.S. Hit

• Continued from page 6

To help out on the retail level, there have been a number of sales programs on the album and it has also been included in some of CBS's general sales programs.

The release was originally sold under the new artist prefix, which put it at the equivalent of \$7.98 list with full return privileges. Teller says that it was "only four or five weeks ago" that it was raised to full

"We were not too quick to change that," he says. "Even when we saw that we definitely had a success on our hands, we avoided the temptation to change the prefix early. We wanted the album to have full geographic penetration. I am definitely a big believer in differentiating at price product from new artists and from superstars."

Teller notes that when the record was released, there was little response from radio. In fact, he says, many in radio were skeptical about it because Men At Work sounds different from most music programmed

on AOR.
"However, this is one of those cases where by being 'different' once on the air, the record drew immediate response. It certainly fell outside what you could call formula rock. I think this bodes well for the future of the industry, and it bodes well for radio.

Men At Work would not be nearplatinum sales if it wasn't for AOR play, but it might never have gotten extensive radio play if it wasn't boosted by its video, especially when MTV began to play it.

"Without the AOR base, we could not have made it happen," says Barbara Cook, product manager for the album and director of marketing for Columbia. "There were radio stations who played it, and the record stood on its own musically. And then the video came on, and it gained in momentum and rotation. I can't say that the video (alone) broke the band. It developed an image, and it gave the people some idea of who they were, since they had never played here.

"MTV is very affected by what is played on AOR radio. Conversely, if a kid sees 'Who Can It Be Now' on MTV and calls the local record store and asks about the song, I think if the retail store mentions that to the radio station, even on an informal basis, it is very positive," Cook says.

Russell Deppeler, manager of the band, also notes that the areas where Men At Work were first accepted were the areas where MTV is seen. Also helping out was the fact that when the band came to the U.S. midway through the life of the record, it opened for Fleetwood Mac. Act is booked by Regency Art-

Men At Work did 13 dates with Fleetwood Mac in September, which, Deppeler says, allowed the band an opportunity to get used to playing to consistently large audiences, as well as giving it valuable exposure.

The band currently is doing some dates in Canada before returning to the U.S. to do 18 more shows, playing clubs and theatres and playing anything above what we can fill," says Deppeler.

Meanwhile, Columbia is releasing a new single, "Down Under," with its own video, which it expects to work until past the new year. Men At Work already has its second LP in the can, but it is holding off releasing it until the "Business As Usual" LP runs the U.S. course.

# Rock'n' Rolling

ments. Since his band is writing songs for its next album, Dharma says he is also limited as to how much he can promote his solo LP.

He is not putting together his own band to go out and tour behind it, and the amount of time that he has for promotional interviews and visits is also limited. He says there may be a video, and when BOC goes out on tour next year, they will probably play a couple of songs from his solo

The album is a bit more pop and love song-oriented than would be expected from the lead guitarist of a heavy metal band, and that, he says, is one of the reasons why he recorded it.

"After 11 BOC records, I wanted something different. And I also had some songs that were not suitable for the band. But the way I sing this kind of material really suits me. I'm not a rock'n'roll raver.

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# Talent & Venues

#### Cleveland's Newest Nightclub, Lanigan's, Opens

NEW YORK-Cleveland has a new nightclub with the opening of Lanigan's, owned by local WGAR radio personality John Lanigan with partner Buddy Maver, former vice president of the Agora club chain.

The 18,000 square foot facility features restaurant, party center and nightclub. There will be a cover charge only when the club features name entertainers. Otherwise there will be a house band, Snickers, performing Tuesday through Saturday. On Sundays, Lanigan will host an oldies night with a band called the Class of '57, with guest appearances planned by such artists as the Ventures and the Grass Roots

#### Billboard R Survey For Week Ending 11/6/82 Dance/DiscoTop80® This Last Week on TITLE(S), Artist, Label on Chart Last Week TITLE(S), Artist, Label NASTY GIRLS—Vanity 6—Warner Bros. (LP Cut) WB 1-23716 42 777-9311/THE WALK/I DON'T WANT TO LEAVE 43 5 由 53 CAN HE FIND ANOTHER-Double Discovery 女 Tropique/Polydor-PDD 524 (12 inch) 2 11 LOVE'S COMIN' AT YA-Melba Moore-EMI-America 仚 (12 inch) 7803) RED HOT STUFF-Magic Lady- A&M (12 inch) AM 48 4 3 REDD HOTT-Sharon Redd-Prelude (LP-all cuts) PRL 14106 WALK ON BY/D TRAIN'S THEME-D Train-Prelude 45 47 4 DON'T GO-Yaz-Sire (12 inch) (0-29886) 9 (12 inch) D638 46 41 6 SHOW ME THE WAY-Race-Blacksuit (12 inch) 欽 9 6 CAN'T BELIEVE-Nancy Martin-RFC/Atlantic (12 inch) DMD 362 47 29 10 DON'T GO WALKING OUT THAT DOOR-Richard Jon 10 THE LOOK OF LOVE-ABC-Mercury (LP Cut) 8 Smith-Jive/Arista (12 inch) VJ 1200 公 5 MICKEY-Toni Basil- Chrysalis (12 inch) CHS-**₩** PEEK-A-BOO-Devo-Warner Bros. 9 2 63 29906-0A (12 inch) 1 21 4 IT'S RAINING MEN-The Weather Girls-Columbia A97 DIE HARD LOVER-Loverde-Moby Dick BTG-1132 2 56 (12 inch) 4403181 \$\$ (You Said) YOU'D GIMME SOME MORE-K.C. And 14 $\stackrel{\wedge}{\gg}$ PLAYING FOR TIME-Madleen Kane-Shalet C8804 The Sunshine Band-Epic 49-03187 (12 inch) 10 10 IF YOU READ MY MIND-Columbus Circle-Elektra ☆ LIES/BEACH CULTURE—Thompson Twins—Arista (12 67893 (12 inch) YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch) 11 11 8 由 CAN'T GET AWAY (FROM YOUR LOVE)-Carol 58 Williams-Vanguard SPV-58 (12 inch) 12 7 13 LOVE COME DOWN-Evelyn King-RCA (12 inch) SHOCK THE MONKEY-Peter Gabriel-Geffen GHS 53 57 2011 LP Cut 由 24 ROCK THE CASBAH/MUSTAPHA DANCE-The 13 E. T. BOOGIE—Extra T's—Sunnyview (12 inch) SUN 54 51 —Epic (12 inch) (49:03144)129 W BODY SLAM-William "Bootsy" Collins- Warner 15 5 Bros. (12 inch) 0-29919 DO IT TO THE MUSIC—Raw Silk—West End 台 LOVE MY WAY/AEROPLANE-Psychedelic Furs-61 Columbia (12 inch) 44-03197 15 5 12 (12 inch) WES 22148 GIVE ME—I Level—Epic AND YOU KNOW THAT-The Jammers-Salsoul (12 NEW ENTRY 2165 18 5 由 (12 inch) 49-03292 MIND WARP-Patrick Cowley-Megatone (LP-all 17 SHE'S SO DEVINE—The Limit—Arista 17 9 cuts) 1004 金 (12 inch) CP 721 IN AND OUT-Willie Hutch-Motown 19 8 REALLY SAYING SOMETHING/AIE A MWANA-(12 inch) 4501 Bananarama-London LLD 101 (12 inch) 100 KEEP IT IN THE FAMILY/KEEP ON MOVIN' ₩ 197 PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825 34 3 (Remix) - Deodato-Warner Bros. (12 inch\*) A-1073 BABY OH NO-Bow Wow Wow-RCA (12 inch) 60 60 205 5 25 STRAIGHT AHEAD-Nick Straker Band- Prelude (12 TOO HOT—Pure Energy—Prism PDS-445 (12 inch) 62 2 公 61 24 5 COME AND GET YOUR LOVE-Lime- Prism (12 62 64 STICK TO THE GRIND-King Cotton-Island DM 22 SECONDS—Salsoul Orchestra Featuring Loleatta 22 8 Holloway—Salsoul SG-376 (12 inch) ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 ☆ 63 65 3 MT. AIRY-GROOVE-Pieces of A Dream-Elektra (12 30 3 inch) TR 827 DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102 STOOL PIGEON—Kid Creole And The Coconuts—ZE/ Sire (LP Cut) SRK-3681 35 BABY, I NEED YOUR LOVING-Carl Carlton-RCA-PD 24 12 16 64 25 26 65 49 WAY OUT-Steve Arrington's Hall of Fame-Konglather (12 inch) KNR-7491 STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906 26 16 15 WHITE WEDDING-Billy Idol-Chrysalis (12 inch) 66 54 10 血 8 31 KNOCK ME OUT-Gary's Gang-Radar RDR 12000 67 VOYEUR-Kim Carnes-EMI-America (LP Cut) (ST 52 32 BOY CRAZY/JUKE BOX-Flirts-"0" Records (LP 28 6 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU-68 23 13 Cuts) OLP-1 Melissa Manchester-Arista (LP Cut) AL 9574 \$ SHE'S JUST A GROUPIE-Bobby Nunn- Motown (12 37 5 69 36 17 JUMP TO IT-Aretha Franklin-Arista inch) 4502 MG 1999—Prince—Warner Bros. (7 inch) 7-29896 (12 inch) CT-718 30 39 3 16 WALKING ON SUNSHINE-Rocker's Revenge-70 28 Streetwise (12 Inch) 2203 31 20 7 A PUPPET TO YOU-Alfie Silas-RCA (12 inch) PD I'M SO HOT FOR YOU-Bobby 0-0 Records (12 71 44 13 $\frac{1}{2}$ 3 45 MAGIC WAND-Whoudini-Jive/Arista (12 inch) VJ 72 66 ELEVATOR-Our Daughter's Wedding-EMI (12 inch) 133 DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU 38 10 AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019 WOT—Captain Sensible—A&M (12 inch) SP 12052 73 33 9 I MUST BE DREAMIN'-Wanda-Elektra 验 46 4 FACE TO FACE—Gino Soccio— RFC/Atlantic (LP all cuts) 74 68 21 355 IMAGES OF HEAVEN/EMOTIONAL DISGUISE-Peter 50 3 Godwin-Polydor (12 inch) PX-1-504 75 67 14 ABRACADABRA-The Steve Miller Band-Capitol (LP) DANCE OR DIE-Sweet Pea Atkinson-ZE/Island (12 inch) 0-99997 36 27 10 ST-12216 SITUATION—Yaz—Sire (12 inch) BSK 0-29950 70 76 22 37 40 7 DON'T LET GO OF ME-Mike & Brenda Sutton-Sam (12 inch) 12351 77 69 18 LOVE IS IN CONTROL-Donna Summer-Geffen 血 42 PAC-JAM-Jonzun Crew- Tommy Boy (12 inch) TB 6 (12 inch) GEF 7-29982 (LP) GHS-2005 RESPECT-Zinga Washington-My Disc (12 inch) 429-03139 78 55 10 39 THIS IS THE MOMENT OF MY LIFE-Inner Life-59 2 Salsoul SG-379 (12 inch) EVERYBODY—Madonna—Sire \$ 100 m 79 79 14 THE MESSAGE-Grand Master Flash-Sugar Hill (12 inch) 584 0-29899 (12 inch) NUNK-Warp 9-Prism PDS 450 (12 inch) WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978 $\stackrel{\wedge}{\mathbb{A}}$ 80 80 12

#### Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs.

# Dance Trax

There was an avalanche of new releases in the last two weeks, about evenly divided between major and independent labels: there's no apparent reason for the surge, but one couldn't help but notice that, almost to a record, the 12-inch releases had instrumental B sides referred to as "dubs." For the most part, that word is used much too loosely since the Peech Boys and Soft Cell records made the term fashionable early this year. Most alleged "dubs" are just instrumentals, but the more ambitious attempts to live up to the word are creating something of a subgenre; flashy, souped-up semi-vocal versions that sometimes overshadow the more straightforward radio mixes.

Herewith, notes from a fairly hurried survey of new product: Columbia wins the right-on-time award for releasing a promo 12-inch pressing of the five-minute album version of Marvin Gaye's rocketing "Sexual Healing," which simply takes about a minute to unwind. Its amazing performance on the Black singles chart is noted elsewhere; on seven-inch play, atypically, it was already number two last week in a local New York station's club survey. Here's a record that could have done with a "dub."

Other essentials: Grace Jones' new single, "Nipple To The Bottle" (Island 12-inch), picks up the Carib-funk grocve that made "Pull Up To The Bumper" so big last year; the flip, "JA Guys," is an adventurous dub version of a cut from her forthcoming album, "Living My Life." ... The Montana Sextet's "Heavy Vibes" (Philly Sound Works 12-inch) takes its title reference from the vibraphone of producer Vincent Montana; this instrumental brings back the lovely drift (along with the bass and drumbeat) of "Love Is The Message" ung lovely drift (along with the bass and drumbeat) of "Love Is The Message," undoubtedly with many of the original musicians. Two instrumentals are included, one more stripped down; strangely, the short edit adds a rap on the football strike, in order, one suspects, to provide long-shot novelty appeal. . . . Montana's studio creation, Goody Goody, has also released a new single on Philly Sound Works, called "Let Me Work On You," which is close in style to the uncomplicated, female-led songs the group has been familiar for

\* \* \*

Rock crossover material stands out strongly in the week's rush: the Thompson Twins' "Lies" (Arista 12-inch) teams the group with Compass Point producer Alex Sadkin, who aims them toward a slightly more conventional funk vein this time around; the vocals and upper range, though, are recognizably close to the No. 1 "In The Name Of Love." ... Lene Lovich's "It's You, Only You (Mein Schmerz)" (Stiff/Epic 12-inch) is a smoothly paced disco-rocker, very accessibly produced, which hits hyper-peak with Lovich's startling belts and a crazy instrumental version mixed by Bob Clearmountain, Dick Wingate

Madonna, a young New York due produced by DJ Mark Kamins, has released a commercial 12-inch on Sire, called "Everybody"; previewed favorably on clubs and radio, the spare, bright cut has a relaxing quality at home listening levels, but somehow sounds much harder-edged in the club. ... "Impi" by Impi (Jive 12-inch) is a mcre unusual entry, a drum-heavy, new romantic-style instrumental riff with lots of attack. The flip, "Ipmi," is an entirely different, smoother song that sounds as if it were an alternate approach to the same idea. ... Devo's "Peek-a-Boo" has been released on 12-inch commercially by Warner Bros.; the streamlined electronic production is close in listening levels, but somehow sounds much harder-edged in the club. ... "Impi" by Impi (Jive 12-inch) is a mcre unusual entry, a drum-heavy, new romantic-style instrumental riff with lots of attack. The flip, "Ipmi," is an enstyle to producer Roy Thomas Baker's last work with the Cars.

### Talent In Action

• Continued from previous page

#### **SHOES SPOONER**

On Broadway Chicago, Chicago Tickets: \$6

Shoes kicked off their Midwest mini-tour Sept. 24, attracting a full house at 450-capacity On Broadway Chicago. The Zion, Illinois-based pop foursome's appearance constituted a local event, as they remain first and foremost a recording entity. Flanked by fellow popsters Spooner and downstate nouveau-rockers Combo Audio, Shoes' 75 minute, 21 song set burst with the enthusiasm that could only come from a band for whom live dates are a relative rarity.

Shoes performed all but two of the dozen

songs off their latest Elektra release, "Boom erang," interspersed with material culled from previous Elektra LPs and their indie ground-breaker, "Black Vinyl Shoes." The new material lent itself well to the stage, particularly guitar

ist/vocalist Jeff Murphy's funk-inflected "Bound To Be A Reason" and bassist/vocalist John Murphy's hook-laden "What Love Means." The Murphys and guitarist/vocalist Gary Klebe traded lead vocals throughout, while drummer Skip Meyer held down the fort with his custom ary precision.

Admittedly. Shoes is not the most polished band on the American rock stage-harmonies can be occasionally ragged, instruments may fall out of tune once in a while, stage confidence might falter at times. However, while their full blown studio compositions lose some of their dynamics and intricacy live, their stage performances pack a gut-level punch that escapes vinyl.

Mountain Railroad recording artists Spooner opened the show with a strong set of their idiosyncratic pop-oriented compositions. Eschewing the traditional three-minute format for lengthie explorations within the pop genre, the Wiscon sin-based band delivered a thoughtful, triguing performance. MOIRA McCORMICK

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ALBUMS—Cerrone 9, Doktor, Vera

ALBUMS—Cerrone 9, Doktor, Vera Vega, Madieen Kane, Loverde, Disco 82, Donna Summer Medley, David Christie, Harry Thuman, Mother F, Caroi Jiani, Rational Youth.

**BOOK REVIEW** 

202 pp. \$8.95.

"You're So Cold I'm Turnin'

Blue," by Martha Hume, Viking Press/Penguin Books, New York,

This book is subtitled "Martha

Hume's Guide To The Greatest In Country Music"—and therein lies

the pity. For surely people will use

this thoroughly entertaining miscel-

lany as a guide and will, in so doing.

almost certainly be misguided. And

not once, but often. What we have

that the errors could have been

caught before publication had Hume taken the elementary precau-

tion of circulating the manuscript

among a few of the country music

authorities she cites in the acknowl-

As it is, mistakes skewer the text

from front to back, cancelling out

Hume's many acute insights and mocking her familiar style.

Hume is cavalier about dates. She

places Ernest Tubb on the Grand

Ole Opry roster in 1941, although he

did not make his first appearance there until December, 1942 and did

not become a member of the cast un-

til 1943. She says he started his record store "back in the fifties,"

when it was actually 1947. (Tubb

seems to suffer more than most from Hume's errors: His "Midnight Jam-

boree" is called "Saturday Night Jamboree," and he is made to share

his triumphal appearance at Carnegie Hall in 1947 with Roy Acuff,

She seems not to have listened to

who was not on the bill at all.)

here is a reference minefield. The annoying thing about it all is

# Country

#### RADIO REGISTRATION UP

# DJ Confab Involvement Grows

"the healthiest convention in 10 to 12 years," Chellman asserts that next year, FICAP plans to actively pursue more involvement from stations in the live broadcasts. In fact, Chellman believes the number of partici-

Mike Hammond, p.d. of WIVK Knoxville, says he didn't send staff air personalities this year, although station manager Bobby Denton attended with music director Allan Dick. "We failed to request remote access in time," Hammond observes.

send DJs to Nashville, too."

Bob Cole, p.d. of Washington
D.C.'s WPKX-FM and a major coordinator of the live broadcast arrangement through FICAP is encouraged by what he observed at this year's convention. "The term 'DJ Convention' became less of a misnomer this year, I think, than in past years. This time, it seemed to be a genuine gathering for radio personnel, a chance for everyone to mix and meet artists and label reps.'

Cole likes the relaxed social atmosphere that's inherent during the week-long round of parties, receptions and hospitality suites. However, he emphasizes the value of the FICAP/Opry live radio broadcast facilities as a key factor in the growth of radio involvement in the



JONES GYRATES—PolyGram artist Nashville.

#### **NASHVILLE** NARAS SEEKS **NEW MEMBERS**

NASHVILLE-The Nashville chapter of NARAS is staging a day-long drive Wednesday (10) to increase the membership of the local chapter, thereby giving it more clout in the national chapter meetings and more say in this year's Grammy

Music industry professionals will call potential members and urge them to join the academy. An "on the street" field representative will then take an application to the po-tential member, wait while it is filled out and return it to NARAS.

The membership drive resulted from a scan by NARAS that shows a substantial number of qualified people in Nashville who do not be-long to NARAS, according to Bill

participate in the drive should contact the Nashville chapter's executive director, Carolyn McClain, at

 Continued from page 17 convention, they also provide a way of getting them into town earlier in the week," Cole notes. "If you're

pants could double next year.

"Next year, I think we will, and we'll

"Not only do live remotes offer

Tom Jones performs selections old and new at his recent performance at the Grand Ole Opry House in

ities, no longer play a role, since nearly all convention-sanctioned events now take place within the Opryland complex. The hotel is undergoing expansion; when its new adjacent facilities are completed, the convention will be able not only to handle substantially increased registration but also to provide more broadcast hookups for interested country stations. Many DJs who attend the convention must foot the costs of travel and

doing five days of on-site interviews

and programming, you don't leave before the convention is over.

Physical logistics, once a major

detraction of convention week activ-

registration out of their own pockets. Tom Phifer, p.d. of KRMD-AM-FM Shreveport, spent more than \$400 just to fly into Nashville for one day of FICAP activity during the recent convention.

WPKX's Cole, who came to town

for the full 11 days of the convention, estimates his total personal expediture at \$2,800. Yet he's quick to add: "I went because it's important to me to see a reinvolvement in this convention by radio.... Unless ra-dio gets involved again, and can see tangible benefits from attending the convention, I honestly don't know if we'll see a future for this event as we've known it."

Cole and others who participated in the 1982 DJ Convention say they are optimistic about radio's role in the convention's growth. They view the chance for disk jockeys—especially those attending from smaller or isolated markets—to meet key contacts throughout the country music industry as invaluable.

They also see little overlapping between the October DJ Convention/Grand Ole Opry Birthday Celebration and the Country Seminar held in February by the Organization of Country Radio. In fact, they stress the basic differences of these two events as probable factors leading to continued growth for each.

#### 15 Members Elected To **CMA Board Of Directors**

NASHVILLE-The Country Music Assn. elected 15 new members to its board of directors during the organization's annual membership meeting, held here Oct. 14 at the Opryland Hotel.

Richard L. McCullough of the J. Walter Thompson Co. was selected in the advertising agency category; Barbara Mandrell was named in the artist/musician category; and Tandy Rice, president of Top Billing International, was elected from the artist manager/agent group.

Named to the board from the audio/video communications sector was Don Nelson, KSON San Diego. Bill Anderson was named in the composer category. Ramblin' Lou Schriver, WXRL Lancaster, N.Y., was elected in the disk jockey divi-

Len Rambeau of Balmur, Ltd., was elected in the international category. Ed Konick of Country Song Round-Up was named in the publication category. Chic Doherty of MCA Records was chosen from the record company group.

The record merchandisers category will be represented by Hutch Carlock, Music City Record Distributors. Dan Fleenor, Alabama State

the talent/buyer/promoter membership. The at-large directors are Connie Bradley, ASCAP; Ken Kragen, Kragen & Co.; and Irving Waugh, Irving Waugh Productions. The entire CMA board will elect

its 1982-83 officers at a meeting to be held Friday (5). Voting in this election will be both new board members and those directors serving out the second year of their terms. These include Sonny Anderson, Disney-land/Disneyworld; Richard Blake, Dick Blake International; Jerry Bradley, RCA Records; Bob Cole, WPKX-FM; Mary Reeves Davis, Jim Reeves Enterprises; Janice Eric-Jim Reeves Enterprises; Janice Ericson, Eric Ericson & Associates; Larry Gatlin; Jeffrey Kruger, Kruger Leisure Enterprises Ltd.; Brenda Lee; Wayne McCrary, Eastern States Exposition; Sam Marmaduke, Western Merchandisers; Charles Scully, SESAC; Glenn Snoddy, Woodland Sound Studios; E.W. Wendell, WSM Inc.; and Lee Thito Billboard Zhito, Billboard.

Lifetime CMA board members are J. William Denny, Cedarwood Publishing Co.; Frances Preston, BMI; Wesley Rose, Acuff-Rose Publications; and Joe Talbot, Joe Talbot & Associates.

# Chart Fax Pride's 'Good' Showing **Gives RCA Four Straight**

CBS RECEPTION—CBS artists Lacy J. Dalton, Bobby Bare and Janie Fricke

(winner of the CMA's female vocalist of the year award) chat with Dick Asher,

deputy president, CBS Records Group, at the label's annual President's Party

in Nashville.

Martha Hume's 'Guide'

Is A Reference Minefield

many of the songs she praises. For

example, she lists "King Of The Road" as one of the "best truck

songs," when the lyrics clearly show

it is about a hobo, not a trucker. She

says "Take This Job And Shove It"

demonstrates "outright defiance of the boss," when the song says, "Boy I

can't wait to see their faces when I

get the nerve to say/Take this job

the wrong songwriters to the songs on her "best" lists: Merle Haggard

didn't write "Misery And Gin," Carl and Pearl Butler didn't write "Don't

Let Me Cross Over"; and Willie Nelson didn't write "Whiskey River"

(unless he did it under the name of

The writer notes that "Merle Travis' guitar playing is so admired

that both Chet Atkins and Doc Wat-

son named their sons after him." Chet's Merle is a daughter. She says

that Ray Price was once a member of

Hank Williams' Drifting Cowboys.

can be corrected if the book goes

into a second edition. Amended

thus, it would deserve another shot,

because Hume obviously likes coun-

try music and wants to speak well for

it. Her writing is a joy to read, and

the illustrations are, for the most

part, fresh and well-reproduced. Her

notable achievements are her

sprightly approach and the fine bal-

ance she strikes between the impish

and the important. Even her errors

**EDWARD MORRIS** 

don't eclipse these virtues.

Happily, these and other mistakes

Hume also frequently assigned

and shove it. . .

Johnny Bush).

He wasn't.

RCA this week pulls off a rare feat, sending its fourth consecutive artist to No. 1 in the same number of weeks. Given today's competitive radio and retail market, this is no small accomplishment.

This streak began with Dolly Parton's "I Will Always Love You"
"Do I Ever Cross Your Mind" (Oct. 16), followed by Ronnie Milsap's "He Got You" and Alabama's "Close Enough To Perfect," and it continues this week with Charley

Pride's "You're So Good When You're Bad."

A similar maneuver took place in 1978, when RCA recording artists dominated the No. 1 position for eight consecutive weeks. Waylon Jennings' "I've Always Been Crazy" attained the position Sept. 9, and held there for three weeks, only to be replaced by Dolly Parton's "Heartbreaker" Sept. 30. Parton also held the top position for three weeks, then

lvey, national NARAS president. Academy members who wish to (615) 255-8777.

(Continued on page 46)



OPEN HOUSE—Tammy Wynette, left, and her husband George Richey, not pictured, opened their home in Hendersonville, Tenn., to some 100 DJ Convention attendees for an afternoon lunch, a tour of their home, and a closing performance by Wynette and her band.

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	HE K	WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher. Licensee, Label & Number (Dist. Label)	THIS	LAST	WKS ON CHART	TITLE—Artist (Producer) Write: Publisher Licensee, Label & Number (Dist. Label)	THIS	WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher: Licensee: Label & Number (Dist Label)
		4	11	YOU'RE SO GOOD WHEN YOU'RE BAD—Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	☆	40	5	LOST MY BABY BLUES—David Frizzell (S. Garrett, S. Dorff) B. Peters, Ben Peters, BMI; Warner/Viva 729901	4	73	5	I'M LOOKING OVER THE RAINBOW—Sonny James (S. James, K. Stilts) V. True, S. James: Marson, BMI; Dimension 1036
	4	5	11	BREAK IT TO ME GENTLY—Juice Newton (R. Landis)	*	44	5	MARINA DEL REY—George Strait (B. Mevis) D. Dillion, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	69	72	4	WE HAD IT ALL ONE TIME—The Charlie Daniels Band (J. Boylan) C. Daniels: Hat Band, BMI; Epic 34-03251
	3	3	12	D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148 MISTAKES—Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	血	43	6	I DON'T REMEMBER LOVING YOU—John Conlee (B. Logan)	台	78	3	634-5789 — Marlow Tackett (H. Shedd) S. Cropper, E. Floyd, East Memphis/Irving, BMI; RCA 13347
		6	10	WAR IS HELL (ON THE HOMEFRONT TOO)—1.G. Sheppard (B. Killen)	38	17	15	H. Howard, B. Braddock; Tree, BMI; MCA 52116  NEW WAY OUT—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	血	80	2	GONNA HAVE A PARTY—Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree. ASCAP/BMI:
	歃	7		C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	<b>739</b>	51	3	(SITTIN' ON) THE DOCK OF THE BAY—Waylon & Willie (C. Moman)	由	82	2	Elektra 69943  OLD HOME TOWN—Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP: Atlantic/America 7-99967
1	6	7	8	HEARTBROKE—Ricky Shaggs (R. Shaggs) G. Clark; Chappell, ASCAP; Epic 34-03212 CLOSE ENOUGH TO	40	35	8	S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319 THAT'S WHAT I GET	由	79	3	I JUST CAN'T TURN TEMPTATION
		,,		PERFECT — Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294				FOR THINKING—The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Welk Music Group), BMI; Mercury 76178 (Polygram)	☆	NEW 6	TOY .	DOWN—Skip and Linda (P. Baugh, L. McBride) D. Cusic; Blackwood, BMI; MDJ 68179 ROMANCE—Louise Mandrell (E. Kilroy)
		10	8	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	41	33	15	I WISH YOU COULD HAVE TURNED MY HEAD—Dak Ridge Boys (R. Chancey)	会	NEW		J. Huffman, C. Waters; Meadowgreen, AŚĆAP/Tree, BMI; RCA 13373 I WISH I WAS IN
1		9	12	LOVE'S GONNA FALL HERE TONIGHT—Razzy Bailey (B. Montgomery)	42	28	10	S. Throckmorton; Tree, BMI; MCA 52095 IT'S LIKE FALLING IN LOVE				NASHVILLE— Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169
		11	11	K. Franceschi; Casa De Oro, SESAC; RCA 13290 EVER, NEVER LOVIN' YOU—Ed Bruce (T. West)				(OVER AND OVER)—The Osmond Brothers (R. Hall) R. Murrah, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP: Elettra/Cub 7-69969	政	86	2	HOLD ON—Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, A.SCAP/BMI; Warner Brothers 28982
		12	10	E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109  OPERATOR. LONG DISTANCE	由	54	3	GOING WHERE THE LONELY GO—Merle Haggard (M. Haggard, L. Talley)	血	83	3	HONKY TONK MAGIC—Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123
	<b>1</b>	14	11	PLEASE—Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111 YOU PUT THE BLUE	☆	49	4	M. Haggard; Shade Tree, BMI; Epic 34-03315  (Lost His Love) ON OUR LAST DATE—Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	か 1	84	3	DARLENE — Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor, BMI; Team 1002
		•	••	IN ME—The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP;	45	29	9	SHE CAN'T GET MY LOVE OFF THE BED—Dottie West (L. Gallin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	W	87	2	TOO MANY IRONS IN THE FIRE—Billy Parker & Cal Smith (J. Gibson) J.H. Forest; Hikkit, BMI; Soundwave 4686 (NSO)
		20	8	Elektra/Curb 769980 IT AIN'T EASY BEIN' EASY—Janie Fricke (B. Montgomery)	46	25	13	YOU STILL GET TO ME IN MY DREAMS—Tammy Wynette (G. Richy)	1	88	2	HERE WE GO AGAIN—Roy Clark (R. Clark) D. Lanier, R. Steagall, Dirk, BMI; Churchill 94011 (MCA)
	٨_	16	9	S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214 STEP BACK—Ronnie McOowell (B. Killen)	4	55	4	A.L. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064 SOMETIMES YOU JUST CAN'T	81	65	5	RIGHT BACK LOVING YOU AGAIN—Chantilly (L. Morton, S. Bledsoe) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; F & L 519
- 1	14	2	13	C. Morris; Tree, BMI; Epic 03203 LET IT BE ME—Willie Nelson (C. Moman)	48	32	13	WIN-Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948 MAYUN' LOVE FOOM MEMORY	包	NEW C	TRY	THE ELVIS MEDLEY—Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M. James; None Listed, BMI/ASCAP; RCA 13351
1	歃	18	9	M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073 SURE FEELS LIKE	☆	64	3	MAKIN' LOVE FROM MEMORY—Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092 WITH YOU—Charly McClain (Chucko Productions)	由	NEW E	m	WHAT SHE DON'T KNOW WON'T HURT HER—Gene Watson (R. Reeder, G. Watson)
2		23	5	LOVE—Larry Gattin & The Gattin Brothers Band (J. Crutchtield) L. Gattin; Larry Gattin, BMI; Columbia 18-03159  YOU & I—Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	由	56	5	L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308  CONFIDENTIAL—Con Hunley (S. Dorff)				D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131
	<b>▲</b> □	19	12	F. Myers; Four Way, ASCAP; Elektra 7-69936  THE KILLING KIND—Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	51	45	8	D. Morgan; Senor, ASCAP; Warner Bros. 729902  ARE WE IN LOVE	政	89	2	THE PERFECT PICTURE (To Fit My Frame Of Mind)—Gary Wolf (J. Chambers) R. Murrah, J. McBride, Blackwood/Magic Castle/April/Widmont: Columbia 38-
n I	$^{\sim}$ L	22	7	REDNECK GIRL—Beliamy Brothers (O & H Beliamy, J. Bowen) D. Beliamy; Famous/Beliamy Bros., ASCAP; Warner/Curb 29923	52	46	14	(OR AM 1)—Charlie Ross (W. Aldridge, T. Brastield, E. Phillips) C. Quillan, D. Pfrimmer; Collins Court, ASCAP; Townhouse-1061 (Capitol) YESTERDAY'S WINE—Merle Haggard & George Jones (B. Sherrill)	由	NEW E	ITY.	03272 SAN ANTONIO NIGHTS—Eddie Raven (J. Bowen)
7 I	20	24	9	16TH AVENUE—Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184 HE GOT YOU—Ronnie Milsap (R. Milsap, T. Collins)	血	63	3	W. Nelson; Willie Nelson Music, BMI; Epic 140-3072  A CHILD OF THE FIFTIES—The Statler Brothers (J. Kennedy)	86	90	2	E. Raven; Milene, ASCAP; Elektra 7-69929 I'M SO TIRED OF GOING
-	<u></u>	26	6	R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286 SOMEWHERE BETWEEN RIGHT	54	47	14	D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram) LIVIN' IN THESE TROUBLED TIMES—Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hogin; Roger Cook Music/Cookhouse, BMI; Columbia	仚	NEW E		HOME DRUNK—Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins, Galleon, ASCAP; Capitol 5167 HARD CANDY CHRISTMAS—Dolly Parton (G. Perry)
5 I	,	27	5	AND WRONG—Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320 THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE	由	74	2	1803048 LIKE NOTHING EVER HAPPENED—Sylvia (T. Collins)	台	NEW E		C. Halt, Daniel/Shukat, ASCAP; RCA 13361  MARIA CONSUELA—Tompall & The Glaser Brothers (J. Wilson, J. Bowen)
∑   <i>i</i> 		-	١	DIXIE—Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI: Elektra/Curb 7-69960	由	68	3	K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330 TODAY MY WORLD SLIPPED AWAY—Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310	血	NEW E	TRY	T. E. Henderson; Ptarmigan, BMI; Elektra 7-69947  JUST FOR THE MOMENT—Brenda Lee (R. Chancey)
2	23	15	15	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND—Oolly Parton (D. Parton, G. Perry)	57	60	6	(NSD)  NO ROOM TO CRY—Mike Campbell (), Crutchfield)	☆	NEW E	117	M. Foster, J. Hinson; Silverline/Goldline, BMI/ASCAP; MCA 52124  CLOSER TO CRAZY—Jan Gray (J. Florez) D. Orender, W. Wright; Cedarwood, BMI/Denny, ASCAP; James 45:008
1		30	8	O. Parton; Velvet Apple, BMI; RCA 13260  A WOMAN'S TOUCH—Tom Jories (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	歃	62	5	M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154  YOUR PICTURE STILL  LOVES ME (And I Still Love You)—Billy Swan (L. Rogers)	91	70	23	NOBODY—Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223
- 1 -	~	31	7	STAY A LITTLE LONGER—Mel Tillis (J. Bowen) T. Duncan, B. Sills; Red River, BMI; Elektra 7-69963				J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Daks, BMI; Epic 34-03226	92	HEW E	(TIT	CROWN PRINCE OF THE BARROOM—David Rogers (H. Shield)
		13	14	SHE'S LYING—Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087 THE BIRD—Jerry Reed (R. Hall)	60	66 48	17	BACKSLIDIN'—Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensing/Black Sheep/Old Friends, BMI; Epic 03290  I JUST CAME HERE	93	76	4	H. Shield; Chip N' Dale, ASCAP; Music Master LTD-012  I'M GONNA LOVE YOU RIGHT OUT
1	幻	72		M. 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 Dt Gold/Willie Nelson, BMI; RCA 13355				TO DANCE—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallance, K. Bell, Hall-Clement (Welk), BMI, Warner/Viva 7-29980	94	77	4	OF THIS WORLD—Tom Grant (D. Burgess) D. Burgess, D. Pfrimmer; Single Tree, BMI; Elektra 769961 CRY—Tanya Tucker (D. Malloy)
- 1	~	34	5	I WONDER—Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	☆	71	3	ONLY IF THERE IS ANOTHER YOU—Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	95	75	5	G. Murphy, F. Musker; Blackwood, BMI; Arista 0677  TAKE ME TONIGHT—Darlene Austin (B. Strange)
	$^{\sim}$	36	7	WILD AND BLUE—John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917 A LOVE SONG—Kenny Rogers (K. Rogers)	62	50	15	PUT YOUR DREAMS AWAY—Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ides Df March, ASCAP; Epic 03055	96	58	9	D. Singleton; Black Sheep, BMI; Myrtle 1003 (NSD)  MEMORY MACHINE—Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Memory Machine 1015
	<b>▲</b> 1	38	6	L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485 CAN'T EVEN GET THE	歃	69	3	GREEN EYES—Tom Carlile (G. Kennedy) T. Carlile; Opa-Locka, ASCAP; Door Knob 82-187	97	61	7	I'D DO IT ALL AGAIN—Jerry Lee Lewis (E. Kiiroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962
				BLUES—Reba McEntire (J. Kennedy) T. Damphier, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	64	52	21	WHAT'S FOREVER FOR—Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	98	67	6	MAXIMUM SECURITY (TO MINIMUM WAGE)—Don King (T. West)
1	2	37	6	TIE YOUR DREAM TO MINE—Marty Robbins (B. Montgomery) T. Oubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	65	59 53	7 10	THE BEER DRINKIN' SONG—Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)  DON'T IT BREAK YOUR HEART—Steve Wariner (T. Collins)	99	92	5	D. King, D. Woodward; King's X, ASCAP; Épic 34-03155 IN THE JAILHOUSE
- L.		21	14	SOUL SEARCHIN'—Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282				M. David, A. Jordan; Collins Court/Jack and Bill (Welk Music Group), ASCAP; RCA 13308	100	91	20	NOW — Willie Nelson & Webb Pierce (W. Nelson, C. Moman, W. Pierce) J. Rodgers; APRS, BMI; Columbia 03231 DANCINC VOLLE MEMORY AWAY
3	1	41	5	CHEROKEE FIDDLE—Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945	67	57	15	HEY BABY—Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	100	81	20	DANCING YOUR MEMORY AWAY—Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975

Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). \* Stars are awarded to other products demonstrating significant gains. • Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# Nashville Scene

#### By KIP KIRBY

As part of its "celebrities interviewing celebrities" series, NBC's "Today Show" will feature Gloria Steinem talking with George Burns as a three-parter this week, beginning Thursday morning. Meanwhile, the show is also trying to coordinate a celebrity chat between actor Richard Thomas and singer Hank Williams Jr. Thomas portrays Williams in the ty adaptation of Hank's book, "Living Proof." The only problem with scheduling the "Today" interview seems to be the fact that neither one slows down long enough to be in the same city at the same time!

When Tom Jones played Memphis recently on his current tour, both Charlie Rich and Sam Phillips were in the audience at the concert. We

understand that Jones managed to get in a visit to Graceland while he was in Memphis, a sort of belated tribute to Elvis Presley, who candidly admitted that he borrowed a number of his stage techniques from Jones. One of the gestures Presley borrowed must have been the arm

windmilling, judging from what we saw during Tom's Nashville performance at the Grand Ole Opry House (And what about hip thrusts, those hmmm?)

An addendum to last week's column, in which



\$1,000 cash prize rather than an expense-paid trip to Nashville to see the group record. Apparently, her motivation may not have been purely monetary, as PolyGram informs us that the winner, Bertha Davis, not only has never flown in an airplane but is elderly and lives in a remote area of Michigan where transportation (even by Greyhound) is a complex matter. In fact, Bertha's home town of Crystal Falls only gets mail delivery once a week, it's so far out in the boon docks. And this, friends, is the true saga of why Bertha Davis chose cash instead of a trip to Nashville to see the Statlers in the studio!

We like this one! Merle Kilgore, longtime pal and opening act of Hank Williams Jr., lost 25 number.

yes. "Well," replied the fan, who had apparently observed some of the filming in process, "You look a lot like him, but he plays guitar better than you. Marlow Tackett has an interesting promotion going on—he dials "634-5789" (the title of his new single) in different places to see who an-

pounds so he could look like he used to for the

filming of "Living Proof." While in the midst of

shooting the tv movie, he was approached by a

fan who asked him if he was indeed the man

playing Merle Kilgore. Proudly, Merle answered

swers. In Atlanta, he got a very surprised lady who got to meet the RCA artist and received hats and T-shirts stamped with her own phone

Congratulations to Alabama, named by the Amusement and Music Operators Assn. as the most popular artists of the year on the national jukebox circuit. Voting for this honor is based on the highest revenues earned over a year's period of jukebox play. Alabama will gets its award at the AMOA International Exposition of Games and Music banquet slated for Nov. 20 at the Chicago Hyatt Regency.

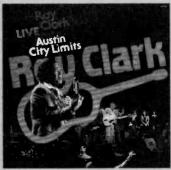
When Monument Records ships its double album, "The Winning Hand," featuring duet performances by Dolly Parton, Willie Nelson, Brenda Lee and Kris Kristofferson, look inside for special liner notes penned personally by Johnny Cash. When Cash was asked by the label (Continued on page 46)

# "HERE WE GO AGA





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#### **ALBUM SERIES REVIEW**

#### Strong 'Hits' Packages From CBS

"Biggest/Greatest Hits" Series, Columbia/Epic (15 vols.): Moe Bandy, Bobby Bare, Johnny Cash, David Allan Coe, Janie Fricke, Mickey Gilley, George Jones, Charly McClain, Ronnie McDowell, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, Joe Stampley, Tammy Wynette and Moe Bandy/Joe Stampley.

Last year, Columbia did a repackaging job and came up with its "Encore" series, which covers basically the same artists as this one. Happily, there is enough hit catalog to prevent the two series from significantly overlapping. Of the two Bare albums, for example, only "Numbers" and "Tequila Sheila" are repeated. For Wynette, there are no repeats.

For Wynette, there are no repeats.

The "Biggest/Greatest" offers first-time repackages for Janie Fricke, this year's CMA female vocalist winner, Ronnie McDowell and Johnny Rodriguez. The George Jones entry is a double album, issued as part of the series, but separately titled "George Jones Anniversary—Ten Years Of Hits."

Other than the fact that the songs in the second collection are just as strong as those in the first (no barrelscraping here), what makes the new series infinitely more valuable are the liner notes. Except for Jones, Cash and Paycheck, the artists wrote their own notes—and their recollections and revelations about particular songs are more gripping and useful than a year's subscription to any

fan magazine you could name.

Did you think "Stand By Your Man" was wrung line-by-line from Tammy's heart? Wrong! As she recalls, "We were doing an afternoon recording session at two and we had two songs that we wanted to do, but we weren't sure about the third song. When we had finished cutting the first two, Billy (Sherrill) said, 'Let's go upstairs to my office and see what we can come up with.'... So he gave the musicians a 20-minute break, we went upstairs, wrote the song in about 20 minutes, came back down and recorded it."

Rodriguez reveals the fluid nature

of writer/singer collaboration when he notes, "A friend of mine from New Mexico wrote 'Mexico Rain,' and it was called 'New Mexico Rain' when he first wrote it. But I changed the title to just 'Mexico Rain' 'cause I figured the 'Mexico' fit me better."

But the most droll and candid notes are on the Jones album, provided by the acerbic Billy Sherrill. "My teaming with Jones," Sherrill says, "was a direct result of Tammy. George fell in love with Tammy, they married, they divorced, and I inherited George. Now he's outselling Tammy! But I never laid eyes on the boy before that."

Sherrill was entirely unimpressed by the pairing of Jones and James Taylor on "Bartender's Blues": "I think George oversang it. I think it was George Jones trying to sound like George Jones, and, in my opinion, I don't think it came off very good."

Newcomers to country music should appreciate that Columbia reaches pretty far back for some of these hits: to 1959, for instance, for Marty Robbins' "El Paso," and to 1964 for Cash's "The Ballad Of Ira Hayes." Liner editor Sally Hinkle has seen to it that each album has a chronological listing of its songs, keyed to the albums they first appeared in.

While most of the albums contain a ho-hum number or two, the project overall is quite strong and appealing. And, to repackage an earlier encomium, the liner comments are priceless enough to be pirated in their own right.

EDWARD MORRIS

# Chart Fax

• Continued from page 42

was followed by Dave & Sugar with "Tear Time" on Oct. 21. Ronnie Milsap wrapped up the two-month stint by claiming the prime position with "Let's Take The Long Way Around The World" on Oct. 28.

Pride's most recent chart topper was "Mountain Of Love" (March 20). This week's claim marks the 28th No. 1 record for his career.

In 1979, MCA Records nearly pulled off the same chart-topping dominance when the Oak Ridge Boys reached No. 1 with "Leavin' Louisiana In The Broad Daylight" (Feb. 9), followed the next week by **Don Williams'** "Love Me Over Again," and then replaced by **Barbara Mandrell's** "Years" (Feb. 23).

United Artists accomplished something a little different in 1978, when Kenny Rogers held the No. 1 position for two weeks with "Ten Years Of Gold" (April 15), only to give place to his duet with Dottie West, "Every Time Two Fools Collide," also holding the top position two weeks.

RCA also lays claim to the prime movers for the week, as well as three new entries. "Like Nothing Ever Happened" by Sylvia jumped 19 places to starred 55, while "The Bird" by Jerry Reed also made an impressive 15-spot jump to super-starred 27. Louise Mandrell leads the new entries with "Romance" at superstarred 74, accompanied by "The Elvis Medley" by Elvis Presley at starred 82, and "Hard Candy Christmas" by Dolly Parton at starred 87.

On the LP front: Willie Nelson's "Always On My Mind" is still holding at No. 1 on Billboard's Hot Country LP chart after 21 weeks at the summit and 33 weeks of chart action. Though not breaking the record for number of albums on the chart, Nelson renders a fine showing with "Greatest Hits" at 26, "WW II" with Waylon Jennings at superstarred 14, and "Stardust" at 61. What is record-breaking here is the fact that "Stardust," has been on the LP chart for 235 weeks!

Chart Fax notes that more than 25% of the current LP chart is comprised of "Greatest Hits" albums. Those packages include releases by Dolly Parton, the Bellamy Brothers, Hank Williams Jr., Willie Nelson, Kenny Rogers, Ronnie Milsap, Anne Murray, the Oak Ridge Boys, and two such LPs by Conway Twitty (one includes originals released by MCA, and the other contains former hit material re-recorded for Elektra).

# Nashville Scene

• Continued from page 44

to do the project, he turned in 12 typed pages of reminiscences, observations, anecdotes and his own poetry. Monument made the liner notes into a special foldout insert. One of the cuts on the LP, "Here Comes That Rainbow Again," was serviced last year by Monument as a Kristofferson solo single. All of the tracks on "The Winning Hand" are new ones, according to Monument, and some of the vocal performances are as well, though the record company coyly refuses to identify which ones. Hey, that could be an interesting radio promotion there: guess which vocals are re-recorded and which are the original ones straight from the vault, and win . . . more "Winning Hands"?

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#### Billboard® Hot Country LPs. Chart Char Week Week Weeks on Week TITLE Artist, Label & Number (Dist. Label) TITLE Artist, Label & Number 40 E S 37 TOO GOOD TO HURRY THE HOTTEST NIGHT OF 38 29 7 THE YEAR Anne Murray, Capitol-ST-2 21 JUST SYLVIA 34 MOUNTAIN MUSIC 3 39 .8 27 BUSTED MCA 5310 16TH AVENUE 1 Nalton, Columbia 7 A TASTE OF YESTERDAY'S 4 40 31 15 Merie Haggard/Georg Jones, Epic FE-38203 HIGHWAYS ARE CRS 1 65 2 SOUNDS LIKE LOVE 5 1 HEARTACHES Ricky Skaggs. Epic FE 42 42 6 **FAMILY TRADITION** WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 53 WEA 37 25 THE MAN WITH THE 43 GOLDEN THUMB BIG CITY Merle Haggard, Epic FE 37593 44 41 COME BACK TO ME CBS HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/ 公 23 15 59 2 PERFECT STRANGER 46 48 15 STICKIN' TOGETHER 9 9 23 QUIET LIES • 36 STRAIT FROM THE HEART George Strait. MCA 5320 MC 47 17 10 FAMILY'S FINE BUT THIS 11 16 George Strait. Mon. NUMBER ONES MCA 5318 49 24 48 49 45 HABITS OLD AND NEW 5 10 11 6 PUT YOUR DREAMS AWAY 50 46 39 THE DAVID FRIZZELL AND 血 15 GREATEST HITS Dolly Parton, RCA AHL 1 SHELLY WEST ALBUM THE BEST LITTLE WHOREHOUSE IN TEXAS 51 I AM WHAT I AM George Jones, Epic JE 13 8 11 52 110 GREATEST HITS A 52 50 108 儉 30 3 3772 THE BEST OF JERRY LEE 食 LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty LO-12 15 16 LEWIS (Featuring 39 And Holding) Jerry Lee Lewis, Elektra 60191 STEVE WARINER SOMEWHERE BETWEEN 16 18 RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 DREAM MAKER (RCA) 57 55 TOM JONES COUNTRY RCA 17 20 GREATEST HITS A Capitol S00 54 110 56 血 22 10 GREATEST HITS THE OSMOND BROTHERS 57 58 WEA 13 19 19 SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 58 61 2 WILD AND BLUE CBS 19 11 MICHAEL MARTIN 20 HE SET MY LIFE TO MUSIC Barbara Mandrell, MCA 5330 59 60 MURPHEY FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930 HIGH NOTES Hank Williams, Jr., Elektra/ 17 86 60 43 SOUTHERN COMFORT 39 22 14 29 STARDUST A 61 56 235 CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-21 23 CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555 62 63 76 INSIDE 24 16 20 WHISKEY BENT AND HELL BOUND RCA 63 44 会 39 RADIO ROMANCE 2 GREATEST HITS GREATEST HITS A 24 64 105 64 CBS Columbia KCZ 37772 IT AIN'T EASY Columbia FC MCA 愈 47 TURNED LOOSE 65 HER ENTER CBS 38214 GREATEST HITS A Conserve Liberty L00 LAST TRAIN TO HEAVEN Boxcar Willia Main Of 28 27 107 53 66 31 29 26 INSIDE OUT 67 66 92 ROWDY Lee Greenwoou. Inc. GET CLOSER Ronstadt, Asylum 30 35 2 Elektra/Curb of 330 AMAZING GRACE Cristy Lane, Liberty 51117 68 72 26 JUST HOOKED ON COUNTRY Atlanta Pops Orchestra— Albert Coleman Conducting Poic FF 38154 Cristy Lane, Liberty 5111 HEARTBREAK Rodney Lay. Churchill CR 28 31 69 LISTEN TO THE RADIO 70 73 28 CBS THE LEGEND GOES ON 32 32 16 71 55 21 SHE'S NOT CHEATIN' Mercury SRM-1-4048 (Polygram) (SHE'S JUST GETTIN' (SHE 3 .... EVEN) Moe Bandy, Columbia FC (Polygram) MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL1:3644 SURE FEELS LIKE LOVE LATTY Cartin & the Callin 33 33 126 ONE NIGHT STAND 72 62 金 51 STILL THE SAME OLE ME 73 70 49 THE PRESSURE IS ON ... 37106 BOBBIE SUE • Roys, MCA 5294 35 25 62 74 69 37 WEA GREATEST HITS A 36 34 16 UNLIMITED 75 74 184 SRM-1-4047 AAL1-3378

Survey For Week Ending 11/6/82

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).

★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales 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).

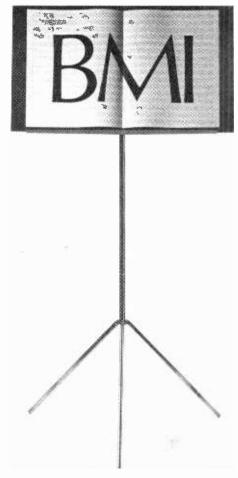
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**Phil Sampson** 

**Harlan Sanders** 

#### South Africa Protest Mounted Group Targets Artists Who Have Performed There

By NELSON GEORGE

NEW YORK-Local black activists are hoping to have international impact by picketing acts who have appeared in South Africa.

About 90 people demonstrated outside the Beacon Theater here during Ray Charles' appearance there Oct. 23, protesting a 1980 South African concert by the performer. The next day, several hundred gathered at Harlem's State Office Building to hear numerous speakers calling for black entertainers to refuse offers from South African promoters and their govern-

#### Label Pulls E.T. Boogie

NEW YORK-"E.T. Boogie," a single by the Extra T's that's making noise on Billboard's Black singles chart, has been pulled from the mar-

The decision was made by Sunnyview Records, operated through the Roulette label, in response to a cease-and-desist letter sent by lawyers representing Steven Spielberg, director of the smash film, "E.T They claimed infringement of a

Harlem record retailer Sikhulu Shange (one of the speakers), Valerie Simpson of Ashford & Simpson, singer Leon Thomas, bassist Reggie Workman, saxophonist Rene McLean and Bob Cunningham, promoter of a new jazz series at Harlem's landmark nightclub Small Paradise, were among those who attended from the music industry.

Kwame Braithwaite, a founder of the Patrice Lumumba anti-apartheid organization and a well-known photographer of black stars, says, "Whenever an act who has played in South Africa, such as Ray Charles, is in the area, we'll mount a protest campaign."

The picketing will be based on a list of 108 performers who have performed in South Africa since the early 1970s. Most recent black superstar to appear there was George Benson, who played the Sun City entertainment complex outside Johannesburg.

In response to black community pressure, the O'Jays-who performed in the republic in 1981 recently vowed not only that they wouldn't return, but that they would advise other artists not to go.

Anti-apartheid forces were pleased by the Philly International act's announcement, says Braith-

waite. "But we don't want acts just to take the money and then say they are sorry. Giving some kind of ben-efit concert for South African refugees or for the liberation armies of SWAPO and ANC fighting in Southern Africa would be more worthwhile.

"Entertainers are not being asked to pick up guns or even take money out of their pockets for those fighting South Africa," says Braithwaite. "They are just being asked to ignore South Africa and help isolate it. Every time they appear there, it is a propaganda victory for that repressive government."



STAYING THE COURSE-Veteran vocal group Ray, Goodman & Brown are continuing despite the exit of lead singer Harry Ray. Seen rehearsing, from left, are Al Goodman, Kevin "Ray" Owens (Ray's replacement) and Billy

# \_The Rhythm & The Blues\_

Independent Labels Are Proliferating Despite the bad news surrounding indie way, due to their experience

the record industry, it is clear that small, black oriented, independently distributed labels are proliferating. Every week, records from new enterprises and unknown artists flow into radio stations and retail outlets around the country. Black music has always had more than its share of indies, but in an era of overall pessimism, it is astonish-

ing that their numbers are growing so rapidly.

There appear to be several factors at work. The continued health of the 12-inch market has

meant companies can take a shot at marketing that relatively inexpensive configuration and build a local following before gambling on an album. Erect Records of Chicago reportedly sold almost 10,000 copies of Syl Johnson's "Ms. Fine Brown Frame" in its area before Boardwalk Records bought national rights to the record.

This chance to attract the attention of national labels is also a key consideration. With larger companies becoming increasing selective about what and whom they sign, it is easier for a record with a proven track record to be signed than one without demonstrated appeal.

Of course, many of the indie labels just want to remain independent. Some, like Sugar Hill and Prelude, are staunch advocates of the and contacts. Tommy Boy, with "Planet Rock," "Pack Jam" and now "Planet Patrol," is currently the hottest of the black-oriented indie la-

Beverly Glen Records, with the



Billboard photo by Jim Cleaver WYCOFF WOWS-RCA's Michael Wycoff sings during a recent show at the Roxy in Los Angeles. Wycoff is the first artist signed to Leigh-Hi Management, a new company headed by Jean Williams, former talent editor of Billboard. Also affiliated with the L.A. company is pro-ducer-writer Webster Lewis.

Bobby Womack's album "The Poet" and single "If You Think You're Lonely Now," both former black No. 1 hits, has inspired other companies to utilize the talents of various black music vets. For example, Barbara Mason is the sole artist on the Philadelphia-based Lioness la-bel. She has two 12-inchers ready for November release, the club-oriented "Your Love" and a new version of Smokey Robinson's "Agony And The Ecstasy.

"I know it is unusual," says Mason, "but I want to reach the young dance audience while also pleasing the people who know me for my bal-lads." With songs such as the self-penned "Yes, I'm Ready," "Bed and Board," and "I Am Your Woman, She is Your Wife," Mason has over the years built a reputation as an interpreter of torrid love songs. In that vein, Mason intends to record more Robinson love songs on a Lioness album she expects to release this win-

Lioness was formed last April by Karen Garland, a longtime Mason business associate. Garland, 33, died of a heart attack in October and was succeeded as the company's president by her sister, Deborah Hubbard. Mason notes that it is nothing new for her to record for independent labels: "I've been on Buddah, Prelude, Curtom, and started with Arctic in Philadelphia," she says. Arctic was owned by Jimmy Bishop, who managed Mason for nearly 16 (Continued on page 57)

### **Womack Family Business Gears For New Activity**

NEW YORK-"The time has come for the family to work together again," says Friendly Womack Jr. about the return to activity of Womack Brothers Productions, after a

lengthy hiatus.

Bobby Womack, who recently returned to the top of the black charts with his album "The Poet," is the best-known member of the family.

#### Plans Set For '83 Billboard Awards TVer

NEW YORK-A two-hour television special featuring top black artists, based on the annual awards published in Billboard's year-end issue, is being produced by Fremantle USA.

Company president Paul Talbot says the program, "Salute To Rhythm & Blues," will be taped in Las Vegas in February. There'll be awards in 13 categories, including single of the year, male artist, female artist

Fremantle previously produced a similar show based on Record World's year-end charts; it aired earlier this year. Budweiser, the U.S. Army, Pepsico, Bristol-Meyers and Schlitz, sponsors of that show, are expected to participate in the new bartered special. Frank Tomeo, president of Fremantle's U.S. syndication division, expects the show to be in markets representing 70% of the

Frank Tatashore, a four-time Emmy winner, is executive producer. Mark Warren, an Emmy winner for "Laugh-In," will direct. Warren's credits also include "Barney Miller," "The Jeffersons" and "Don Kirshner's Rock Concert."

But his brother Cecil and Cecil's wife Linda are a songwriting team whose credits include "Love TKO" by Teddy Pendergrass, "Woman's Gotta Have It" by Bobby Womack and "This Old Heart Of Mine" on the upcoming Deborah Harry solo album. Friendly Womack Jr., now handling the company's business, was once a member of the Womacks' first group, the Valentinos, as was

Now, with the latter's aid, Cecil and Linda are cutting an album; Bobby's nephew, Curtis Jr., is recording some self-penned material; and Bobby himself is awaiting resolution of a lawsuit with Otis Smith's Beverly Glen Records over his followup to "The Poet."

Friendly Womack Jr. says a court settlement either giving Beverly Glen rights to Bobby Womack's completed new album or allowing the veteran pop/soul performer to sign elsewhere is expected. "Either way, we expect to have product by Bobby in the street by early next year," he says.

Womack Brothers Productions was originally founded in 1947 by Friendly Womack Sr., the sire of a Womack family "that has about 50 immediate members," according to his son. "From the time the Womack Brothers performed as a gospel group, through the days we used to back Sam Cooke up in the studio and sang as the Valentinos, we worked under the family's banner," he says. "In those days, we, Lou Rawls and Johnnie Taylor were writing and working with Sam Cooke. As time went on, everybody drifted apart, though we have al-ways worked on Bobby's albums. But in recent years, we have seen the need to work as a family again and exploit some of the talent we have."

Womack Brothers Productions is not a record label, but plans to shop finished masters by family members.

#### WDMT DISC JOCKEY

#### Ford Drives On In Cleveland

tion company asking, "Who is this woman?" Carol's friend took the call and, in an effort to protect her from another restrictive situation, said "Don't even make her an offer unless you're prepared to give her total freedom.

"So when they called me, they said, 'Hello, come to work for us and you can do whatever you want." How could I turn that down? Within two months, they moved me to mornings, where I've been for the past two years."

FM-108 (WDMT) is an urban station, one of the highest-rated in the city, but Carol Ford is definitely considered mass appeal. "Most of my listeners assume I'm Caucasian. I don't find that strange. I grew up influenced only by top 40. The closest thing I got to black radio was

CKLW in the Motown years. So yes. I was apprehensive at first, but I've handled it like I would any job. I re-

mained a personality."

Though it's worked out well, Ford admits if she were to leave WDMT, she wouldn't go on to another urban station. "Not because of the music; well, yes, because of the music. In an urban format, the emphasis is on the music. It's rare to find a situation such as mine.

"My big goals when I got into this business were to work for a major company, work in San Francisco, and do morning drive. I've done all that, so I guess now it's just a tossup between girl scout, cookie chairman and rock star."

In the past year, Carol Ford has become a radio star. Her muchtalked-about morning show is

able pleasure. Listeners can expect anything from impersonations of "General Hospital" characters to uncanny imitations of barking dogs and singing birds. "But we do have some regular features as well," she says. "Consumer information, the blast from the past and Tooth Brush where we unveil the funkier stuff. Grandmaster Flash was first heard on 'Tooth Brush Beat.' Oh, and I do my own sports, and that's a feature in itself. When I came here, I said, 'I don't do windows and I don't do news.' But sports, that's something I can get involved with."

Carol Ford is involved, with her

station, her listeners and the community. Being black or female seemingly play no part in her act. "I'm just a personality AC jock who talks fast. And you can blame Jack Armstrong for that."

known as a fast moving, unpredictwww.americanradiohistory.co

NOVEMBER 6, 1982,

BILLBOARD

# **Sparrow Reports Sales Surge**

Sparrow Records claims September was its second highest sales month, and the company is responding to the surge with a national retail contest, videos and its first exercise and mini albums.

Sparking much of the increased buying on the retail level are Bar-bara Mandrell's "He Set My Life To Music," making an impact at both Christian bookstores and mass market chains, and the "Mainstream" LP by Michael and Stormie Omartian. But catalog units also are strong sellers, according to marketing vice president Bill Hearn.

To maintain or even increase the

CHICAGO CARMAN—Priority artist

Carman, now touring with the Bill

Gaither Trio, takes control in Chi-

cago's Grant Park before the

'America For Jesus' festival

Singer/song-

Card On Tour;

NASHVILLE

February, 1983.

Album Due 'n Feb.

writer Michael and is opening this fall for Leon atillo, Silverwind and

the Imperies in U.S. concerts. The booking are being arranged by his

manar anent agency, Dharma Artist

Age \_y, which also coordinates his

re ording, publishing, album mar-

eting and overall promotion strate-

His second Milk & Honey LP is in

production at Scruggs Sound in Nashville, with release planned for

sales through the rest of this year and early 1983, Sparrow's contest offers retailers 44% to 46% discounts for quantity orders. The minimum order to qualify is 100, for the 44% discount, and increases by 100 are discounted 45% and 46%. Stores can also compete nation-

ally with displays, and Sparrow is offering two grand prizes—in the East, a four-day Bahamas cruise; in the West, five days in Acapulco.

Hearn reports that many Christian bookstores are excited by an upcoming mini-LP by the label's new est artist, Steve Taylor. "I Want To Be A Clone," containing six songs on a 12-inch disk, will retail at \$4.98. "They see it as a novelty in the gospel market. He's a new artist and that's the main reason for making it a mini-LP, to test the waters."

That product is due in January, as is Sparrow's first exercise LP set to Christian music. "Exercise For Life" will be produced in part by Michael and Stormie Omartian, with side one consisting of the Omartians' arrangements of famous hymns, carols and praise. Side two will have cuts by Silverwind, Phil Keaggy, Scott Wesley Brown and the Omartians. Available in record and cassette, it will include an exercise instruction

Gospel

Catalog sales are increasing for albums by John Michael Talbot, Phil Keaggy and Sheila Walsh. Silver-wind's "A Song In The Night," released in June, continues strong, and Hearn says that since that release. the group's first LP, "Silverwind," doubled in sales. Michelle Pillar's album, released in the spring, holds steady even past the initial four or five-month peak that is common in gospel sales.

The title track from Silverwind's newest record is Sparrow's first video subject, with a studio version of the song matched to a live filmed performance. Available free to the 100 or so Christian bookstores using video centers in-store, the video is the first of many projects to come, Hearn says. CARTER MOODY

WORD'S WAY—Various procedures for building displays with album flats are demonstrated by Dan Hickling, director of regional promotion for Word Records and Music. The company's staff was called into Dallas for two days last month to prepare for fourth-quarter product marketing.

#### VIA SUBSIDIARY LABEL

## **Maranatha Reaching** .atin American Mart

NASHVILLE A demand for contemporary Spanish music in Central and South American nations is allowing Maranatha Music's Latino Americano label to successfully market new Spanish Christian music in those territories.

Six albums of praise, hymns and contemporary music have been released in the past 18 months, two of them by leading Mexican artists Alejandro Alonso and Antonia Lozano. The two just completed a Maranatha-sponsored tour of Central and South America, spending five weeks in Guatemala.

Four other translations of English gospel are getting "widespread acceptance" in Latin nations, according to Tommy Coomes, vice president of publishing and creative product. Volumes one and two of "Quiero Alabarte" are out, with original Maranatha praise instru-mentation matched to Latin vocal-ists. "Himnos de Aladanzas" takes the same approach with hymns. An instrumental on "Quiero Alabarte Vol. I is out, with one on Vol. II scheduled. A third volume of the praise music will appear in Febru-

Paul Tapia is another Spanish artist signed to the Latino American label. Coomes says the label's director. Oscar Oxford, is lining up more tal-

Coomes agrees with Oxford that young Spanish listeners have trouble enjoying traditional Spanish music. "Contemporary is where their hearts are and yet our releases are two-fold. The praise is mellow, but widely popular. The contemporary artists are quite lively. It's great

#### Radio Seminar Set For GMA Week

NASHVILLE - The National Gospel Radio Seminar steering committee has set the 1983 seminar for April 10-13 at Nashville's Opryland Hotel. The dates coincide with Gospel Music Assn. Week and the Dove Awards ceremony.

One advantage cited by the com-

mittee in moving the seminar to Nashville for GMA Week includes admission, with seminar registration, to nightly Gospel Spectacular concerts and other activities. A joint keynote address for seminar registrants and GMA Week participants will be held April 11.

#### \$4,000 Raised For Trust Fund

NASHVILLE-The Gospel Music Trust Fund, formed recently to help artists in cases of accidents or serious illnesses, has acquired close to \$4,000 from the first annual Marvin Norcross Golf Classic.

The charity tournament, named after the late executive of Word Records' Canaan label, was held in Nashville Oct. 7, corresponding with the National Quartet Convention. At \$25 each, 120 players registered, 166 played, and \$1,200 in prizes were offered to winning teams.

The committee for GMTF is

made up of Herman Harper of the Don Light Agency, Rex Nelon, Ken Harding, Wes Ogle and Perry

# TCHAIKOVSE

CLASSIC PROMOTION-The Nashville Contemporary Brass Quintet performs in a special "Great Performances" promotion for the Zondervan Family Bookstore in Nashville. Their appearance is one of the promotions by Priority and CBS Masterworks to introduce classical music to gospel record buyers in bookstores nationwide.

Mos

#### Survey For Week Ending 11/6/82 Best Selling Inspirational LPs Weeks on Charl Week 5 Week Title, Artist, Label & Number This Last Last 21 23 62 DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word) 22 A SONG IN THE NIGHT 22 2 40 THE VERY BEST OF THE IMPERIALS FOR HIM WHO HAS EARS The Imperials, Day Spring DST-4025 TO HEAR Keith Green, Sparrow SPR 1015 SONGS FOR THE SHEPHERD B.J. Thomas, Myrrh MSB 6675 3 7 58 AMY GRANT IN CONCERT, 24 26 24 VOLUME II Amy Grant, Myrrh MSB 6677 JONI'S SONG 6 49 THE BEST OF PRAISE 25 40 25 Marantha Singers, Marantha (Word) MM0083A 10 12 LIFT UP THE LORD Sandi Patti, Impact R 3799 29 28 BLESS THE LORD WHO 26 REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 11 AEROBIC CELEBRATION 12 FORGIVEN One Francisco, New Pax NP 33042 PRIORITY The Imperials, Day Spring DST 4017 14 83 27 30 133 THE TRAVELER On Francisco, New Pax NP 33106 28 8 40 SONG OF THE SHEPHERD Keith Green, Pretty Good Records PGR 002 12 8 ONLY JESUS Dien Dayspring DST-4027 29 31 MIRACLE B.J. Thomas, 4 CHARIOTS OF FIRE Vangelis, Polydor PO 16335 30 15 8 10 9 33 HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010 TROUBADOR OF THE 31 13 12 GREAT KING John Michael Talbot, Sparrow BWR 11 5 UNFAILING LOVE NEVER SAY DIE I SAW THE LORD 32 16 45 12 3 33 17 49 PRAISE V 13 COME AND SING PRAISES Maranatha Singers, Maranatha MM 0076 A 14 19 49 THE KEITH GREEN ONE MORE SONG 34 24 133 COLLECTION FOR YOU The Imperials. Dayspring DST 4015 FRONT ROW 14 Meece, Myrrh MSB 6676 MY FATHER'S EYES 18 15 33 133 IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha EXALTATION Ron Huff, Paragon PR 33101 36 34 109 20 Maranatha Singer MM0064 (Word) 17 21 I'LL NEVER STOP LOVING 37 35 66 AMY GRANT IN CONCERT, YOU Leon Patillo, Word MSB 6711 VOLUME I Amy Grant, Myrrh MSB 6668 18 STAND BY THE POWER NEW ENTRY 38 36 133 BUTTERFLIES Candle, Birdwing BWR 2004 19 PLAY THRU ME NEW ENTRY KIDS PRAISE ALBUM 37 20 LIGHT ETERNAL MUSIC MACHINE Candle, Birdwing BWR 2004 40 38 133

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# European Execs Praise Spoiler

inaudible signal added to a recording during mastering, would defeat the record circuit of home cassette decks. Home recordings could only be made if the signal was absent.

Among the most enthusiastic responses was that of Bronze Records Gerry Bron, co-chairman of the BPI's technical committee, who had been involved in previous unsuccessful attempts to develop a spoiler. "It is the solution to home taping," he said afterwards. "I can't fault it and I hope it is adopted."

Pickwick's Monty Lewis, a longtime campaigner against home tap-ing, said, "The device is the best thing I have ever seen to prevent it, but because of the need for legislation it doesn't do what we need to be done urgently."

Others shared his reservations. With countless millions of spoilerfree cassette recorders in use, introduction of the system would be a long and slow process, and in the meantime it might prejudice current efforts to secure legislation for a

#### **CBS Names** Jamieson To **Australia Post**

SYDNEY-CBS Records International has named Robert Jamie-

son managing director of its Australian company. He succeeds Paul Russell, now managing director of CBS Records U.K.



Jamieson was Jamieson vice president of creative operations for the CBS Record Group's deputy group staff in New York. He'll over-see all CBS Australia activities and be directly responsible for marketing, a&r and sales functions. He reports to Bill Smith, chairman and chief executive officer of the com-

blank tape levy.

A&M Records managing director Derek Green saw the two as alternatives—"In a perfect world, the spoiler would be in every cassette machine sold. If not, then the government should give us a levy." EMI's Richard Robinson, on the other hand, suggested a levy as a short-term solution until legislation to enforce the spoiler becomes effective.

Charles Levison, chairman of the BPI's public relations committee, summarized most members' views by describing the CBS system as "a very good piece of research in lateral thinking," but useless without legis-

#### IN PARLIAMENTARY REPORT

## U.K. Tape Levy Recommended

LONDON-An all-party parliamentary report on the funding of the arts has come out in favor of a levy on blank audio tape and recommends that urgent consideration also be given to a similar levy on video-

The recommendations are among reaching report by the House of Commons' Education, Science and Arts Committee published here in October. But the document does not represent government policy, and the committee in any event envisages the levy as a means of aiding the arts-"including the future of the film and recording industries"— rather than as direct compensation for losses of copyright revenue.

With a blank audio tape levy, it says, "A new Recording Investment Fund could be established to finance new recordings of artistic merit, both commercial and noncommercial projects. A share of the proceeds should also be devoted to musical education, the music schools and the music academies.'

The report notes the huge losses to home taping reported by the British Phonographic Industry, but says: "Equity is difficult to achieve in these matters and we are not in favor of establishing levies as a form of compensation.

BPI director general John Deacon notes: "Obviously it is useful to see the principle of a blank tape levy acknowledged in a Parliamentary report, though perhaps, in the nature

of the committee's brief to look at the funding of the arts, it has not gone far enough. The distribution suggested seems somewhat confused, and we believe of course that the copyright holder must also be compensated.

#### **Money Woes** Hit Sweden

• Continued from page 9

most of their product locally, but labels like Electra, which imports the bulk of its material from West Germany, and CBS, which imports most of its product from Holland, are harder hit by the effects of devaluation. As a result, bigger price increases have been granted by the government for the heavier import-

Wholesale LP prices had been roughly \$4.10, and devaluation will push them up to around \$4.30. The retail price has been approximately and will go to around \$7.05.

What will happen to the price structure when the freeze is completely lifted and the new VAT rate is taken into account is anybody's guess, according to record business

Nevertheless, the Swedish record industry is acknowledging that the government measures will have some positive effects. Local record manufacturers should see business increase, because most record companies will try to produce locally. The parallel import problems, which have long worried the business, should be eased.

Before devaluation, 100 Swedish kroner were worth \$15.50, but the exchange has now dipped to just \$13.50. With the new wholesale and retail pricing, Sweden will become one of the cheapest countries in the world compared with the U.S. dollar. The export side of the business

may well expand.
Until this September, Swedish record industry turnover has been seen as slightly up on the comparable period of 1981, but in unit terms there has been a downturn. Final figures, when available, are expected to show that unit volume turnover for prerecorded cassettes has been worst hit, with sales down by perhaps as much as a third compared with 1981.

## **U.K. Rights Groups Make Green Paper Submission**

LONDON-The last music industry submission to the British government's Green Paper on copyright reform has been made here by the Mechanical Rights Society and the Mechanical Copyright Protection Society. A special extension to the submissions deadline was made to allow both bodies to offer the most detailed and exhaustive responses possible.

Many of the arguments put forward have already been made by other industry bodies, notably the argument that the 1956 Copyright Act has been overtaken by sub-sequent technical, commercial and legal developments. But the MRS/ MCPS document also introduces a new and controversial proposal, namely that the rental of records and videograms should be made a "re-stricted act," paralleling the new Public Lending Right legislation on books.

"There is no logical distinction between books and other copyright material," says the MRS, yet the situation with the former is in stark contrast to the lack of protection when records or videotapes are hired out, either through public libraries or commercially in the High Street.

The submission goes on to criticize the Green Paper's contention that private copying is beyond the reasonable bounds of copyright law, and restates a proposal that the MCPS be used as an administration agency for any levy on blank tape or

Looking ahead to cable and satellite broadcasting, the MRS calls for proper protection for those whose copyrights may be used: "Owners must have the right to decide whether their material should be recorded for inclusion in any such program, and if so, to negotiate a license with the contractor."

On term of copyright, described by the MRS as "a crucial matter for the preservation of copyright itself," the submission comments on the Dietz Report's view that protection should endure for two generations by saying: "This is persuasive towards the term being life of the author plus 70 years. As a practicality it would be simpler to extend the post mortem period to 70 years on an international basis rather than to seek to curtail the term in those countries where the post mortem period is already over 50 years."

### LP Sales Down In U.K. Mart

• Continued from page 9

ing to the BRMB returns, was "Come On Eileen" by Dexy's Midnight Runners. "The Kids From Fame" was top album. Leading publisher for the quarter in both individual and corporate categories was Warner Bros. Music, and Langer/Winstanley emerged as top

singles producers. www americantadiohistory con MAN IN THE NEWS

## **New RCA Chief Ford Sees No Major Changes**

By DAVID FARRELL

TORONTO-John Ford, the new general manager of RCA Records Canada (Billboard, Oct. 30), says he plans no major changes in the immediate future in the company's staff and operations.

He claims that sales are steady, despite the record industry slump and general economic woes. Canadian talent as a percentage of RCA business is up, representing approximately 20% of its gross. Among key domestic performers at present are western Canadian acts Kilowatt (signed to the distributed Dallcorte imprint) and Pretty Rough, plus Ontario's Blushing Brides, who have been picked up for U.S. release.

Ford notes that the recession has cut deeply into record sales. "But we decided earlier in the year that we were just going to have to become more aggressive in the market, utilize radio and retail to get projects toward superstars to carry us through." off the ground and not always look

Unconventional hit sellers have been bread and butter income for the label for several years, including the "Hooked On" series and the domestic "Barby Allen Dancercize" album. Now the company is gearing up to find a way to get behind the prestigious European classical line,

While the Canadian division hasn't had a band in marketing the RCA videodisk, Ford backs up the consumer electronics division's reports in Canada that sales have been beyond expectations, noting that sales of up to 200,000 discs are anticipated by year's end. He expects to announce that the recent pact be-tween RCA and Columbia Pictures will result in the Canadian record division marketing the videocassette line within weeks, ahead of the record division in the U.S.

Summing up his own perception of the company, Ford notes: "I think a few changes in the past few years have helped to build internal strengths that can be put to use in the future. We've divested our interests in manufacturing and in operating a recording studio, which means we have the opportunity to consolidate our strengths and concentrate on marketing and promotion—in other words, to focus on the music."

Ford joined RCA Records in the West in 1970; in 1979, as director of marketing, he reorganized the la-bel's regional sales and marketing structure. As general manager, Ford succeeds Ed Preston, who resigned in August to take over singer Roger Whittaker's disk and publishing operations in North America.

### **New ATV Head Inks Two Writers**

TORONTO-ATV's new general manager, Frank Davies, is now four months into his new position and has signed his first new staff writers, Danny McBride and Mike Roth.

Davies, formerly an independent producer, is running one of ATV's most active production houses affiliates. ATV Canada signed, financed and delivered two U.S. chart albums in the past year, one from Eddie Schwartz and the other from Aldo Nova. Schwartz is signed to A&M in Canada and Atco outside the country; Aldo Nova is with Portrait worldwide.

According to Davies, indigenous artists recording in Canada have traditionally veered away from recording outside material. "That is changing," he says. "Artists here are realizing that it is now a loss of selfesteem to use a couple of outside

songs on an album, particularly if those songs are going to help make them successful."

He notes that when he was on the outside as an independent, it was very difficult to get covers "because I was working a small catalog. But here (at ATV) I'm working with an international organization that has built a name for itself, and here I have producers calling in looking for material."

He reports that a number of changes have occurred since he took over the direction and control of the firm in Canada, most of them international. He says that it is his goal to make ATV more visible in the industry, partly through involvement in industry organizations like the Canadian Music Publishers Assn. and by participating in the ongoing copyright review process.

#### **TORONTO R&B VENUE**

## Blue Note Scouting U.S. Acts

TORONTO-The Club Blue Note, a refurbished disco in the heart of this city, is hoping to attract American r&b performers for dinner and show packages. This represents an expansion of the venue's successful format of booking local acts of this type.

The club is named after a nightspot which booked the best in the business in the early to mid '60s in the city. After the original Blue Note closed, rhythm & blues was virtually forced underground, largely because promoters were more preoccupied booking tried and tested rock/ pop acts and because radio in this market has traditionally steered away from black-oriented music.

The former disco reopened as Club Blue Note in April after several local r&b fans in the city had rented the venue for one week to test the

water with a "Blue Note reunion" which did SRO business and attracted substantial local media cov-

However, it wasn't until Syd Markowitz stepped into the picture with fresh money that the club really started to gain ground in the city.

His philosophy is to keep the club's prices as low as possible, and bring in local name artists, with guest appearances in the final set. In the past couple of weeks, he has added Allan Kates as an in-house booking agent to start checking the availability of name acts in the U.S. Kates is a former musician and previously booked acts into the Horshoe Tavern. Markowitz says he wants to limit the dinner shows to one a month and is hoping to introduce the new format with Sam &

# Billboard HitsOfThe World

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#### **BRITAIN**

		As of 10/30/82
		SINGLES
This	Last	
Week	Weel	K
1	1	DO YOU REALLY WANT TO
		HURT ME, Culture Club, Virgin
2	9	ANNIE, I'M NOT YOUR DADDY,
		Kid Creole & Coconuts, Ze
3	3	STARMAKER, The Kids From
		"Fame," RCA
4	5	LOVE ME DO, Beaties,
		Parlophone Parlophone
5	2	PASS THE DUTCHIE, Musical
		Youth, MCA
6	16	MAD WORLD, Tears For Fears,
		Mercury
7	7	LIFELINE, Spandau Ballet,
		Reformation
8	4	ZOOM, Fat Larry's Band, WMOT/
_	_	Virgin
9	6	HARD TO SAY I'M SORRY,
		Chicago, Fuli Moon
10	13	I WANNA DO IT WITH YOU, Barry
		Manilow, Arista
11	30	I DON'T WANNA DANCE, Eddy
10	•	Grant, Ice
12	8	DANGER GAMES, Pinkees,
13	12	Creole REAP THE WILD WIND, Ultravox,
13	12	Chrysalis
14	11	THE HOUSE OF THE RISING
14	"	SUN, Animals, Rak
15	18	ZIGGY STARDUST, Bauhaus,
13	10	Beggars Banquet
16	31	OOH LA, LA, LA (LET'S GO
	31	DANCIN), Kool & the Gang, De-
		Lite
17	10	JACKIE WILSON SAID, Kevin
		Rowlands & Dexy's Midnight
		Runners, Mercury

Runners, Mercury SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL, The Clash, CBS I'LL BE SATISFIED, Shakin'

Stevens, Epic
LOVE COME DOWN, Evelyn King,

25

Neveris, Epro
LOVE COME DOWN, Evelyn King,
RCA
LOVE'S COMIN' AT YA, Melba
Moore, EMI America
IN THE HEAT OF THE NIGHT,
Imagination, RåB
JUST WHAT I ALWAYS WANTED,
Mari Wilson, Compact
BACK ON THE CHAIN GANG,
Pretenders, Real
NEVER GIVE YOU UP, Sharon
Redd, Prelude
WHY, Carly Simon, WEA
ZAMBEZI, Piranhas, Dakota
FRIEND OR FOE, Adam Ant, CBS
HEARTBREAKER, Dionne
Warwick, Arista 23 37 21

Warwick, Arista
BE LOUD BE PROUD (Be Heard),
Toyah, Safari
GLITTERING PRIZE, Simple 31 Minds, Virgin
THE DAY BEFORE YOU CAME,

Abba, Epic DO IT TO THE MUSIC, Raw Silk,

KR
AMOR, Julio Iglesias, CBS
CRY BOY CRY, Blue Zoo, Magnet
MUSCLES, Dlana Ross, Capitol
LIFE IN TOKYO, Japan, Hansa
CAROLINE, Status Quo, Vertigo
JACK & DIANE, John Cougar, 38 NEW

Riva MANEATER, Daryl Hall & John Oates, RCA

ALBUMS
THE KIDS FROM FAME, Various,

BBC
THE KIDS FROM "FAME" AGAIN, Various, RCA LOVE OVER GOLD, Dire Straits, Vertigo
THE SKY'S GONE OUT, Bauhaus, Beggars Banquet
KISSING TO BE CLEVER, Culture Club, Virgin
REFLECTIONS, Various, CBS
QUARTET, Ultravox, Chrysalis
GIVE ME YOUR HEART
TONIGHT, Shakin' Stevens,

Epic FRIEND OR FOE, Adam Ant, CBS TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island GREATEST HITS, Olivia Newton-

John, EMI CHART ATTACK, Various, Telstar THE LEXICON OF LOVE, ABC,

Neutron UPSTAIRS AT ERIC'S, Yazzo,

tel
20 GREATEST HITS, Beatles,

Pariophone
TOO-RYE-AY, Kevin Rowland &
Dexy's Midnight Runners,

Mercury
ASSAULT ATTACK, Michael Schenker Group, Chrysalis STRAWBERRIES, Damned,

Mode, Mute WB44, UB40, Dep International NEBRASKA, Bruce Springsteen, CBS

31 H2O, Daryl Hall & John Oates, RCA IN THE HEAT OF THE NIGHT, imagination, R&B
ENDLESS LOVE, Various, TV
FRIENDS, Shalamar, Solar
NEW GOLD DREAM, Simple

RIO, Duran Duran, EMI THE DOLLAR ALBUM, Dollar,

AVALON, Roxy Music, EG SILK ELECTRIC, Diana Ross, Capitol
HAPPY FAMILLIES, Blancmange,

London
CHART BEAT/CHART HEAT, 35 21

Various, K-tei CORRIDORS OF POWER, Gary 36 Moore, Virgin THE GETAWAY, Chris De Burgh, 37 NEW

A&M MODERN HEROES, Various, TV CHOOSE YOUR MASQUES, Hawkwind, RCA LOVE & DANCING, League

**CANADA** 

anadian Broadcasting Corp.) As of 10/30/82 SINGLES

DOWN UNDER, Men At Work, CBS JACK & DIANE, John Cougar, 2 Riva NEW WORLD MAN, Rush, PolyGram SOMEBODY'S BABY, Jackson Browne, Asylum
HEART ATTACK, Olivia Newton-John, MCA
THE LOOK OF LOVE, ABC, PolyGram
DON'T FIGHT IT, Kenneth
Loggins & Steve Perry, CBS
STEPPIN' OUT, Joe Jackson,

A&M

A&M

PRESSURE, Billy Joel, CBS

ATHENA, Who, Warner Bros.

YOU SHOULD HEAR THE WAY

SHE TALKS ABOUT YOU,

Mellasa Manchester, Arista

I KEEP FORGETTIN', Michael

McDonald, Warner Bros.

GYPSY, Fleetwood Mac, Warner 12

Bros. HARD TO SAY I'M SORRY, 14 Chicago, CBS HOLD ON, Santana, CBS HEARTLIGHT, Nell Diamond, CBS THE ONE YOU LOVE, Glenn Frey,

Asylum VOYEUR, Kim Carnes, EMI America P WHERE WE BELONG, Joe Cocker & Jennifer Warnes,

UP William
Cocker & Jenniu.
Island
EYE IN THE SKY, Alan Parsons
Project, Arista

ALBUMS SIGNALS, Rush, PolyGram AMERICAN FOOL, John Cougar, Riva USINESS AS USUAL, Men At

Work, CBS AVALON, Roxy Music, Warner Bros. EYE IN THE SKY, Alan Parsons

Project, Arista
NEBRASKA, Bruce Springsteen, CBS IT'S HARD, The Who, Warner

LOVE OVER GOLD, Dire Straits,

Mercury SECURITY, Peter Gabriel, WEA TALKING BACK TO THE NIGHT, Steve Winwood, Island

#### **WEST GERMANY**

tesy Der Musikmarkt) As of 11/3/82 SINGLES

WORDS, F.R. David, Carrere NUR GETRAEUMT, Nema, CBS STERNENHIMMEL, Hubert Kah, ADIOS AMOR, Andy Borg, EMI

DON'T GO, Yazzo, Intercord HARD TO SAY I'M SORRY,

Chicago, Warner Bros.
WEIL I DI MOG, Relax, Ariola
I KNOW THERE IS SOMETHING,
Frida, Polydor
JEDE STUNDE, Karat, Pool
MANCHMAL MOECHT ICH
SCHON MIT DIR, Roland
Keler, Hansa

Kaiser, Hansa NNA-LASSMICHREIN, LASSMICHRAUS, Trio,

Wolfgang Petry, Co AFRICA, Toto, CBS

15 WO BIST DU, Spider Murphy Gang, EMI GIVE ME YOUR HEART TONIGHT, Shakin' CBS FELICITA, Conny & Jean, Big Mouth ZAUBERSTAB, Zaza, Intercord

ICH WILL. UKW, Teldec IT STARTED WITH A KISS, Hot Chocolate, Rak MADE IN ITALY, RICCI & Poveri, Baby SADDLE UP, David Christle, 22 20 Polydor

JUST AN ILLUSION, imagination, 23

Red Bus PICOLA AMORE, Ricchi E. PICOLA AMORE, RICCHI E. Poveri, Baby Rec. EMI COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Phonogram MAID OF ORLEANS, Orchestral 25

22 EYE OF THE TIGER, Survivor. 27

KRISTALLNAACH, BAP, EMI DESIRE, Roni Griffith, Metronom NON SUCCEDERA PIU, Claudi

ALBUMS VON DRINNE NOH DRUSSE, Bap, EMI NIMM MICH MIT KAEP'TN 2 JAMES, James Last, Polystar TUTTI FRUITTI, Spider Murphy Gang, EMI LOVE OVER GOLD, Dire Straits,

Phonogram
HAPPY GUITAR DANCING, Ricky King, Arcade FUER USSZESCHINIGGE, Bap. YOUR SONGS, Elton John.

Phonogram
THE GETAWAY, Chris De Burgh, FACE TO FACE, Frank Duval, K-GIVE ME YOUR HEART 10 13

TONIGHT, Shakin Stevens, CBS 16, Chicago, WEA IV, Toto, CBS DER BLAUE PLANET, Karat. Teldec ROCK CLASSICAL, Klaus

Hoffmann, CBS
GREASE 2, Soundtrack, RSO
SOMETHING'S GOING ON, Frida, Polydor
FIVE MILES OUT, Mike Oldfield,

Virgin
IN THE HEAT OF THE NIGHT, 10 Imagination, Ariola
ABRACADABRA, Steve Miller

Band, Mercury IMMER MEHR, Milva, Metronome

## **JAPAN**

NOBARANO ETUDE, Selko
Matsuda, CBS/Sony (Sun)
YUWAKU SURESURE, Toshihiko
Tahara, Canyon (Janny's)
SUMIRE SEPTEMBER LOVE,
Ippu-Do, Epic-Sonny (Janny's)
HORETAZE KANPAI, Mesahiko
Kondo, RVC (Janny's)
YAKUSOKU, Watanabe Touru,
Epic/Sony, (NTV)
ASEKAKI BESOKAKI ROCK'N
ROLL, Yokohama Ginbae
SHOJJO A, Aklina Nakamori,
Warner-Ploneer (NTV/Nichion)
MATSUWA, Amin, Nippon
Phonogram (Yamaha)
YOKORENBO, Miyuki Nakajima,
Canyon (Yamaha)
YOKORENBO, Miyuki Nakajima,
Canyon (Yamaha)
KARIN, Yoshie Kashiwabara,
Nippon Phonogram (Noeru)
BANMENO YUUTSU, Kenji
Sawada, Polydor (Nabe/Anime)
YA YA-ANOTOKIO WASURENAI,
Southern Ali Stars, Victor
NATSIIO AKIRAMETE Naoko 10

11 12

YA YA-ANOTOKIO WASURENA Southern All Stars, Victor NATSUO AKIRAMETE, Naoko Ken, Canyon (Amuse/PMP) DANCEWA UMAKI ODORENAI, Mio Takaki, Canyon (Nakayo 13 15

17

MID TAKAKI, CERIYON (NEWARY)
Shi)
HITORI MACHIKADO, Kyouko
Kolzumi, Victor (Full/Burming)
ROCKING MY HEART, Elkichi
Yazawa, Warner-Ploneer
(Sunrise)
AISHU NO KASABURANKA,
Hiromi Go, CBS Sony
(Burning/PMP)
KENKAD YAMETE, Naoko Kawai,
Nippon Columbia (Gelei)
HYORUSHA TACHI, Hideki Saijo,
RVC (Gelei)
ECHITZEN MISAKI, Miyuki
Kawanaka, Teichiku 19

ALBUMS
NEXT, Soundtrack, Toshiba-EMI
NYLON CURTAIN, Billy Joel,
CBS/Sony

4 LUNATIC MENU, Ippu-Do, Epic-Sony SPECIAL LIVE, Shinji Tanimura & Masashi Sada, Polystar Warner-Pioneer MACHINERY, Sheena Easton,

Toshiba-EMI NUDE MAN, Southern All Stars, AISHUNO KASABURANKA,

Himori Go, CBS/Sony PROLOGUE, Akina Nakamori, Warner-Pioneer
TAIYOUGA IPPAI, Tatsuhiko

Yamamoto, Toshiba-EMI NIGHT BIRDS, Shakatak, Polydor NEBRASKA, Bruce Springsteen. CBS/Sony SAUDADE, Masayoshi Takanaka, 12

Kitty ONLY SEVENTEEN, Iyo 13 Matsumoto, Victor
LOVE ME TOMORROW, Chicago, 14

Warner Pioneer NIAGARA CM SPECIAL VOL. 2, 15 Niagara CM Stars, CBS-Sc URUSEI YATSURA (DRAMA SPECIAL), Yuko Matsuva &

SEVENTH AVENUE SOUTH. SHIOSAI, Mayumi, CBS/Sony GREATEST HITS VOL 2, Olivia

FINE, Yasuko Agawa, Victor

#### **AUSTRALIA**

sy Kent Music As of 11/1/82

2 COME ON EILEEN, Dexys Midnight Runners, Mercu 1 EYE OF THE TIGER, Surviv Epic SHY BOY, Bananarama, Liberation

DA DA DA I DON'T LOVE YOU,
Trio, Mercury
YOU SHOULD HEAR HOW SHE
TALKS ABOUT YOU, Melissa
Manchester, Arista
HARD TO SAY I'M SORRY,
Chicago, Full Moon
DON'T GO, Yazoo, Mute
I KNOW THERE'S SOMETHING
GOING ON, Frida, RCA
REAL MEN, Joe Jackson, A&M
IF YOU WANT MY LOVE, Cheap
Trick, Epic 4 9 10 Trick, Epic THE LOOK OF LOVE, ABC, 11 Mercury
GLITTERING PRIZE, Simple 12 Minds, Virgin LADY WHAT'S YOUR NAME,

13 Swanee, WEA
ABRACADABRA, Steve Miller 14 Band, Mercury HURTS SO GOOD, John Cougar, 15 JACK & DIANE, John Cougar, 16 NEW

GYPSY, Fleetwood Mac, Warner 17 TAXI MARY, Jo Jo Zep, 18 NEW

Mushroom
WORDS, Missing Persons,
Capitol
GREAT SOUTHERN LAND, 19 20 15

ALBUMS
LOVE OVER GOLD, Dire Straits, Vertigo
COMPLETE MADNESS, Madness, 2 THE VERY BEST OF DON interfusion
AVALON, Rosy Music, Polydor
TOO'RYE'AY, Kevin Rowland &
Dexys Midnight Runners
THE NYLON CURTAIN, Billy Joel, CBS NIGHT AND DAY, Alan Parsons

Project, Arista PRIMITIVE MAN, Icehouse, Regular
NEW GOLD DREAM, Simple Minds, Virgin
THE LEXICON OF LOVE, ABC,

Mercury NISIDA, E. Bennato, Ricordi MIRAGE, Fleetwood Mac, Warner Bros. UP STAIR'S AT ERICS, Yazzo,

Mute NEBRASKA, Bruce Springsteen, CBS EYE IN THE SKY, Alan Parsons Project, Arista SHEFFIELD STEEL, Joe Cocker, Liberation GREATEST HITS, Steely Dan,

MCA
DADDY'S COOLEST, Daddy Cool, Wizard 1982 OUT OF THE BLUE,

Various, Festival
CAN'T STOP THE CLASSICS,

#### **ITALY** esy Germano Ru As of 10/19/82

DER KOMMISSAR, Falco, CGD-MUSIC AND LIGHTS,

Imagination, Panarecord AVRAI, Claudio Baglioni, CBS BRAVI RAGAZZI, Miguel Bros.,

BRAVI RAGAZZI, Miguel Bros.,
CBS
DA DA DA, Trio, PolyGram
MASTER PIECE, Gazebo, Baby
Record/CGD-MM
UN'ESTATE AL MARE, G. Russo,
CGDMM
TANZ BAMBOLINA, A. Camerini,
CBS
I WON'T LET YOU DOWN, Ph.D.,
WEA
NON SONO UNA SIGNORA,
Loredana Bert., CGDMM
TWIST 82, Various, Five CGD-MM
HE GIA, Lucio Battisti, No. 1/
RCA RCA
PRIVATE INVESTIGATIONS, Dire

Straits, PolyGram
PARADISE, Soundtracks, CBS
BLUE EYES, E. John, PolyGram
MORE THAN THIS, Roxy Music, PolyGram
LOVE IS IN CONTROL, Donna

ALBUMS
E GIA, Lucio Battisti, RCA
LA VOCE DEL PADRONE, Franco Battisto, EMI FESTIVAL BAR '82, Various, 3 CGD-MM BELLA 'MBRIANA, Pino Daniele,

EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
IN THE HEAT OF THE NIGHT,
Imagination, Panarecord
TERESA DE SIO, Teresa De Sio, 6 PolyGram TITANIC, Francesco De Gregori,

RCA COCCIANTE, Riccardo 9 Cocciante, RCA BRAVI RAGAZZI, Miguel Bose, 10

CBS
PALASPORT, Pooh, CGD/MM
MOMENTI, Julio Iglesias, CBS
ROCKMANTICO, Alberto
Camerini, CBS
LOVE OVER GOLD, Dire Straits, 14 Polygram TOTO IV, Toto, CBS SOTTO LA PIOGGIA, Anto

Venditti, Ricordi AVALON, Roxy Music, PolyGram GUARDA CHI SI VEDE, Ron, Spaghetti / RCA
16 ROUND NO. 2, Various, CGD / 19 STILL LIFE, Rolling Stones, EMI

#### **NETHERLANDS**

2 STATE OF INDEPENDENCE. Donna Summer, Geffen
PASS THE DUTCHIE, Musical
Youth, MCA
PRIVATE INVESTIGATIONS, Dire
Straits, Vertigo
DO WAH DIDDY DIDDY, Dolly
Dots, WEA
IDAHO-AS COR, Anita Meyer,

Ariola
DO YOU REALLY WANT TO
HURT ME, Culture Club, Virgin
SADDLE UP, David Christie,

Carrere TO TURN THE STONE, Frida, Polydor TRY JAH LOVE, Third World, CBS I CAN SEE CLEARLY NOW, Lee Towers, Ariola

ALBUMS LOVE OVER GOLD, Dire Straits,

Mercury CUT, Golden Earring, 21 AVALON, Roxy Music, EH/ Polydor SOMETHING'S GOING ON, Frida,

Polydor SOMETHING'S GOING ON, Frida. Polydor NEW YORK, Lee Towers, Ariola DONNA SUMMER, Donna

Summer, Geffen IN THE HEAT OF THE NIGHT,

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#### MISCELLANEOUS

FEMALE SEEKS ROOMATE with apartment to share in NYC. Please contact Tiesha at (914)

# News

# L.A. Kool Jazz Fest Goes Avant-Garde

Chandler Pavilion is being billed as "Gettin' Down" to underscore the rhythmic, blues source point deemed the common thread between participants: Lester Bowie's Root To The Source, the jazz/gospel group formed by the Art Ensemble trumpeter; the World Saxophone Quartet, featuring Oliver Lake, Julius Hemphill, David Murray and Hamiet Bluiett, and Ulmer and his

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## **DEADLINES** FOR FUTURE ISSUES

NOV. 13th ISSUE-NOV. 1st NOV. 20th ISSUE—NOV. 8th NOV. 27th ISSUE—NOV. 15th DEC. 4th ISSUE-NOV. 19th DEC. 11th ISSUE—NOV. 29th DEC. 18th ISSUE—DEC. 6th DEC. 25th ISSUE—DEC. 13th Beverly Theatre, the recently refurbished Beverly Hills venue, for "The ABC's Of New Jazz." That program includes a duo collaboration between pianist Muhal Richard Abrams and reed player/composer Anthony Braxton; Air, featuring Henry Threadgill, Fred Hopkins and Steve McCall; and the John Carter Quintet featuring Bobby Bradford with special guest James Newton.

The Tuesday (9) pairing of the Art Ensemble of Chicago with the Nikolais Dance Theatre, also slated for the Kool Jazz San Francisco lineup (separate story, page 32), is being staged at Santa Monica Civic Auditorium, a venue seldom used for jazz acts in recent years. That show will stress the visual elements for both groups as common denominator.

Also slated for the Civic is the final program, "Looking Toward The 21st Century," which will headline conceptual artist Laurie Anderson's multi-media stage show; Sting featuring Leroy Jenkins, the acclaimed violinist; and Sound And Space featuring Roscoe Mitchell, saxophonist with the Art Ensemble of Chicago.

#### L.A. Judgment For Morris Levy

LOS ANGELES-A sister state judgment has been entered in favor of record industry veteran Morris Levy in Superior Court here.

Levy, doing business as Sunnyview Farm, Ghent, N.Y., was awarded a judgment for \$119,024.25 from Artie Mogull in New York State Supreme Court July 29, 1982, according to the court records here. The local court records provide no details as to the cause of the New York State action. The local judgment awards Levy \$120,133.97.

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SOTHEBY'S INTERNATIONAL REALTY area jazz fans? Interesung,, .... of the Outward Visions principals Savs Khan, "We appears to care. Says Khan, want to go after an audience that is not the established jazz audience locally. We're just not trying to attract listeners who are already locked into whatever's going on at Concerts By The Sea or any of the other local jazz clubs, because they probably already think of this music as too out-

Adds Cann. "Being a heavy media area, where there are so many people involved in creative fields. there's the potential to draw from

outside the jazz market itself."

Hence, the current local tv campaign, and the extensive print layouts that have been leading up to the dates in both Sunday and daily issues of newspapers here, restrict the mention of jazz itself. Instead, taglines stress the "new directions" the programs are outlining.

## Local Talent Getting Salute At Kool Festival In S.F.

• Continued from page 32

such major artists as Oscar Peterson, Sonny Rollins, the Modern Jazz Quartet, Carmen McRae, Herbie Hancock, Wynton Marsalis, Art Blakey, Richie Cole and others appearing.

The wide range of venues, which includes the Warfield Theatre, the Kabuki Theatre, the Old Waldorf and Keystone Korner nightclubs and Masonic Auditorium (plus outdoor events at Union Square and Candlestick Park), also makes for an equally ambitious city-wide scope not attempted previously, although last year's KJAZ Festival (Billboard, Nov. 14, 1981) did present events at two theatres in the Civic Center

The KJAZ Festival, despite the

"first annual" moniker it carried last year, will not be repeated this year, although KJAZ has been named as the official station for the Kool events and will do live broadcasts of several festival happenings.

"It was not our intention," said Wein at the Fairmont Hotel press luncheon, "to drive out another festival. KJAZ had already made its decision not to do another festival this year."

The schedule is highlighted by two performances Nov. 12 at the Warfield by the MJQ and McRae, an Oscar Peterson/Herbie Hancock solo-and-duet teamup Nov. 8 at Davies Symphony Hall and a Nov. 12 Masonic Auditorium union of Sonny Rollins, McCoy Tyner, Freddie Hubbard, Tony Williams and Eddie Gomez.

## Accessories Emphasized

Continued from page 33

show because they will see items that they missed before or something they never thought of. And they can talk to a factory rep."

Echoing this is Nick Martin of the Record Shop, Yuma, Ariz., who won a World Series trip along with his wife in a City One-Stop display con-

Martin hopes City One-Stop will hold something even more often than once every two months or so because he picks up merchandising ideas, too. "I'm going back and do a card punch-out with album crates as

the prizes. We have these cards with 15 holes for each time a LP or tape is purchased. We've got 3,000 cards out so far, and of course you hope some people lose them so you don't have too many payoffs, but we're going to use these crates."

Those crates, significantly, are manufactured by Carroll County Crate Co. but repped in the West by a record label, Bainbridge Records. The item, available for LPs, cassettes, singles and now video games comes unassembled for easy display and storage in a box, and retailers double their cost, typically offering the large 24-inch crate at \$8.99.

## Philadelphia Chain Grows

• Continued from page 33

Typical of album pricing at Wee Three is a \$5.99 to \$6.99 advertised special price and an \$8.29 catalog price for \$8.98 list albums. Midrange albums are advertised at \$4.99 (or three for \$12.98) and \$5.99 for cata-

log.
In the stores' center are rows of floor-based browsers. They are approximately one foot lower than most such fixtures. The Rosens feel the lower silhouette makes for an airier look and more visible store inventory. Wee Three carries more than 10,000 different LP titles.

Wee Three also stresses singles. More than 5,000 different oldies are available in a store, stickered at \$1.69. Replenishing and stocking the constant flow of such new 45s takes considerable time and effort, but Howard Rosen feels they are a significant traffic draw.

Between the "Hot Wall" and the checkout counter is the pegboard accessories wall. The Rosens handpick brands. There's Memorex, Maxell, TDK, Sony and BASF blank audio tape; TDK, Maxell and Memorex blank video tape; Pfanstiehl needles, Recoton and

Discwasher cleaning and care aids, Recoton and Audio Technica headphones, and Savoy, Service and Dynasound carrying cases.
Selected Wee Three mall locations

stock audio hardware. Units are demonstrable. Price tags on lines like Emerson and Panasonic range from \$19.95 to \$299.

When label reps make their first visit to the Philadelphia warehouse/administration building of Wee Three, they are surprised by the physical departmentalization. Every department seems to have its own quarters. Then they learn that the Rosens bought a squash club in 1980. Instead of reconversion, they put six different functions of the operation in separate courts. The seventh court remains intact. The Rosens and their friends play racketball there. The quarters include a fully-equipped kitchen, sauna and shower rooms.

The entire building is air-conditioned, heated and carpeted, making it one of the industry's most luxurious facilities. A company-owned truck and car deliver to stores daily. Wee Three employs between 110 and 120 persons throughout the

## Photo News



NMA VIDEO—When the Nashville Music Assn. asked for volunteers for a video shoot promoting Entertainment Expo '82 Nov. 12-14, more than 100 industry members showed up. On location in front of Nashville's Municipal Auditorium to film the tv commercial are, from left, singer T.G. Sheppard, Tennessee Governor Lamar Alexander, Nashville sheriff Fate Thomas and Bill Golden of the Oak Ridge Boys.

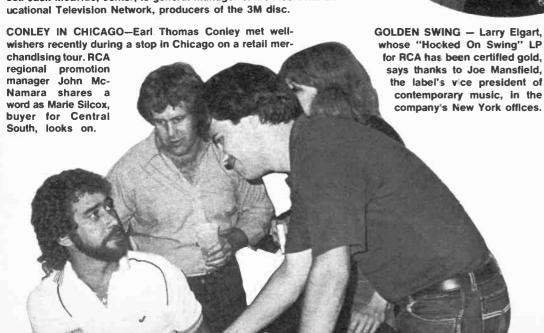
JUST FOR KICKS—Peter Allen performed with the Rockettes at Radio City Music Hall to celebrate Rockefeller Center's 50th anniversary. Pictured are, from left, the Center's David Rockefeller and Richard Voell; Allen; Allen's manager, Dee Anthony; and Radio City's Richard Evans.



YES, LUCIANO!—To promote the release of "Yes, Giorgio," the new film starring Luciano Pavarotti, London Records recently held a contest with the Strawberries chain in Boston and local station WCRB-FM. Shown from left are station promotion director Lyn Nathenson; Paul Wennik, PolyGram's Boston branch manager; Strawberries promotion coordinator Karen Brooks; and WCRB jock Dave Tucker.



PFISTER GETS INTERACTIVE—Public Broadcasting chief Edward Pfister, left, gets a copy of 3M's "Producing Interactive Videodiscs" kit from Lloyed Troeltzsch, manager of 3M's optical recording project. Jack McBride, center, is general manager of the Nebraska Educational Television Network, producers of the 3M disc.





KLEIN SWALLOWS PIL—John Lydon of Public Image Ltd. met with WNEW-TV reporter John David Klein in New York recently to discuss the group's record and video projects.



HIS LABEL WANTS HIM ALIVE—PolyGram's Pat Travers, center, recently shot promotional videos for two new songs, "I'd Rather See You Dead" and "I La La La Love You."

www.americanradiohistory.com

# Industry Events

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

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

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

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 An-

Nov. 17-19, Western Cable Show, Anaheim Convention Center, Anaheim, Calif.

Nov. 18-21, Billboard's fourth international video entertainment/ music conference, Vista International, New York.

Nov. 18-20, Amusement & Music Operators Assn. (AMOA), Hyatt Regency, Chicago.

Nov. 21, Beach Music Awards Inc. first annual ceremony, Convention Center, Myrtle Beach, S.C.

Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Cen-

Jan. 20-22, Billboard's radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, National Assn. of Music Merchants Winter Market, Anaheim Convention Center, Anaheim.

Jan. 24-28, MIDEM, Palais des Festivals, Cannes

Feb. 1-3, Country Music Assn. board meeting, Century Plaza Hotel,

Los Angeles. Feb. 17-19, 14th annual Country Radio Seminar, Opryland Hotel, Nashville.

Feb. 23, National Academy of Recording Arts & Sciences 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Hol-

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center.

April 10-13, Gospel Music Week, Opryland Hotel, Nashville.

April 10-13, Gospel Music Assn. board meeting, Opryland Hotel, Nashville.

April 13, Gospel Music Assn. Dove awards show, Opryland Hotel, Nashville.

April 10-14, National Assn. of Record Merchandisers, Fontainebleau Hilton, Miami Beach.

April 23-24, National Kidney Foundation Country Music Festival,

April 30, T. J. Martell Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

May 2-5, Billboard's International Music Industry Conference (IMIC), Alvor Praia Hotel, Portimao, Algarve, Portugal.

# The Rhythm & The

• Continued from page 48

Meanwhile, in the Big Apple, one of the city's most popular dance clubs, Leviticus International Entertainment Center, has started its own label, Leviticus International. First release is "You Got Something Special" by Lemelle. The executive producer is Charles Perry, one of Leviticus' owners. Winifred Smith, formerly of Road Show Management, is the label's artists development consultant, and ex-Brunswick staffer Rene Boone is promotion manager. Lori Records is handling national distribution, with Schwartz Brothers in Washington and Philadelphia Universal in Philadelphia also working the 12-inch.

Roy Ayers is going the indie route as well. His new 12-incher, "Fast Money," is on his own three-yearold Uno Melodic Records. The vibist/vocalist just ended a lengthy association with PolyGram. Uno Melodic had a minor dance hit last year with Sylvia Striplin's "Gimme Your Love" and this summer had a Bobbi Humprey 12-inch available. Ayers is currently recording an album at New York's Sigma Sound. NELSON GEORGE

# Chartbeat

• Continued from page 6

ords' Stars On 45 smash last year. (Atlantic itself hasn't had a No. 1 pop hit since Chie's "Good Times" in 1979, though Foreigner's "Waiting For A Girl Like You" came about as close as a record can, logging 10 weeks at number two.)
Gaye's "Sexual Healing," which

also jumps to number 68 in its second week on the Hot 100, is the singer's 13th No. 1 black single (counting two duets with the late Tammi Terrall). That puts him in fifth place on the all-time artist ratings behind Aretha Franklin (18), James Brown (17), Stevie Wonder (15) and the Temptations (14).

No Fool He: John Cougar's "American Fool" (Riva/Mercury) holds at No. 1 on Billboard's pop album chart for the ninth straight week, tying Asia's debut LP (Geffen) for the most weeks at No. 1 of any album so far this year. It's also the longest an LP by a male artist has held the top spot since Stevie Wonder's "Songs In The Key Of Life" had 14 weeks at No. 1 six years ago.

And it's the longest a PolyGram album has stayed on top since the "Grease" soundtrack had 12 weeks at No. 1 in 1978. The Moody Blues' 1981 LP "Long Distance Voyager" had three weeks at No. 1; Vangelis' "Chariots Of Fire" soundtrack had four weeks earlier this year.

Answer Man: Our thanks to Rob Hoerburger for his splendid job on last week's column. We especially liked the bit about song titles that pose questions, a la "Don't You Want Me?" and "Who Can It Be

In fact, we liked it so much we persuaded Rob to divulge the names of the other No. 1 hits with question marks at the end of their titles. (This is the kind of good, meaty stuff that's made this column the must-reading that it is.) Here they are, in chronological order, yet:

"I Can Dream, Can't I?," Andrews Sisters, 1950; "Why Don't You Believe Me?," Joni James, 1952; "Ain't That A Shame?," Pat Boone, 1955; "Why?," Frankie Avalon, 1959; "Are You Lonesome Tonight?," Elvis Presley, 1960; "Will You Love Me Tomorrow?," Shirelles, 1961; "Where Did Our Love Go?," Surrey 1964; "How Go? You Now You West Tomorrow?" premes, 1964, "How Can You Mend A Broken Heart?," Bee Gees, 1971.

Also: "Will It Go Round In Circles?," Billy Preston, 1973; "Have You Never Been Mellow?," Olivia Newton-John, 1975; "(Hey, Won't Newton-John, 1975; "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song?," B.J. Thomas, 1975; "Do You Know Where You're Going To?," Diana Ross, 1976; "How Deep Is Your Love?," Bee Gees, 1977; "Do Ya Think I'm Sexy?," Rod Stewart, 1979; "Don't You Want Me?," Human League, 1982; and "Who Can It Be Now?," Men At Work, 1982.

We know what you're thinking: What about "How Much Is That Doggie In The Window?" Sorry. The correct title of Patti Page's 1953 tail-wagger is simply "The Doggie In The Window."

Close, but no Milk Bone.

Short Stuff: The Capital City chapter of the Black Music Assn. is having a benefit party at Washington's Chapter II club on Nov. 4. Among those performing will be Star Point, AM/FM and Amuse-ment Park. Ex-Slave lead singer Steve Arrington, Congressman Walter Fauntroy and local radio personnel are also expected to attend. All proceeds go toward the BMA's Capital City chapter. . . . Tyrone Jenkins, former New York ASCAP representative, has formed T-Note Management. The company currently handles the Reg Mundy Band, who have a 12-incher, "Finger Pop," on Atlantic, and ex-Twennynine vocalist Carla Vaughn.

#### **MASTER TURNED DOWN?** DON'T GIVE UP . . . STEVE SCHULMAN **IS YOUR ANSWER**

PHILADELPHIA - Steve Schulman's National Label Distributing Company is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product. If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser.

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# **Cable Watch**

## **RKO's Belief In Theatre Pays Off**

When the Manhattan cablecast of "Sweeney Todd" in September gar-nered a 29 audience share among cable households, producers RKO/ Nederlander knew their belief in theatre on cable had been justified.

"Theatre has never been a commodity, but now there are new opportunities," says Robert Manby, RKO president. "You no longer have to satisfy Proctor & Gamble with ratings. Theatre shouldn't be homogenized into a tv show form: that defeats its purpose."

In producing "Sweeney Todd," Lena Horne's "The Lady And Her Music" and the upcoming "Hello Dolly" and "Mame" for cable, RKO/Nederlander has attempted to maintain as much of the theatre ambience as possible, adapted to the small screen. Makeup is less garish, for closeups: the actors perform in direct relationship to the camera; lighting must be adapted.

During the Lena Horne taping, for example, the services of Unitel Video's Odyssey I mobile production facilities were called in. Six cameras were used, over two nights,

with an additional day for pick-ups and inserts.

RKO/Nederlander's Gladys Rackmil explains one reason producers have been nervous about showing their plays and musicals on national tv. "They were afraid that when the show was on tour, no one would go to see it. Or if someone visiting New York had seen the play on tv, they wouldn't want to see it on Broadway.

Instead, she says, "we've found it stimulates interest. They say 'Remember, we saw that on tv?' Nothing is the same as a live performance." Adds Bob Nederlander, "We've created a whole new market

for Broadway."
Upcoming RKO/Nederlander Music Productions for cable include "To Basie With Love" and a program on Chicago blues. The company has retained all rights to its shows, and will begin selling to an-cillary markets here and abroad in the near future.

Speaking of abroad, your cable columnist in Cannes (for the ITA seminar and Vidcom) uncovered some interesting information on cable in Europe. According to Kas Kalba of Kalba Bowen Associates, a U.S. consulting firm, cable's success in Europe depends on whether or not an individual country's leader is

of the "tv generation."

Former West German chancellor Helmut Schmidt, for example, believed television was more dan-gerous than nuclear energy, says

(Continued on page 61)

## FREE **FALL ISSUE** Oldies Singles & LP Catalog Address \_\_\_\_ City State Zip \_\_\_ Phone Number \_\_\_ Please check one: ☐Disc Jockey ☐Radio Station TRetail Store □Jukebox Vendor □ Other □ C&M One Stop 5405 Lafayette Pl. Hyattsville Md. 20781 clip & mail - clip & mail - clip & mail - clip & mail - clip & mail

## The awards will be handed out Nov. 20 during the run of the International Exposition of the Amusement & Music Operators Assn. at the Hyatt Regency Hotel in Chicago.

**CBS Cops Three Jukebox Awards** 

NEW YORK-CBS Records and one of its distributed labels, Scotti Bros., account for three of the five "JB" awards voted by jukebox operators

to records returning the most music-machine revenue during the year end-

The award for the best in pop will go to "Eye Of The Tiger," by Survivor on Scotti Bros.; for country to "Always On My Mind," by Willie Nelson on Columbia; for soul to "Ebony And Ivory," by Paul McCartney and Stevie Wonder on Columbia; for rock to "Abracadabra," by Steve Miller on Capitol; and for most popular artist to Alabama on RCA Records.

# Concert Planned For Hospitalized Veterans

NEW YORK-Irvin Litkei, the New York wholesaler (Olympia) and composer, is presentingwith help from the music community—a free concert at Avery Fisher Hall here Nov. 15 for hospitalized American war veterans and G.I. correspondents for the World War II Army newspaper, Yank.

The evening event will include performances by the Benny Goodman Quartet and the U.S. Military Academy Band under the direction of Lt. Col. Ronald O. McCown.

Litkei, who produced a concert-in-the-park for veterans in 1976, says he recently visited a veteran's hospital and found their spirits "low" and decided to "bring them out of their beds" as "one man's small reward for their sacrifice for this great nation." sacrifice for this great harron.

Litkei, who emigrated from

According to Litkei, who has composed several patriotic marches, many of which are heard on a new Columbia al-bum, RCA's Ethel Gabriel is director of the music program. He's also being assisted by Bob Sherwood and Jamies Urie of CBS Records; Jeff Brody of Poly-Gram Distribution; and Michael Holtzman of WEA New York, among others.

Guest of honor for the evening is Franklin S. Forsberg, U.S. am-

principle (of copyright) is permitted to erode, it could start a landslide."

Hal David, president of ASCAP, re-

marked that "any exemption weak-ens the value of all copyrights."

signing, however, was more muted. As one source said: "It's the end of

the road. There's no appeal really possible over the constitutionality of

a copyright law passed by Con-

BMI's Cramer admitted that the

'conclusion is correct." But he also

added: "I'm sure that the bill's spon-

sors were all well-intentioned, but

it's a matter of good intentions gone bad. It's a dangerous bill, and it goes

beyond just the interests of copyright owners. For example," he

asked, "can Congress legislate that if

the local Kiwanis Club has a leaky

pipe, they can require a local plumber to come in and repair it for free? No. Well, that's just what this bill does."

Cramer said he also felt that "the

problem is, most legislators just don't think of songwriters as people

Leonard Feist, president of the National Music Publishers Assn. (NMPA), issued a "no comment" on

the signing, but had spent several

days in Washington last week re-

viewing several government matters related to copyright legislation, in-

Ben Zelanko, who serves as ASCAP's Washington counsel, said

that ASCAP also had no plans to ap-

peal the new law to the court and that it was presently "studying the changes in language in the bill as signed," suggesting that the exemption might be most limited and metals are the statement of the statemen

tion might be more limited and not

as financially damaging as was first

The bill, as written, limits the

exemption to social functions the

proceeds of which go to charities.

George David Weiss, president of the American Guild of Authors and

Composers (AGAC), said that the

limitation "lessens our deep disap-pointment" and that the organiza-

tions "can take advantage of this bill

solely to raise money for charities

rather than to support themselves."
Weiss added that it was "dis-

heartening to realize, however, that

at these affairs the performers will be paid, caterers will be paid... but

the forever-ignored songwriter will

not. Why not?"

cluding the exemption bill.

who work for a living."

The reaction to the President's

## New Copyright Legislation Exempts Fraternal Groups

• Continued from page 1 measure last summer (Billboard, July 31).

Last month, House conferees ultimately agreed to accept the Senate amendment, with certain "language changes." Under the terms of the new law, a non-profit veterans' or fraternal group can qualify for the exemption "only if the performance is in conjunction with a social function attended by members and their guests and if the proceeds from the affair are used for charitable purposes." The conference committee report was approved by the Senate the evening of October 1.
Originally, the bill, H.R. 4441,

would have allowed the Copyright Office to retain registration fees submitted but never followed through to completion of registration. The Senate then tacked on the veterans' exemption amendment in late June after it was put forward by Sen. Edward Zorinsky (D-Neb.).

At that time, Senate passage of the amendment caused a furor within the music industry. BMI president Ed Cramer said the danger was the "impetus it will give every other group seeking exemption from the law." He also warned that "once the

#### **Discwasher**

• Continued from page 6

be completed by the end of this month. He says dealers have been given the option of returning all product at full credit, with a small inventory retained to handle replacement of defective merchandise.

## **Format** Turntable

• Continued from page 15

new format. Look for trouble between WKSZ and WPKS over the use of the "Kiss" slogan.

\* \* \* Joining ABC's Talkradio lineup is WOKV Jacksonville. The AM outlet had been AC.

\* \* \* KEZL San Diego is no more. The Gannett outlet is now KS-103 (KSDO-FM). Hungary after World War II, is also producing the concert in the name of "all foreign-born Americans in token of their grateful appreciation of the United States of America.

bassador to Sweden and a founder of Yank.

## Vox Jox

• Continued from page 15

WMAQ Chicago as a client. KHOW Denver morning team Hal Moore and Charley Martin were honorary hosts for the first annual "Wines For Life" benefit, which raised \$15,000 for the American Cancer Society. ... KQAK San Francisco morning team Alex Bennett and Joe Regelski take their show to local club the Punch Line for a remote broadcast with an audience of more than 200 Friday (5).

Gary Nolan has joined WGBB Merick, N.Y. as morning man, succeeding Steve Morris, who's gone on to WTIC-AM Hartford, Conn. Bill Edwards has been promoted to assist p.d. at WGBB, but continues as music director and 3 to 7 p.m. jock. Joanne Salvato has been named promotion coordinator, succeeding Holly Levis, who's left the station. Consultant Paul Christy has added KMGK Des Moines to his roster, giving him a total of 14 client stations. ... WCGY Lawrence, Mass. has added jingles from Continental Recordings for its "Blue Suede Radio" oldies format.

A big welcome back to Jerry David Melloy, who is back on the job at WHAS Louisville after a lengthy ill-Some swapping in Tucson: Blake Williams is the new afternoon drive personality on 13 K-hit (KHYT). Coming from KLPX, where he handled weekends and production, and moving to the KLPX weekends and production position is, former KHYT afternoon drive personality Valerie Knight.

The Magic Christian has returned to Boston, back at Fairbanks F-105 (WVBF) handling afternoons after spending the last few years doing mornings for WHBQ Memphis.

\* \* \*

Jack Pelon, president of Sound Dvnamics of Denver, thinks he has the answer to the decline of beautiful music: a "brighter format" which he calls "Beautiful Plus." He's included "the best contemporary artists" along with "bright instrumentals." Pelon is also offering "Easy Pop," a blend of current AC hits and gold from the past 30 years. ... Billy Taylor, long host of National Public Radio's "Jazz Alive," is hosting a new 13-part series called "Taylor Made," a review of more than 60 jazz pianists.

www.americanradiohistory.com

Touring that rock represed jum

**Symposium Negotiates The Law** One-Day Meet Looks At The Legal Side Of Music the Beatles to play in New York, it

• Continued from page 6

and BMI, the Entertainment Law Reporter, the Law Journal, the U.S. Copyright Office, the Conference of Personal Managers, the Bay Area Lawyers for the Arts in San Francisco, the Volunteer Lawyers for the Arts in New York, and the Beverly Hills Bar Assn. He also notes that the New York Law School, the New School, Pace Univ., Fordham Univ., UCLA, and USC all have entertainment law courses.

Manager Sid Bernstein was the only non-lawyer in the "Why A Lawyer" panel, and he told stories from his career, illustrating instances when he could have used a lawyer, as well as also other circumstances in which an attorney could do no good.

He said that when he first brought

was done on a handshake. He noted that if he had had an attorney at the time to whisper the word "option" in his ear, he could have been a multimillionaire promoting the Beatles on a nationwide tour.

Bernstein is also the producer of "Lennon," an off-Broadway play about John Lennon that has had a less than enthusiastic critical response. "Do I sue Frank Rich of the Times or Stewart Klein of Channel 5 because they didn't like the show? he asked.

Panelists at the "Musician & New Technology" panel included Joel Weinstein, an attorney specializing in international film and video rights; Benson Begun, an attorney at Warner Amex responsible for MTV; Barry Platnick, an attorney whose clients include Joan Jett and the International Talent Group, and William Krasilovsky, of Feinman and Krasilovsky, who is the author of "This Business Of Music."

Weinstein listed the various new videocassette and disk formats, noting that in recent record company contracts, a phonograph record is defined as "any device which records alone or with video images," thus giving video rights to the record company. He said a recent concert video was held up because the record company, which didn't produce it, still wanted half of the proceeds.

Begun explained how MTV worked, noting that when the channel began last year none of the

videos made by the record companies had synchronization licenses, with the labels arguing that was the programmers' responsibility. That has changed in the last year, he said. The question now, he said, is who is responsible for performance rights in satellite transmissions, the various local cable operators or the programmer transmitting the signal?

The area of common concern is: who pays?" said Platnick, discussing video technology from the artist's point of view. He noted that as video has become more prevalent, record companies have become more involved with it, but who pays what and who benefits from what is something that can be negotiated.

"In most cases, the labels will fund a video, and if it is for promotional purposes, no costs are recouped against the artist. If the video is used for commercial purposes, it may be done with the artists. It can be negotiated. It depends on the strength of

the act, who is producing, and what its use will be," said Platnick. New technology beyond video was discussed by Krasilovsky. He noted that in a copyright infringement case some years ago, his expert testimony that second, third and subsequent generations of recordings made from a master are inher-ently inferior was upheld. But now, he said, the technology exists to take classic old recordings and make them better than the originals. And that means that his previous testimony is no longer true.

ROMAN KOZAK

## **Rock Music Tie-In For** New Home Video Game

• Continued from page 3

the group begins its 50-city, 110-concert U.S. tour in March.

Rice said that because the Journey cartridge concept was born in June, it precluded an earlier release for the pre-Christmas season. However, Rice added, the cartridge would be timely as a result of Atari hardware sales during Christmas. He said surveys indicate that new Atari buyers purchase at least three cartridges during the first two months of own-

Rice noted that Data Age will eventually produce the Journey

game for both the Coleco and Intellivision systems and is currently negotiating arcade rights. An arcade deal would mark the first time a home game was adopted for arcades instead of the other way around.

Martin Meeker, president of Data Age, said that the first five Data Age cartridges would sell a total of one million units by December.

The company's existing cartridges have been promoted through dealer give-aways of a "Mindscape" flexidisk, which describes the five debut cartridges, "Sssnake," "Warlock," cartridges, "Sssnake," "Warlock," "Airlock," "Bugs" and "Encounter

## **Western Pop Music Gets** A Bad Review In China

NEW YORK-The editors of Peking's People's Music Express say that Western pop music leaves a lot to be desired.

As part of a general crackdown on Western culture, the New York Times reports, the Chinese editors defined jazz, rock and disco with no small amount of sarcasm in a booklet, "How To Distinguish Decadent Songs,' published in June.

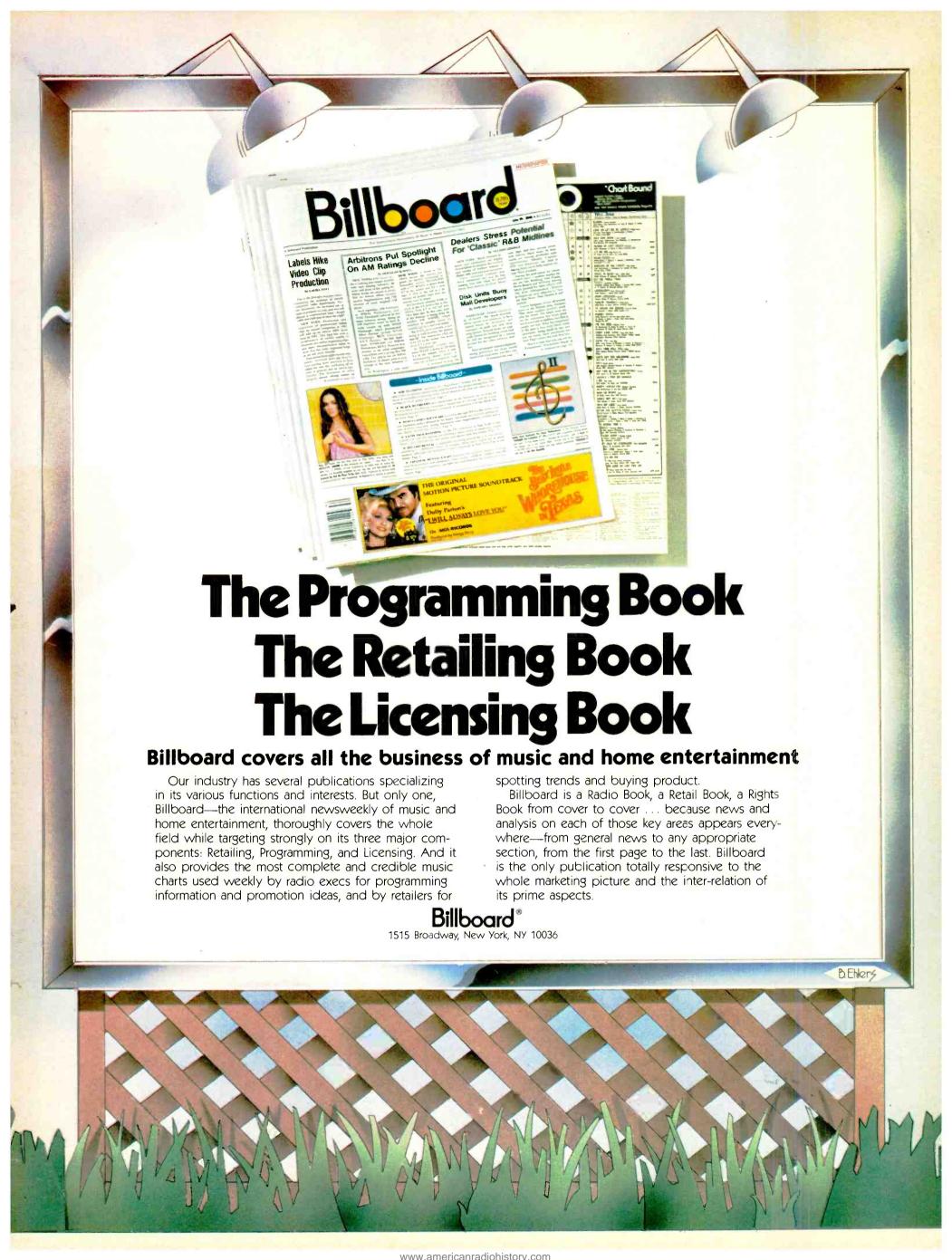
Jazz, the booklet declares, forces people to accept what is unexpected, the abnormal beat dancing to this kind of music is like having nervous spasms" and "the rhythm of jazz is against the normal psychological needs

Noting that rock replaced jazz

in the '50s, the booklet hears '50s rock as a "frenzied beat, neighing-like singing and a simple melody." The sounds of '60s rock are "intense to provoke the nerves... what they pour out is a kind of passion for the bewildering, the vague, the numb and the impetuous.

Disco is described as a "rapid beat like a war drum," and disco dancing is called "rapid and continuous leaping and twisting ... it is a way for the dancer to do whatever will express his feverish mood.

And pop music in general, the booklet says, "meets the needs of people's negative spiritual life in capitalist society," and "it also meets the needs of capitalists who make money."



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EAGLES-Greatest Hits, Vol. 2, Asylum 9. Produced by Bill Szymczyk. The Eagles' first greatest hits album in 1976 was a multi-platinum No. 1 seller. But the group subsequently had only two more studio albums, leading to a shortage of hit material for this second retrospective. There are six bonafide top 20 hits here, but the other four cuts are more or less filler. At one point the group was going to cut two new tracks for this farewell LP, but it disbanded before it could do that. Also, most of these songs were featured on 1980's platinum "Eagles Live," further eroding their current sales viability. In short, this is "product," released because it will probably sell a couple hundred thousand copies, even though it won't add much to the group's tremendous musical legacy.

JERRY GARCIA-Run For The Roses, Arista AL9603. Produced by Jerry Garcia & John Kahn. The humor of the cover art may be unintentional, showing as it does a dinosaur race Nevertheless Garcia remains one of rock's more likeable veterans, and his swinging and lilting style is positively charming on such tunes as the Beatles' "I Saw Her Standing There," and Bob Dylan's "Knockin On Heaven's Door," the latter con taining moments of wistful sensitivity.

THE OUTLAWS-Greatest Hits of the Outlaws: High Tides Forever, Arista AL9614. Various producers. This LP contains new live versions of the Outlaw hits "(Ghost) Riders In The Sky" and "You Are The Show" as well as studio versions of "Hurry Sundown," "There Goes Another Love Song," and "Green Grass & High Tides." After eight albums this is the band's first greatest hits collection. Arista calls it "an essen-



MELBA MOORE-The Other Side Of The Rainbow, Capitol ST-12243. Various producers. Moore strikes back with one of her most potent packages, sparked by the top 10 black and dance hit "Love's Comin' At Ya." Pulsating synthesizer lines, deftly understated, provide the perfect counterpoint for Moore's tricky, gripping vocals on "Underlove," "Mind Up Tonight" and "I Can't Help Myself" revival. Hit potential abounds as songs, music and singer put it all together.



JERRY REED—The Bird, RCA 4529. Produced by Rick Hall. Reed's decision early this year to re-emphasize recording, after several years of acting, is paying off with some of his strongest material to date. This set shows his flair for mood-setting, imagery-laced pieces, such as "Red River," "Hard Times" and "Down On The Corner," with his trademark humor punching through on the title cut, "I Get Off On It" and "She Got The Goldmine (I Got The Shaft)," reserviced from his "Map With The Golden Thump"." In last string. his "Man With The Golden Thumb" LP last spring.



EARL KLUGH and BOB JAMES-Two Of A Kind, Capitol SMAS 12244. Produced by Bob James & Earl Klugh. The two pop jazz stars repeat the pairing that proved a hit before, again displaying a gentle sympathy of styles that spans soft iazz and AC. Klugh's lacy acoustic guitar and James' spare lyricism on keyboards are buttressed by drummer Harvey Mason, bassist Gary King and percussionists Doc Gibbs and Sammy Figueroa in a program dominated by dreamy midtempo pieces with lilting rhythmic undercurrents.

BOBBY HUTCHERSON-Solo Quartet, Contemporary MIC 14009. Produced by John Koenig. Mallet master Hutcherson's first studio work since 1979's "Un Poco Loco" shouldn't suffer the same fate as that underexposed Columbia gem, since new label Contemporary is making this a key fall release. As the title suggests, the set is divided between liquid solo pieces and some bracing quartet works featuring McCoy Tyner in his first sideman's excursion in years. Digitally recorded, this is a richly lyrical look at both originals and standards that will rightly grab quick jazz airplay



MIGHTY CLOUDS OF JOY—The Mighty Clouds Live, Myrrh 6687. Produced by Patrick Henderson & Zach Glickman. This set captures the thrill of the Clouds live—and being live, it's a one-dimensional sound, but effective. Gone are their brassy high-tech studio colors, but full-throttled vocal jobs have

Spellight\_\_\_\_\_



DAN FOGELBERG-Greatest Hits, Full Moon/Epic QE38308. Produced by Dan Fogelberg, Marty Lewis, Norbert Putnam, Joe Walsh, Tim Weisberg. Fogelberg follows four consecutive platinum albums with a hit-studded compilation which promises to be a major holiday gift item. The album opens with Fogelberg's first hit, 1974's "Part Of The Plan" (produced by former Eagle Joe Walsh), and continues through his latest single "Missing You" which is currently climbing the Hot 100. While those two songs are midtempo pop-rock pieces, Fogelberg's most distinctive tunes are ballads, including the sublime 'Same Old Lang Syne," his single most striking work

enough momentum to carry four of the eight tracks past six minutes of tireless enthusiasm.

FIRM BELIEVER, Day Spring 4105. This offering to the flesh and spirit is probably destined to fare well in the wake of other aerobic/exercise albums breaking through all mar kets, but is especially attractive graphically and musically Behind the up-front chants of Judy Moser and Bobbie Wolge muth are powerful pieces by the Mighty Clouds of Joy, Al Green, Amy Grant, Imperials and others.

AEROBIC CELEBRATION II, NewPax 33137. Produced by Michael Suttle, Marge Frank, Nancy Linton. With "Aerobio Celebration I" still high in the inspirational charts, a second volume aims at "everyone," in liner notes. But it may have to rely more on musical variety to draw buyers—ranging from Noel Paul Stookey's soothing "Peace In The Valley" to the work-out rhythms of the Richard Smallwood Singers and Bon



UNIPOP-Unilove, Kat Family Records FZ38288. (CBS) Produced by Sonny Limbo & Scott Maclellan. Principals of Unipop are Phyllis and Manny Loiacono who, with producer Sonny Limbo, have written the songs here and do the vocals. Unipop sounds like nobody so much as Abba with the same kind of multi-tracked vocals and harmonies, and the same sort of bright and melodic pop songs. Not the sort of thing you'd expect to be recorded in Atlanta and atop Lookout



SIC F\*\*KS, Sozyamuda Records FEZ73154. Produced by Adny Shernoff. The debut record from one of New York's most enjoyable party groups faithfully captures their irreverent humor, relentless guitar assault, and Snooky & Tish's cheery vocals "(Take Me To) The Bridge" is a rousing funk tribute to James Brown, and "Spanish Bar Mitzvah" and "Insects Rule My World" are a winning blend of wit and commercial appeal. Contact (212) 929-1177.

## Billboard's Recommended LPs

FOGHAT-In The Mood For Something Rude, Bearsville Records 237471 (WB). Produced by Nick Jameson & Tony Outeda. On its 12th album Foghat eschews originals and instead presents reworked versions of songs associated with James Brown, Ray Charles, Rodney Crowell, Delbert McClinton, Marvin Gaye, and Syl Johnson. But whoever the writer, the songs get reworked until they fit the hard rock blues mold of Foghat. You can hardly recognize them from

KATE BUSH-The Dreaming, EMI America ST17084. Produced by Kate Bush. Anything can happen in a dream, and just about everything does in this LP as Kate Bush takes the listener on aural trip through a musical never never land. It is disjointed, quirky, startling, often nonsensical, but always fascinating. You just never knew what will come next: a chant, a noise, a chord, a tune, a snippet of melody from a strange land. Utterly compelling.

ELVIS PRESLEY—The Elvis Medley. Produced by David Briggs (medley track). RCA uses its latest Presley single, a hooked on style medley, to re-activate interest in eight of his classic songs from the '50s, '60s and '70s. Computerized drums and some new instrumentation (in stereo) on the medley give way here to original studio versions on "Jailhouse Rock," "Burning Love," "Suspicious Minds" and five others. But at little more than 25 minutes, isn't there room for more Presley clas

RACHEL SWEET-Blame It On Love, Columbia TC38342, Pro duced by Rachel Sweet with Larry Gottlieb. On her fourth LP Rachel Sweet shows continued growth and musical maturity with a collection of original songs that are both tough and tender. Using New York studio musicians as backup, the songs are finely wrought and accessible, maintaining a fine <u>balance</u> between Sweet's distinctive vocals and the instrumental prowess of the backup band. Though only 20 years old, Sweet is already developing her own unique adult contemporary style.

CAPTAIN BEEFHEART & THE MAGIC BAND—Ice Cream For Crow, Virgin ARE38274 (Epic). Produced by Don Van Vliet. It begins with boogie and blues and rock'n'roll but then Captain Beefhert takes off into a musical land all his own where "ink is mathematical" and the "skeleton makes good." Actually this is one of the Captain's more accessible albums, but his often dissonant music and his multi-octave vocals still make for music that is not for the faint of heart

VARIOUS ARTISTS-Best Of Raiph, Raiph Records RR8251. Various producers. Celebrating its 10th anniversary, Ralph Records has released a \$10.98 double LP featuring favorable selections from its previous releases. The songs on the first disk were chosen by votes sent in by the label's mail order customers. The second disk contains selections by Ralph staffers. Notable are cuts from the Residents, Snakefinger and Tuxedo Moon.

MARCH AMERICA MARCH-GREAT AMERICAN MARCHES FROM ROOSEVELT TO REAGAN. Columbia PC38348. Produced by Ervin Litkel & Bernard Ebbinghouse. Composer Ir win Litkel has been paying tribute to Presidents since FDR and to his adopted homeland (he was born in Hungary) in general. Fourteen of his works are performed by an unbilled orchestra conducted by Bernard Ebbinghouse, and you'll be pardoned if you feel like waving the flag when listening to these perky pieces. One ironic note: the set was taped in Eng.

ORIGINAL MOTION PICTURE SOUNDTRACK-Brimstone & Treacle, A&M SP 4915. No Producer listed. Police's Sting gets his first top-billed screen role in this offbeat British film, which yields an equally quirky soundtrack package. Although both the platinum trio and its chief vocalist offer musical fare, there's more mood than chart fodder, excepting Sting's quaint music hall turn on "Spread A Little Happiness." Also included are tracks by the Go'Go's and Squeeze.

#### black

NATALIE COLE-The Natalie Cole Collection, Capitol ST-12242. Produced by Chuck Jackson & Marvin Yancy. The elegant Miss Cole leaves a legacy of pop/soul hits on Capitol that reflect a sparkling talent capable of sparkling performances that last. Featured are "I've Got Love On My Mind,
"This Will Be," "Our Love," "Inseparable" and "Mr. Melody, plus five more of Cole's classiest.

SUNFIRE-Sunfire, Warner Bros. 23730. Produced by Reggie Lucas. Sunfire features the vocals of Rowland Smith and producer Lucas participation on guitar/songwriting/background vocals. The danceable "Shake Your Body" is the obvious single, but "Step In The Light" and "Keep Rockin My Love" wield the originality necessary to project Lucas' involvement past a dancing fancy. Lucas' partner James Mtume chips in on percussion and co-writing.

RICK JAMES PRESENTS BOBBY M—Blow, Gordy 6023GL. Produced by Lenny White & Bobby Militello. "Alto Man" Militello brings to mind another Motown sax great, Jr. Walker, as he blends beautifully with Jean Carn's vocal on Al Green's "Let's Stay Together" classic and Keely Curtis' vocal on "How Do You Feel Tonight." Whether funk, jazz or rock, Militello packs the pop to bring his dancing sax excursions to the charts

SHEREE BROWN—The Music, Capitol ST-12229. Produced by Andre Fischer, Alexander Thomas & Sheree Brown. Singer/ songwriter/guitarist Brown is the focal point for an awesome collection of recording talent, and her songs merit the shadings of Patrice Rushen, Larry Williams, the Heart Attack Horns and Stevie Wonder (harmonica on "On My Way Home"), "Happy Music," "Feelin' Crazy" and "Tonight" are touchstone tunes from Sheree Brown's deep talent bag.

#### gospel

PETRA-More Power To Ya, Star Song 0045. Produced by Jonathan David Brown. Becoming known for their power rock, Petra prove again they can helt out heavy-chord inspirational songs, but occasionally they cool down for almost praise-like aural ice packs. The title cut bears out the latter technique, and the blend of surging music, tough lyrics and effective vo-cals works best on "Stand Up," "Disciple" and "Second

SANDRO-Fue sin querer, Caytronics CAL-0200. Produced by Sandro. Once known as "the idol of the Americas," this Argentine singer swerves in this LP from his traditional stringladen arrangements to more synthesized sounds. Still, his charismatic voice is his trump card, particularly in the title cut and "Yo no vuelvo a llorar.

NOCHE CALIENTE-Conjunto Noce Caliente, K-tel P NU-5190. Produced by Louie Ramierz & Joni Figueras. A concept aimed at crossover radio play within the Latin market, this album presents tropical dance arrangements of Latin romantic ballads arranged and recorded by top New York salsa personnel Great rhythms, but one longs for the original voices backed by this hard-driving beat.

ARMANDO SANCHEZ Y SU CONJUNTO SON DE LA LOMA-Y Sigue La Cosa, Montuno MLP518, Produced by Rene Lopez, One expects these seasoned practioners of old-time Cuban music to sound authentic, but the good news is that they're no walking antique: they smoke. Rene Lopez gets to show off his unmatched finesse with tipico material, with a hand from John Fausty for the right dance mix. A jewel.

PEDRO MONTERO-Amor Secreto, Motown Latino 6021LL. Direction: Manuel S. Acuna. The lush Motown treatment tips this collection of Mexican songs on the side of the romantic ballad, but a pride-and-scorn number like "La Perfumada proves that this suave ranchero can also hang tough.

WOODY SHAW-Lotus Flower, Enja ENJA 4018 (PolyGram Classics). Produced by Horst Weber & Matthias Winckelmann, Like Shaw's recent U.S. set for Elektra's Musician la bel, this studio outing by the trumpeter and his quintet attests to their steady growth as a unit and Shaw's own power jazz in an acoustic format, and should find favor on jazz radio formats.

MILES DAVIS—Live At The Plugged Nickel, Columbia C2-38266. Produced by Teo Macero. Previously issued in Japan by CBS/Sony, this new double set offers a rich portrait, vintage '65, of the trumpet titan and one of his most seductive lineups—the mid-'60s quintet boasting Wayne Shorter and Herbie Hancock as front line foils, with Ron Carter and Tony Williams as rhythm section.

THELONIOUS MONK-Live At The Jazz Workshop, Columbia C2 38269. Produced by Teo Macero. A strong addition to the label's Contemporary Masters series, this double set offers previously unissued performances by Monk's 1964 edition of his quartet. If geither the playing nor the familiar repertoire of originals is revelatory, it's still solid work that compliments other live sets. Good production and pressings, too.

FREDDIE HUBBARD-Hot Horn, Everest FS361. Producer unlisted. Taped a few years back with a group comprising Cedar Walton, Junior Cook, Billy Hayes and Wayne Dockery, Hub-bard's LP offers only three tracks. But one is outstanding, a compelling version of "Yesterday," in which Hubbard's horn is effectively featured. The music far surpasses the annotation in quality

ELLA FITZGERALD-The Best Is Yet To Come, Pablo Today 2312-138. Produced by Norman Granz. Cut last February in Hollywood, the set is one of Ella's best recorded showings in recent years. The repertoire is blue, but not necessarily downhearted, and how generous of producer label owner Norman Granz to offer a full orchestra led and arranged by Nelson Riddle. Also, the recorded sound is exceptional.

JOE HENDERSON & WOODY SHAW-Jazz Patterns, Everest FS363. Producer unlisted. Lenny White, Ron McClure and George Cables accompany tenor saxophonist Henderson and Shaw on three tracks from the 1970s. Shaw plays flugelhorn as well as trumpet and Cables' pianologics are electrically amplified. The strongest track is "Invitation." Annotation is absent, but perhaps the music here speaks for itself.

SARAH VAUGHAN-Crazy And Mixed Up, Pablo Today 2312 137. Produced by Sarah Vaughn. Yes, Sassy is the producer, said to be her first venture in this light, and that should be just fine with her fans. Backed by Roland Hanna, Andy Simpkins, Harold Jones and Joe Pass, she coos and romps through nine songs, among them two Rodgers & Hart gems, "I Didn't Know What Time It Was" and "You Are Too Beautiful.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.

## Market Quotations

Annu				, 1982				
High	lal Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	_	28	9/16	1/2	9/16	+ 1/16
531/2	26¾	ABC	8	1052	49%	48%	481/2	- 11/4
35%	25¾	American Can	10	508	33%	321/6	32%	— 1¾
81/8	4	Automatic Radio	5	N/A	81/6	7%	73/4	Unch.
55	33%	CBS	10	314	541/2	53¾	533/4	<b>−</b> ¾
7⅓	5	Craig Corporation	66	_	_	-	6%	Unch.
70	47	Disney, Walt	19	428	66%	65¾	661/4	+ %
4	21/8	Electrosound Group	42	20	3%	3%	3%	+ 1/8
173/4	111/4	Gulf + Western	4	819	161/2	161/4	16%	Unch.
171/8	101/4	Handleman	6	16	16%	16%	16%	Unch.
61/4	11/4	Integrity Entertainment	9	13	33%	3%	3%	+ 1/8
7	33/4	K-tel	10	_	_	_	43/4	Unch.
59	36	Matsushita Electronics	9	12	46%	461/8	46%	+ 1/8
74%	38	MCA	17	142	72%	721/4	721/2	+ 1/4
76%	483/4	3M	13	289	741/8	731/4	73%	- 5/8
88¾	49	Motorola	16	442	831/4	821/2	83	+ 1/2
491/2	30	North American Phillips	8	10	46	46	46	Unch.
12%	5%	Orrox Corporation	_	239	131/4	12%	131/4	+ 3/4
16%	10	Pioneer Electronics	20	_	131/2	131/2	131/2	Unch.
26%	153/4	RCA	50	730	24%	24 1/8	24 1/8	- 1/4
18	11	Sony	10	530	1334	13%	13%	Unch.
341/4	19	Storer Broadcasting	18	293	30%	2934	29%	- 1/4
3¾	2	Superscope	-	10	21/2	21/2	21/2	Unch.
42	271/4	Taft Broadcasting	10	8	4034	401/4	401/4	- 1/4
631/4	34	Warner Communications	11	1679	53%	52%	531/4	- 74 + 1/8

Josephson Int'l Koss Corp. 15 5% 15½ 5½ Schwartz Brothers 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.

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#### Ruling Near In **Daniels Case**

NASHVILLE-A decision is expected in two weeks in the U.S. District court trial in which Acuff-Rose Publications, Inc. is charging singer/ songwriter Charlie Daniels with copyright infringement.

Claiming that Daniels' 1975 hit "Long-Haired Country Boy" is copied from John D. Loudermilk's 1963 composition, "Bad News," Acuff-Rose is demanding all royalties and mechanicals derived from Daniels'

Both parties have stated their cases in Judge John Nixon's Nashville court, and attorneys are to submit final briefs within the next two weeks before Nixon decides the case.

Daniels has testified that his song is original, not copied. On the stand Wednesday (27), he claimed that both "Bad News" and "Long-Haired Country Boy" are similar to other songs and played the guitar chords of his song while singing lyrics to "Folsom Prison Blues," "Honky Tonkin'," "Old Dan Tucker," "Cindy" and "Proud Mary."

The defense contests the charge



by Acuff-Rose on several counts, including: whether "Bad News" itself is original; whether the "Bad News" copyright has been infringed at all; and whether Acuff-Rose is entitled to any damages.

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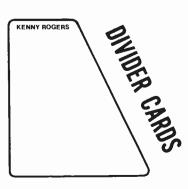
21/8 31/4

Acuff-Rose first notified Daniels of its infringement charge by letter in May, 1980, and filed the suit in December that year. Also named as defendants are Kama Sutra Music, RadaDara Music and CBS, Inc. All these companies are aligned behind Daniels in defending "Long-Haired Country Boy," its copyright and roy-

#### **Record Museum** Set Up In Russia

MOSCOW-A museum of historic records and record industry memorabilia has been set up within Melodiya's major pressing facility in the township of Aprelevka, near Moscow

The plant itself is one of the oldest in the U.S.S.R., having started production in 1910. The museum's exhibits include wax masters and other relics of the record industry's development in Russia.





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## Chicago Searches For A Song

By MOIRA McCORMICK

CHICAGO-Hundreds of cassettes have poured into Mayor Jane Byrne's Office of Special Events here ever since the search for a new official city song began, but none has struck the right chord.

"They all sound like replacements for 'My Kind Of Town' and 'Chicago'," sighs Anne Rashford, coordinator of the Chicago Song Contest. "We're looking for a more anthemic, ceremonial song and haven't heard one yet. Of all the entries we've received, there are at least 25 terrific songs, but they're not what we're looking for.

Area composers and would-be songwriters have been sending in their original songs at the rate of 25 tapes a week since September. A subgroup of the 21-member song selection committee (comprised of local music and media notables) meets weekly to screen the week's entries. Final selections will be submitted to

Ask

2% 3¾

## **Cable Watch**

Continued from page 57

Kalba, and advocated at least one tv-free day per week. His further worries about the "Americanization" cable would bring led to a gradual approach to cable on the part of that

However, current Chancellor Kohl's hometown is one of several German sites chosen for cable experimentation, making him more in favor of the technology.

As for the U.K., Kalba says, "Margaret Thatcher is comfortable on tv talk shows. The prospects for cable are good.'

Finally, these comments from Warner Amex chairman Gustave Hauser, delivered recently at a women-in-cable conference at the Annenberg school in Philadelphia:

"With the demise of CBS Cable, particular concern has been expressed as to the viability of advertiser supported cable-satellite programming. Indeed, a recent Forbes magazine article seems to conclude that adveriser supported cable-satellite networks serving relatively select audiences cannot recover the cost of quality programming, and that we are all inexorably condemned to watch forever the three mass-appeal broadcast networks.

"I disagree. Cable-satellite programmers have demonstrated that they can provide quality program-ming at lower cost than broadcast television. The bloated cost structure of broadcast television need not, like a law of nature, apply to cable alternatives. Some programmers believe that one and one-half hours of programming must cost at least 10 million dollars. They make motion

"Broadcasting programmers are accustomed to spending one-half million dollars per hour of programming. But cable programming such as CNN, ESPN, MTV, Nickelodeon or Arts are examples of excellence being achieved on budgets that are Spartan compared to those of the broadcasters. CBS Cable failed largely because its managerial culture involved cost structures closer to those of its parent than to those of its cable cousins. It could not afford to have patience."

www.americanradiohistory.com

the full committee after Nov. 1, the official contest deadline. The contest winner will receive \$5,000.

Rashford says there is a strong possibility the deadline will have to be pushed back, in view of the lack of suitable material so far. "Mayor Byrne wanted the song as a Christmas present to Chicago, but it may have to wait," she admits. The new city song should be chosen "definitely by February."

Rashford says an influx of the most professional songs is expected towards the end of the contest. "The

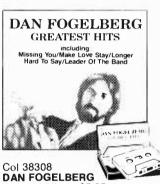
songs till the last day, for fear of having their ideas stolen," she surmises A guy in California called and said, 'I have the winning song—what times does the contest close?' I told him 'five o'clock November 1,' and he assured me Federal Express would deliver his tape at five.

The winning song, played in four different styles, will be premiered at a formal awards presentation at the Chicago Theatre in early 1983, says Rashford. The 10 runner-up songs will also be performed.



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Cap 12217 BILLY SQUIER Emotions In Motion	.5.13
ATL 19360 CROSBY, STILLS, NASH Daylight Again	5.05
ELEK 60205 EAGLES Greatest Hits Vol. II	5.05
Col 38092 MERLE HAGGARD Going Where The Lon-	elv
Go	5.05
Lib 1072 KENNY ROGERS Greatest Hits	5.19
Atl 19289 LAURA BRANIGAN	5.05
Cap 12216 STEVE MILLER Abracadabra	5.14
Col 38294 RAMSEY LEWIS Chance Encounter	5.05
Col 38359 NEIL DIAMONO Heartlight	5.25
Swan S 90001 BAD COMPANY Rough Diamond	5.05
EMI 17062 J. GEILS Freeze Frame	5.15
WB 23583 ZAPP	5 05
Col 38358 BRUCE SPRINGSTEEN Nebraska	5 25
Col 37638 LOVER BOY Get Lucky	5,05
Cap 12210 JUICE NEWTON Quiet Lies	5.18
Cap 12177 MOTELS All For One	5.19
Get 2008ASIA	5 05
MD 00704 MUR W- H4	c nc



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Col 38200 BILLY JOEL Nylon Curtain	5 25
Col 379@ EDDIE WONEY No Control	5.05
WB 23607 FLEETWOOD MAC Mirage	5 05
Lib 51124 KENNY ADGERS Love Will Turn Me	
Around	5.18
WB 23728 DIRE STRAITS Love Over Gold	5.05
Col 37951 WILLIE NELSON Always On My Mind .	5.05
Flek 60185 LINUA RUNSTAUT Get Closer	5.05
Col 37978 MEN AT WORK Business As Usual	5.05
Cap 12209 AMERICA View From The Ground	. 5.17
WB 23703 MICHAEL McDONALD If That's What It	
Takes	5 05
Col 38061 AERDSMITH Rock In A Hard Place	5.05
EMI 17078 KIM CARNES Voveur	5 18
EMI 17080 SHEENA EASTON Madness, Money &	
Music	5 13
WB 23639 CHICAGO 16	5.05
Col 38154 ATLANTA PDPS Hooked On Country	5.05
Cap 12228 MISSING PERSONS Spring Session	5.18
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Venœance	5 05

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MEN AT WORK-Down Under (3:41); producer: Peter McLan; writers: C. Hay, R. Strykert; publisher: Blackwood, BMI; Columbia 38-03303. Their offbeat identity is secure at pop and AOR, so this followup to "Who Can It Be Now?" will see fast adds on that strength alone. This one's a tongue in cheek story song that relies on percussion and vocals more

MICHAEL McDONALD-1 Gotta Try (3:53): producer: Ted Templeman; writers: Michael McDonald, Kenny Loggins; publisher: Genevieve/Milk Money, ASCAP; Warner Bros. 7-29862. McDonald follows his first solo hit with this somewhat more upbeat midtempo song, a pep-talk on personal growth. Strong harmonies on the chorus and McDonald's soulful urgency should sustain McDonald's already blue-chip radio stat

TOM PETTY AND THE HEARTBREAKERS-You Got Lucky (3:37); producer: Jimmy Iovine; writers: Tom Petty, Mike Campbell; publisher: Gone Gator/Wild Gator, ASCAP; Backstreet 52144 (MCA). Petty previews his "Long After Dark" LP with this midtempo ballad which has the moody intensity of "A Woman In Love," a chart hit from Petty's last album.

RONNIE MILSAP—Inside (3:29); produced by Ronnie Milsap and Tom Collins; writer: Mike Reid; publisher: Lodge Hall, ASCAP; RCA JB-13362. This is the title cut and third single from "Inside Ronnie Milsap." Milsap's ultra smooth vocals combined with wrenching lyrics written by ex-Cincinnati Bengals football player, Mike Reid, make for a fine pop effort.

#### recommended

KIM CARNES-Does It Make You Remember (3:58); pro ducer: Val Garay; writers: K. Carnes, D. Ellingson; publisher: Moonwindow, ASCAP; EMI 8147.

SAGA-On The Loose (3:35); producer: Rupert Hine; writers: M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; pub lisher: Pocket, ASCAP; Portrait 37-03359.

GARY U.S. BONDS-Turn The Music Down (3:37); producers: Bruce Springsteen, Miami Steve; writers: G. Bonds, L. Anderson; publisher: King Kong/Gary Bonds, BMI; EMI 8145.

JIMMY BUFFETT AND THE CORAL REEFER BAND-I Don't Know (Spicoli's Theme) (3:01); producers: Jimmy Buffett, Michael Utley; writers: Jimmy Buffett, Michael Utley; publisher: Coral Reefer, BMI/Conconatley, ASCAP; Elektra/Asylum 7-

6,

FRANK SINATRA with the REPRISE CHILDREN'S CHORUS (featuring NIKKA COSTA)-To Love A Child (3:25); produce Don Costa; writers: Joe Raposo, Hal David; publisher: Jonico/ Casa David, ASCAP; Reprise 7-29903 (Warner Bros.).

JOHN DENVER-Opposite Tables (3:56); producers: John Denver, Barney Wyckoff; writer: J. Denver; publisher: Cherry Lane, ASCAP; RCA 13371.

MICHAEL STANLEY BAND—Take The Time (3:58): producers: Michael Stanley Band, Don Gehman; writer: Michael Stanley; publisher: Bema/Michael Stanley, ASCAP; EMI 8146.

GORDON LIGHTFOOT-Shadows (2:59); producers: Gordon ightfoot, Ken Friesen; writer: Gordon Lightfoot; publisher: Moose, CAPAC; Warner Bros. 7-29859.

JACK MACK AND THE HEART ATTACK-Wonderful Girl (3:23); producers: Glenn Frey, Allan Blazek; writer: Max Groenenthal; publisher: Too Tall Tunes/Warner-Tamerlanes, BMI; Full Moon 7-29861 (Warner Bros.).

UNIPOP-What if (i Said i Love You) (3:08); producers: Sonny Limbo, Scott Maclellan; writers: P. Loiacono, M. Loiacono, S. Limbo; publisher: Lowery/Kat Family/Unichappell, BMI: Kat Family 4-03353.

PSYCHEDELIC FURS-Love My Way (3:39); producer: Todd

Rundgren: writers: J. Ashton, T. Butler, R. Butler, V. Elv: publisher: Blackwood, BMI; Columbia 38-03340.

ROBERT PLANT-Pledge Pin (4:01): producer: Robert Plant: writers: Plant, Blunt; publisher: Flames Of Albion/Bay, ASCAP; Swan Song 7-99952 (Atlantic).

ORLEANS-Keep On Shining (3:41); producers: Don Silver Ben Wisch; writer: Larry Hoppen; publisher: Sibling, ASCAP; Radio 7-99957 (Atlantic).

DESMOND CHILD-A Little Romance (4:51): producer: Bob Crewe; writers: B. Crewe, D. Child; publisher: Heart's Delight, BMI/Desmobile/Walden, ASCAP; Epic 34-03278.

LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA-Hooked On Astaire (Cheek to Cheek; It's de Lovely; Change Partners; Flying Down to Rio; The Continental; The Way You Look Tonight; Top Hat, White Tie and Tails; Putting On The Ritz; Let's Call the Whole Thing Off.) (4:11); producer: Larry Elgart; writers: various; publisher: Irving Berlin/Chappell/ Anne-Rachel/T.B. Harms/Warner Bros./Magidson, ASCAP:

SYLVIA SYMS-Them There Eyes (3:07); producers: Frank Sinatra, Don Costa; writers: Maceo Pinkard, William Tracy, Doris Tauber; publisher: Bourne, ASCAP; Reprise 7-29869

.38 SPECIAL-Chain Lightnin' (3:49); producer: Rodney Mills; writers: D. Barnes, J. Peterik, D. Van Zant; publisher Rocknocker/Easy Action/WB, ASCAP; A&M 2505.

ADAM ANT-Goody Two Shoes (3:27); producers: Adam Ant Marco Pirroni; writers: A. Ant, M. Pirroni; publisher: EMI/Colgems-EMI, ASCAP; Epic 34-03367.

DEBORAH ALLEN-Let's Stop Talkin' About It (3:22); producer: Charles Callelo; writers: Allen, VanHoy, Bourke; publisher: Chappell, ASCAP/Unichappell/VanHoy/Posey, BMI; Capitol 5186

LEE RITENOUR-Cross My Heart (3:30); producers: Harvey Mason, Lee Ritenour (3:30); writers: Lee Ritenour, Eric Tagg; publisher: Rit Of Habeas, ASCAP/Captain Fingers, BMI; Elektra/Asylum 7-69892.

ROBERT KRAFT-Single, Solo (3:12); producer: Larry Carlton; writers: Robert Kraft, Phil Galdston; publisher: Ensign, BMI/ Kazzoom, ASCAP; RCA 13375.

CHRIS CHRISTIAN-The Last Goodbye (3:50); producers: David Foster, Chris Christian; writers: Chris Christian, J.C. lev: publisher: Marvin Gardens/Home Sweet Home, ASCAP/ Crowley BMI; Boardwalk 11-162-7

BILL CONTI-Theme From Dynasty (3:26); producer: Bill Conti; writer: Bill Conti; publisher: Svo, ASCAP; Arista 1021.

707-Out Of The Dark (2:59); producers: George Tutko, Ke vin Russell; writers: T. Howarth, K. Russell; publisher: Nikki Sue/No Better/Todboy Tunes, BMI; Boardwalk 11-163-7.

The Kids from "Fame" featuring ERICA GIMPEL-Be Your Own Hero (3:29); producer: Barry Fasman; writer: Enid Levine; publisher: Koppelman-Bandier, BMI; RCA 13372.



SHEPPARD AND KAREN BROOKS-Faking Love (2:49); produced by Buddy Killen; writers: Bobby Braddock/ Matraca Berg; publisher: Tree, BMI; Warner Bros. 29854. The teaming of Sheppard and Brooks on this song from his "Perfect Stranger" LP comes at an opportune time for both, as their individual singles ride high. Their singing blends melodically, perfectly, and perhaps more efforts will follow.

ANNE MURRAY-Somebody's Always Saying Goodbye (3:25); producer: Jim Ed Norman; writer: Bob McDill; publisher: Hall-Clement, BMI. Murray carefully evokes the depth and philosophy in this tune by reliable hit-maker Bob McDill. The guitar/keyboard mix leaves proper space for her vocals.

MICHAEL MURPHEY-Still Taking Chances (3:25); producer: Jim Ed Norman; writer: Michael Murphey; publisher: Timberwolf, BMI; Liberty PB1486. An outstanding follow-up to Murphey's recent No. 1, this single is both bright-hearted and optimistic. Norman's production is uncharacteristically high-energy, a perfect setting for this artist.

GLEN CAMPBELL-Old Home Town (3:38); producer: Jerry Fuller; writer: David Pomeranz; publishers: Warner Bros./Upward Spiral, ASCAP; Atlantic America 799967. This debut for Campbell on Atlantic's new country label is as comfortable and easy as an old shoe. It's a gentle ballad comparing the security of love to a familiar homestead, and the arrangement is suitably melodic.

#### recommended

THOM BRESH & LANE BRODY-When It Comes To Love (3:29); producer: Thom Bresh; writer: Thom Schuyler; publishers: DebDave, Briarpatch, BMI; Liberty 1487.

DIANA-Who's Been Sleeping In My Bed (2:44); producer: Benny Kennerson; writers: Q. Powers, Montgomery; publishers: House of Gold, Jensing, BMI; Adamas 103.

DANNY WOOD-I Can't Hold Us Together Alone (3:03); producer: Charles Stewart; writers: Abbott, Stewart, Wood; publisher: Upstart, BMI; Avion 102.

ALBERT COLEMAN'S ATLANTA POPS—Old Cowboys Never Die (3:05); producer: Albert Coleman; Epic 03362.

REX ALLEN JR.—Ride Cowboy Ride (2:12); producer: Snuff Garrett; writers: S. Demarco, R. Allen Jr., C. Allen; publisher: Boxer, BMI; Warner Bros. 29890.

ROY ACUFF AND BOXCAR WILLIE-Fireball Mail (2:39); producer: Wesley Rose; writer: Floyd Jenkins; publisher: Milene, ASCAP; Elektra 69937.

AMY WOOLEY-Back Door Of Heaven (2:56); producer: Ron Chancey; writer: Glenn Ballantyne; publisher: The Time Square; BMI; MCA 52143.

TERRY McMILLAN-Love Is A Full Time Thing (2:53); producer: Michael Clark; writer: Allan Rhody; publisher: Tree BMI: RCA 13360.

KAREN TAYLOR-GOOD-I'd Rather Be Doing Nothing With You (2:58); producer: T. Sparks; writers: Karen Taylor-Good, T. Sparks; publisher: Bil-Kar, SESAC; Mesa 1113.

NOEL-One Tear (At A Time) (2:58); producer: Allen Cash; writer: Noel Haughey; publishers: Sirdale, Foxtail, ASCAP; Deep South 706.

RICK NELSON-Give 'Em My Number (3:36); producer: Nik Venet; writer: Dave Loggins; publishers: MCA, Patchwork, ASCAP; Capitol 5178.



ANNE MURRAY-Somebody's Always Saying Goodbye (3:25); producer: Jim Ed Norman; writer: Bob McDill; publisher: Hall-Clement/Welk, BMI; Capitol 5183. Murray re turns with a soft ballad which showcases her warm, expressive way with a lyric. Expect immediate AC acceptance, though pop and country pickup may not be as easy.

TOM SULLIVAN-If You Could See What I Hear (3:00); producer: Michael Lloyd; writers: Howard Greenfield, Michael Lloyd, Tom Sullivan; publisher: Michael/Blythe Spirit, ASCAP/Big Parade, BMI; Reward 4-03328, Sullivan returns with a midtempo ballad targetted at AC formats, where his 1976 single "Yes I'm Ready" on ABC enjoyed moderate play. Sullivan's audience has since expanded greatly, thanks mainly to last year's hit film "If You Could See What I Hear."

Billboard is reorganizing its review procedure for ingles. These are now the responsibility of Nancy Erlich, singles review editor, in New York,

Manufacturers seeking prompt consideration and/or review of their new seven-inch and 12-inch releases should immediately service Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7311. Existing service to the magazine's Los Angeles bureau should continue. ever, since offices on both coasts will now be working together in this editorial area.

Album reviews are unaffected by this reorganization, and will continue to be handled jointly from Los Angeles and New York. Country and gospel product, including both singles and albums, will continue to be handled from Billboard's Nashville bureau.



#### recommended

DENNIS BROWN-Any Day Now (3:43); producers: Joe Gibbs, Willie Lindo; writers: Bob Hilliard, Burt F. Bacharach; publisher: Intersong; A&M 2507.

T.S. MONK-Fantasy (5:56): producers: Eric Mercury, North American Mercury; writers: James Calloway, Leroy Burgess, Sonny Davenport; publisher: Blackwood/Famous, BMI; Mirage 7-99958

**GQ-Try Smurfin' (3:58);** producer: Tony Lopez; writers: T. Lopez, H. Lane, E. LeBlanc, T. Crier; publisher: GQ, ASCAP/ Careers, BMI; Arista 1020.

SPECIAL FORCES-Stroke It (3:55); producer: Diana Young, Tony Birch; writer: Diana Young; publisher: Lucky Three/Dee Why, BMI; Salsoul 7039.

KENNY G.-Here We Are (3:44): producer: Jeff Lorber, Meco Monardo; writers: M. McClain, J. Lorber; publisher: Mac Man/Kuzu, BMI; Arista 1027.

GENERAL CAINE-Don't Stop (3:46); producer: Mitch McDowell; writer: M. McDowell; publisher: Interior/Irving, BMI; Tabu 4-03313.

CHUCK CISSEL-Possessed (3:36); producer: Benjamin Wright; writers: Chuck Cissel, Tony Coleman; publisher: Career/Lessic/Mr. Melody, BMI; Arista 1000.

RAYY SLYY-Hev You (You Got To Give It Up) (4:00): producer: Rayy Slyy; writer: Ray Latney; publisher: Salsoul/Slyy's Cabbit, ASCAP; Salsoul 7-7040.



JOE PISCOPO-I Love Rock 'N' Roll (Medley) (3:49); producer: Rick Chertoff; writer: not listed; publisher: not listed; Columbia 38-03253. The "Saturday Night Live" regular brings his sharp-eared Sinatra parody to vinyl, and the combi-nation of five AOR chestnuts with Piscopo's version of "The Voice" and some ersatz Nelson Riddle charts could parlay TV visibility and its own spicy premise into broad format action.

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recon predicted to land on the Hot 100 between 31 and 100.

# New LP/Tape Releases

#### FRANKLIN, RODNEY Learning To Love LP Columbia FC 38198. CA FCT 38198.... GAYE, MARVIN Midnight Love LP Columbia FC 38197 ... CA FCT 38197 ...... **GLADIATORS** Symbol Of Reality LP Nighthawk NH-305 HAGAR, SAMMY Rematch LP Capitol ST12238 HALEY, BILL, & THE COMETS Greatest Hits CA Piccadilly PIC5-3408 ...... \$5.98 KINGSMEN LEVEL 42 The Pursuit Of Accidents LP Polydor PD-1-6359 ........ CA CT-1-6359 ......

• Continued from page 34

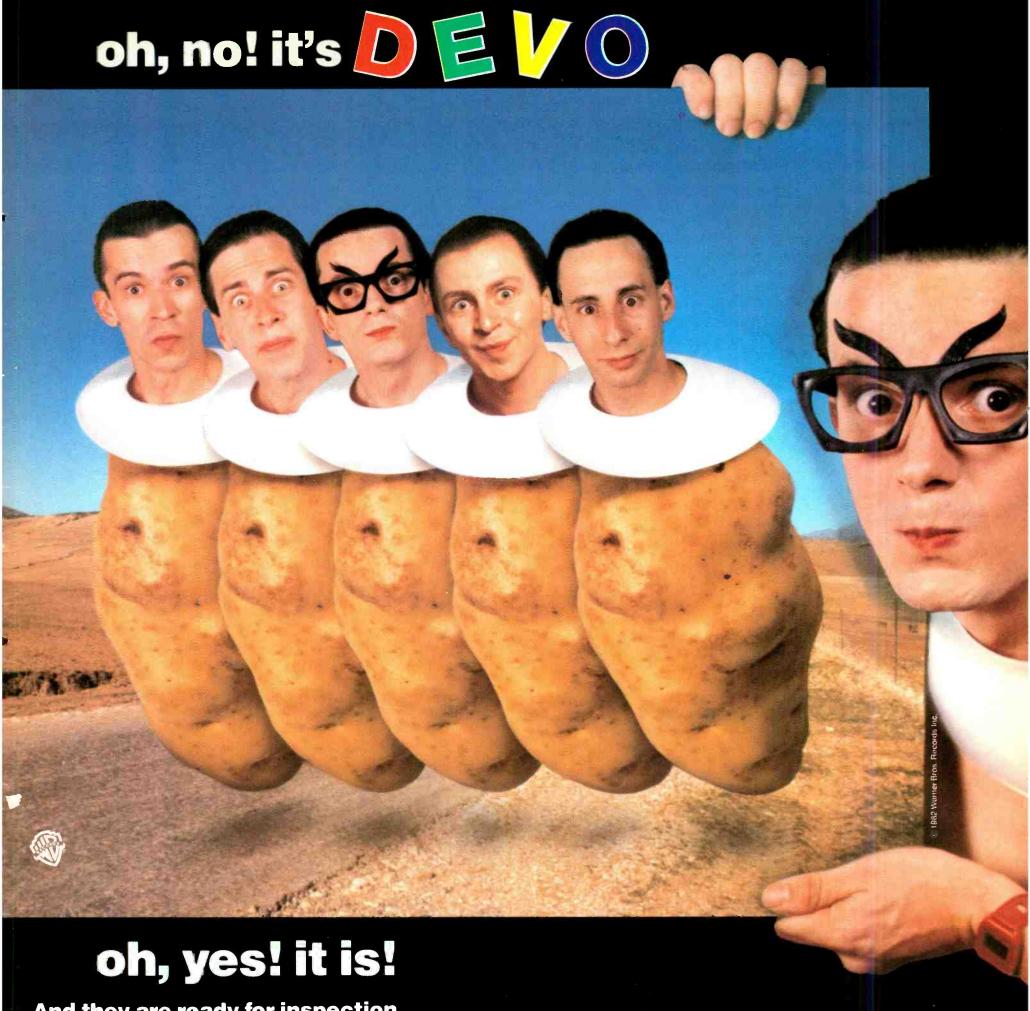
- LOVICH, LENE LYMAN, ARTHUR Love For Sale LP Piccadilly PIC-3 543. MINNELLI, LIZA Best Foot Forward CA Piccadilly PIC5-3485 MISSING PERSONS PIERCE, WEBB It's All Between The Lines LP Piccadilly PIC-3323..... \$5.98 PITNEY, GENE
  The Best Of Gene Pitney
  CA Piccadilly PIC5-3321 ..... PLASMATICS Coup d'Etat LP Capitol ST12237 POWERPLAY Avanti LP Epic ARE 38245......
- QUIN Bobb LP Co CA A RAY, REAM The I SOS LPT CAF SALA SCOT Big T SHIRI nericanradiohistory com www ai

N, AILEEN by's Girl	Fully Interlocking  LP First American FA-7786
olumbia ARC 38378 No List CT 38378 No List	SPRINGFIELD, DUSTY White Heat
GOODMAN & BROWN	LP Casablanca NBLP 7271
blydor PD-1-6362	STAMPLEY, JOE Backslidin'
I, RANDY (ing Bee RO SLP-X-1	LP Epic FE 38364 CA FET 38364 8T FEA 38364
BAND	STARR, KENNY Kenny Starr
III) abu FZ 38352 No List ZT 38352	LP SRO SLP-X-2 CA CT-X-2
ZAR	STREISAND, BARBRA Memories
zar II rst American FA-7787 \$8.98	LP Columbia Mastersounds half-speed n HC 47678
T, ISAAC ime Blues Man lusic Is Medicine MIM-9054\$8.98	TALK TALK The Party's Over LP EMI-America ST17083
LEY, DON lert Series, Volume II iccadilly PIC-3320\$5.98	VARIOUS ARTISTS Calling Rastafari LP Nighthawk NH-304

8.98	VARIO Casin LP W
\$8 98 \$8.98	WINTI L-O-V LP Ca CA N
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stered No List	To g and ther the i on y doba Cinc

US ARTISTS i**o Lights** Jarner Bros. 23718 ERS, ROBERT, & FALL isablanca NBLP 7275 BL5 7275 HT, GEORGE n Classics, Vol. VI iccadilly PIC-3339 me 1 iccadilly PIC5-3334 \$5.98 ETTE, TAMMY d Love & Heartbreak pic FE 38372 . . . . ET 38372 . . . . . . No List . No List

get your company's new album tape (no EP's) releases listed, ei-send release sheets or else type information in the above format rour letterhead. Send to Bob Hu-a, Billboard, 2160 Patterson St., innati, Ohio 45214.



And they are ready for inspection, waiting in a bin near you.
So inspect!
Then select the spudboys' fresh new musical offering on Warner Bros. records and cassettes. Oh, no! it's not just a record!

## it's **DEVO**

Produced by Roy Thomas Baker (for r.t.b. audio visual productions u.s.a.)

#### Spud Boys On The Move

Spud Boys On The	e Mave:
November 3	Minneapo
November 5	Meriville I
November 6	Detroit MI
November 7	East Lans
November 9	Cleveland
November 10	Toronto -
November 11	Boston M/
November 13	Philade pl
November 16	Pittsburg
November 17	Washingto
November 19-20	New York
November 23	Atlanta G/
November 26	Tampa FL
November 27	Miami FL
November 29	New Orlea
November 30	<b>Houston</b> T

December 1
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December 11
December 11
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December 22
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December 22
December 22
December 22

Dallas TX
Austin TX
Oklahoma City OK
Tulsa OK
Boulder CO
Tucson AZ
11 Los Angeles CA
Phoenix AZ
San Diego CA
Reno NV
Redding CA
Portland OR
Seattle WA
Vancouver
Reno NV

# Thanks to all who helped make 1982 our first Platinum Year.



Quarter Flash





13.98

4.98

CAP

#### Billogolo (B) \* Copyright 1982. Billiboard Publications. Inc. No part of this publication may be reproduced. stored in a retrieval system or transmitted in any form or by any means. electronic mechanical. stores and one-stops by the Music Popularity Chart Dept. of Bill-Chart Chart Chart Suggested Suggested Suggested WEEK WEEK WEEK 5 Prices LP. Cassettes. Prices 5 Prices LP, Black LP/ Country LP Chart ARTIST Black LP/ Country LF ARTIST Black LP/ Country LP Chart Weeks LP Weeks Meeks RIAA RIAA Cassettes THIS LAST THIS Title RIAA Cassettes EES LAST Title AST Label, No. (Dist. Label) Label, No. (Dist. Label) 8-Track Chart 8-Track 8-Track SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) DIONNE WARWICK 36 29 20 90 Α WEEKS AT #1 9 BLP 35 IND 8.98 52 19 A 37 72 72 65 LOVERBOY STEVIE NICKS 8.98 8.98 2 17 FLEETWOOD MAC A CBS n Records MR 38139 (Atco) TONI BASIL Word Of Mouth Chrysalis CHR 1410 Mirage Warner Bros. 1-23607 38 5 KOOL AND THE GANG 83 38 8.98 金 WEA 8.98 BLP 5 MS ONE De-Lite DSR 8505 (Polygram) 3 5 BRUCE SPRINGSTEEN POL IND 8.98 公 39 14 THE STEVE MILLER BAND . ebraska Jumbia TC 38358 4 74 74 35 ALABAMA 8.98 CBS Mountain Music RCA AFL1-4229 8.98 8.98 CLP 3 CAP W 19 **MEN AT WORK** 40 20 SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Atco) **GLENN FREY** 40 121 755 CBS 8.98 WEA Elektra E1-60129 5 5 14 . BILLY SQUIER Emotions in Motion AMERICA View From The Ground Capitol ST-12209 8.98 41 11 WEA 由 8.98 CAP 62 18 76 APRIL WINE 8.98 6 6 11 . MICHAEL McDONALD 8.98 44 ABC The Lexicon Of Love CAP f That's What It Takes Warner Bros. 23703 仚 8.98 BLP 10 77 65 21 LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA 8.98 THE ALAN PARSONS PROJECT Eye in The Sky 21 . 女 43 43 10 **BAD COMPANY** 8.98 IND 8.98 Rough Diamonds Swan Song 90001-1 (At 8.98 80 7 THE WHO 78 9 PAUL CARRACK 8 ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFLI-4373 44 33 11 Suburban Voodoo Epic ARE 38161 lt's Hard Warner Bros. 1-23731 8.98 CBS . 67 GAP BAND 9 4 BILLY JOEL The Nylon Curtain Columbia TC 38200 79 22 验 Gap Band IV Total Experience TE-1-3001 (Polygram) 8.98 RCA CBS BLP 9 8.98 45 23 13 ARETHA FRANKLIN POL A FLOCK OF SEAGULLS A Flock Of Seaguils 10 10 25 ANDY SUMMERS AND ROBERT BLP 6 **₩** HEW ENTRY 8.98 6.98 I Advance Masked A&M SP 4913 • 46 47 13 **DONNA SUMMER** RUSH Signal Mercury 11 6 8.98 ₩ nna Summer fen GHS 2005 (Warner Bros.) 8.98 BLP 21 MISSING PERSONS Missing Persons Capitol DLP 15001 81 81 26 is r SRM-1-4063 (Polygram 8.98 POL 69 2 JEFFERSON STARSHIP Winds Of Change 公 **NEIL DIAMOND** 4.98 12 ☆ Heartlight Columbia TC 38359 VINGS OF Change From BXI 1-4372 (RCA) 8.98 RCA 68 KIM CARNES 82 7 A 48 46 REO SPEEDWAGON Voyeur EMI-America SO 17078 KENNY LOGGINS High Adventure Columbia TC 38127 8.98 13 13 7 CAP CBS 71 CHEAP TRICK One On One Epic 38021 24 83 CBS • 17 49 49 ROBERT PLANT THE CLASH Combat Rock Epic FE 37689 15 22 金 Pictures At Eleven Swan Song SS 8512 (At 8.98 84 88 27 **ELTON JOHN** Jump Up Geffen GHS 2013 (Warner Bros.) 53 8 STEEL BREEZE 50 8.98 STRAY CATS Built For Speed EMI-America ST-17070 16 19 WEA 愈 8.98 RCA 85 SHEENA EASTON Madness, Money And 1 8.98 CAP 61 3 SPYRO GYRA 愈 Madness, Money Music EMI-America ST 17080 3 30 LIONEL RICHIE 验 Incognito MCA MCA 5368 8.98 8.98 BLP 57 CAP 8.98 BLP 4 EDDIE MURPHY Eddie Murphy Columbia FC 38180 86 76 16 **ELVIS COSTELLO** 52 52 13 JUDAS PRIEST Screaming For Vengeance Columbia FC 38160 17 16 Imperial Bedroo Columbia FC 38157 由 **BLP 4**5 CBS CBS . MISSING PERSONS CBS 87 77 13 ZAPP 06 儉 OLIVIA NEWTON-JOHN Spring Session Capitol ST 12228 18 Zist 8.98 BLP 12 Bros. 1-23583 WEA CAP 8.98 THE MOTELS All Four One Capitol ST-12177 • 88 78 29 Vol. 2 MCA MCA 5347 54 JUICE NEWTON 鱼 MCA 8.98 8.98 8.98 CLP 9 CAP 25 17 验 JOE JACKSON GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076 79 11 55 11 89 STACY LATTISAW 鱼 8.98 RCA 8.98 **B**LP 11 WEA 20 20 18 EDDIE MONEY CAP 8,98 LAURA BRANIGAN 63 7 No Control Columbia FC 37960 验 CBS 97 4 UTOPIA 90 inigati Intic SD 19289 8.98 WEA Utopia Network 60183 (Elektra) 21 21 DIRE STRAITS 8.98 57 48 • WEA Love Over Gold Warner Bros. 1-23728 13 THE GO GO'S WILLIE NELSON Always On My Mind Columbia FC 37951 91 91 34 8.98 Vacation I.R.S. SP 70031 (A&M) WEA 8.98 RCA 22 22 10 CLP 1 CBS 58 hango olumbia FC 38122 鱼 SYLVIA KENNY ROGERS Love Will Turn You Around Liberty LD 51124 84 16 92 CBS 8.98 CLP 2 23 24 32 ASIA A CAP 8.98 **CLP 15** • 59 60 24 IANE FONDA lane Fonda's Workout 93 6 YA7 8.98 愈 WEA Record Columbia CX2-38054 Upstairs At Eric's Sire 1-23737 (Warner E 45 2 DONALD FAGEN The Nightfly Warner Bros. 1-23696 8.98 BLP 37 金 CBS WEA JOURNEY Escape Columbia TC 37408 60 50 26 MELISSA MANCHESTER 94 66 A 8.98 鱼 8.98 17 CROSBY, STILLS AND NASH 27 IND CBS 愈 61 51 9 JOAN JETT AND THE BLACKHEARTS 95 95 33 RICK SPRINGFIELD 8.98 uccess Hasn't Spoiled Me Bad Reputation Boardwalk NB 33251-1 26 7 THE TIME What Time Is It? Warner Bros. 1-23701 Yet RCA AFL1-4125 26 8.98 IND RCA 8.98 BLP 2 WEA 8.98 82 6 VANITY 6 96 20 GENESIS Three Sides Live Atlantic SD 2-2000 愈 96 Vanity 6 Warner Bros. 1-23716 28 **EVELYN KING** 验 8.98 BLP 8 WEA 10.98 WEA RICKY SKAGGS Highways And Heartaches Epic FE 37996 8.98 BLP 3 75 4 会 97 98 23 RICHARD SIMMONS $\triangle$ 6 34 PETER GABRIEL **\*\*** CLP 5 CBS 10.98 Elektra El-60122 WEA Security Geffen GHS 2011 (Warner Bros.) PINK FLOYD The Wall Columbia PC2 36183 8.98 64 WEA 由 EDDIE RABBITT 98 NEW ENTEN DON HENLEY I Can't Stand Still Elektra E1-60048 31 ☆ Kadio Romance Elektra E1-60160 CBS CLP 25 8.98 WEA GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268 73 4 8.98 WEA \$ PAT TRAVERS NEW ENTRY 39 **530**7 LUTHER VANDROSS Forever, For Always, For Pearl PD-1-6361 (Polygram) 8.98 IND 8.98 **BLP 15** 100 | 100 | 7 **DEF LEPPARD** Love Epic FE 38235 66 12 66 STEVE WINWOOD Talking Back To The Night CBS High & Dry Mercury SRM-1-4021 (Polygram) 8.98 DIANA ROSS Silk Electric RCA AFL1 4384 35 3 8.98 PDL 金 101 86 19 SOUNDTRACK 56 12 67 **JERMAINE JACKSON** BLP 7 8.98 RCA Let Me Tickle Your Fancy Motown 6017 ML 8.98 MCA MCA 6109 MCA 32 7 AEROSMITH Rock In A Hard Place Columbia FC 38061 8.98 **B**LP 20 32 ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK HOOKED On Classics RCA AFLI-4194 102 104 52 68 57 24 .38 SPECIAL Special Force 8.98 37 LINDA RONSTADT RCA **A** SOUNDTRACK Fast Times At Ridgemont 59 11 69 RCA 8.98 Asylum 60185 (Elektra) 8.98 CLP 30 WEA DARYL HALL & JOHN OATES H2O RCA AFL1-4383 High Full Moon/Asylum 60158-1 103 87 7 42 2 JIMI HENDRIX 儉 The Jimi Hendrix Concerts Reprise 1-22306 (Warner Bros.)

CHICAGO Chicago 16 Full Moon/Warr stales 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 triangle.) + Stars are awarded to those product showing greatest sales strength.

MICHAEL MARTIN MURPHY

Michael Martin Murphy Liberty LT-51120

70 10

8.98

2 92

•

er Bros. 1-23689

35 36 20 WÉA

12.98

115 6

104

CLP 20

**DURAN DURAN** 

Carnival Capitol SLP-15006



BATTLING RACISM—Among the entertainment industry figures present at a recent program in Harlem to protest black performers touring in South Africa were actress Margot Jordan, music critic Frederick Murphy and singer/songwriter Valerie Simpson (story page 48).

# National Programming

Continued from page 23

on the weekend.

John Tyler, founding partner of Satellite Music Network and Satellite Radio Network, is turning over day-to-day operational responsibilities to Ivan Braiker, president and general manager, to devote all his time to developing satellite oriented enterprises for SMN. "Now that SMN is fully operational, I want to shift my emphasis from the daily activities to acquisitions and the development of other opportunities in the satellite transmission field," Tyler says. SMN has more than 185 affiliates—110 of them live on satellite-to which it furnishes three 24hour music formats: "Country Coast To Coast," AC "Star Station" and nostalgia/MOR "Stardust." Tyler continues as chairman of SMN's management committee.

WQXR-AM-FM, New York, the New York Times' classical music outlets, have begun syndication of a home-grown show, "Personal Finance," which has been running on the stations for nine months. It's being syndicated to stations in 18 other markets through McGavren Guild Radio. . . . Louis J. Willie III, promotion director of WVTM Birmingham, has won a two-week trip to the U.K. as winner in Tuesday Productions' "Black Box" contest, which was conducted at the Broadcast Promotion Assn. and Radio & Television News Directors' Assn. conventions held earlier this year.

## **Lifelines Births**

Girl, Sage, to Yvonne Elliman and Wade Hyman, Sept. 30 in Los Angeles. She is a singer; he is a songwriter.

Girl, Greer, to Jo-Anne and Kurt McGettrick, Oct. 19 in Van Nuys, Calif. She works for Columbia Records; he is a studio musician in Los \* \* \*

Boy, Jesse Kenton, to Carolyn and Mel Watts, Oct. 24 in Nashville. He is a drummer for RCA's Earl Thomas Conley.

Boy, Jason Michael, to Joan and Chuck Collier, Oct. 4 in Cleveland. He is music director for WGAR

Girl, Ursa Major, to Jamie and Dentor Marr, Oct. 16 in Cincinnati. He is program director for WEBN

### <u>Marriages</u>

Glen Campbell to Kimberly Diane Woollen, Oct. 25 in Phoenix. He records for Atlantic; she is a former Radio City Music Hall Rockette.

\* \* \*

Tanis Tramontin to Mary Ann McGrath, Oct. 23 in Detroit. They are principals of Tantus Studios

Lee Townsend to Phyllis Oyama, Oct. 9 in Pacific Palisades, Calif. He is a producer for Palo Alto Records; she is a costume designer for rock

Robert Greenstein to Cassandra Gutierrez, Oct. 10 in Los Angeles. He is an entertainment attorney.

\* \* \*

#### Deaths

Terrence Dean Benson, 35, in an industrial accident, Oct. 8 in Brea, Calif. His parents operate Tapestries Of Music, Lakeport, Calif.

\* \* \* Marvin Holtzman, 60, of a heart attack, Oct. 22 in New York. Most recently associated with the RCA Record Club, Holtzman held various a&r/producer roles since the 1950s and was associated with such acts as Roy Hamilton and Somethin' Smith & the Red Heads. He joined RCA in 1970 and also worked for Epic, MCA, Capitol, Strand and Seville. A daughter, Jill, survives.

## Chains Say Video Games Boost Volume

• Continued from page 1

allow him the latitude of showing his titles either spine or face cut. He tends to face his hot titles, while his catalog cartridges are libraried.

A dramatic example of aggressive marketing is Integrity. The 133-store Western chain introduced game cartridges a week ago with ads offering "cost plus 10%" for the titles. Most of the stores are carrying the top 20 best sellers plus miscellaneous other ti-

That games volume is buoying business was reflected at the NARM retail advisory meeting in Houston recently, where Al Levinson of Tursaid the representative 1,100 NARM member stores show a 9% increase January-August 1982 compared to a like period a year ago. That prompted Tower's Russ Solomon to remark, "We're flat with last year because we're selling so much non-music product," alluding not only to games but also to an increas-

ing plethora of accessories generally.

The almost 150 Record Bars all have home video game software in stock, according to executive vice president Bill Golden. While he could not provide a specific figure, Golden estimates that from 5% to 10% of the national chain's gross is derived from cartridge software at present.
"We got 'em all," is the way the

135-store Camelot/Grapevine chain's Joe Bressi heralds game cartridges with point-of-purchase materials. Bressi, shepherding the home electronics in the Paul David stores, has appointed Dwight Montjar

#### Label Rankings In Chart Share

Continued from page 3

ations (at 5.9%).

At the same time, Geffen Records has entered the top group, in a tie with MCA, despite a still modest flow of titles. Interestingly, Geffen's ranking thus far in 1982 has relied more on singles, where it placed ninth (4.1%) among individual la-bels, than on albums, despite its success with the year's biggest new artist LP release, Asia's debut.
Three months of chart tallies may

dramatically alter some or all of these standings, however, with Billboard's latest preview of forthcoming major album releases (separate feature, page 4) indicating labels will continue unveiling hot new titles right up to Thanksgiving this

buyer for the game titles. No hardware is stocked. Stark is converting old 8-track fixtures to handle the cartridges, either spine or face out. Bressi estimates that video game software titles contribute 10% of the chain's volume today.

The six Houston Cactus Records outlets stock video game cartridges in converted 8-track fixtures. Bud Daily is not satisfied with the conversion of his 8-track cases for cartridges and wonders why some fixture maker does not produce a universal conversion unit. Daily is otherwise pleased with his game

The Musicland Group has hardware and software in all of its more than 400 U.S. locations, Fred Traub, vice president of software merchan-dising, says. The titles are displayed on a side wall under television monitor surveillance. Traub has the home games available for demonstration

The 41 Record Town stores out of Albany are carefully selecting their home video titles, general manager Frank Griffin says. Steve Vonk is buying, with district supervisor Gary Arnold overseeing the expansion into game software. Griffin feels strongly about the potential of home electronics.

Ira Heilicher of Minneapolis has home video software in all seven of his Great American Music stores and two of his Wax Museums. He is still trying to determine the spread he needs in the stores. As the temperatures decline in the Twin Cities, cartridge sales seem to rise, he's found. He also notes that a mix of hot titles and good catalog produces the best turnover.

The Tower Records stores are using open stocking on game titles from more than 10 manufacturers in all 32 stores, Stan Gomen reports. Ben Bartel of Chicago's Big Daddy chain has been stocking a select mix of titles in nine of his locations and is pleased with the early momentum.

The 30 Record Factory outlets in Northern California are shooting for 10% of their gross in video cartridges by Christmas, Bob Tolifson reports. The chain has just introduced a pyramid impact rack, adapted from a prior record fixture, which emphasizes face-out display.

The seven Record & Tape Collector stores in the Baltimore area stock a growing selection of home video cartridges, Wayne Steinberg reports. The software is located behind the register in a fixture that enables spine or face-out exposure.

All seven Mainstream Records

stores in Milwaukee now carry home video games, bought from the local one-stop, Radio Doctors. Carl Faby is experimenting with display. Like of his contemporaries, he uses all POP materials, but laments the shortage of such merchandising aid from manufacturers.

Show Industries' Music Plus here is over 5% of its volume in game software, Dave Berkowitz says. Mitch Perliss, the buyer, is adding new brands to the 27 stores' inventories monthly. Titles are displayed full face with signs indicating the new merchandise's presence in the stores.

Aggressive merchandising and display in many cases, adds Perliss, seem to aid in selling carefully selected titles for a volatile

product that has, unlike records and tapes, little catalog staying power.

Mark Ferjulian of the five Moby Disk stores locally has the merchandise in three stores. He finds the field rough going thus far, with discount department stores able to offer prices that would cut his profit margins sharply. "It's a cut-throat business," is the way he characterizes video game cartridges.

A goodly number of U.S. record/ tape/accessories outlets are still on the fence. Larry Biehn of the five Crazy Larry's stores in central Michigan admits he does not want to lock horns with the mass merchandisers. The Schulman brothers, who operate the growing Laury's Records chain in Chicago, are also still watching the game cartridges.

## Panel On Direct Mail LPs

• Continued from page 6

pense of LP and not 8-track, Pipitone added. When asked why tape costs more than LP, Pipitone said consumers are accustomed to the additional price for prerecorded tape and every dollar more can mean 50 cents in possible profits.

Successful package sales require "rates" from publishers to compensate for the staggering rates for good tv time. "Tv costs are based now on competition for a particularly good time," Pipitone said. Advertising and/or direct mail costs can eat up 50% of the entire cost of a special market program it was agreed.

Lowy argued that direct marketers use nothing but hits. Pipitone countered by saying no hit is guaranteed. Pete Welding of Capitol's special products department illustrated Pipitone's argument by telling how Malcolm Smith of Suffolk Marketing had come to him with a de-tailed list of songs he wanted on the first Slim Whitman direct response album. Welding told him only two of the numbers had been hits. Smith said Suffolk chose the Whitman recording because the firm felt the tunes fit the mood they wished to create. Welding said that first package was a multi-million seller. Direct-to-customer firms also buffer their changes of writing black ink by using the backliner of the album to sell other correlated products, Welding said.
When asked about utilizing mail-

ing lists made up of former customers, both Pipitone and Isaacs said such lists are overly expensive to use in that they elicit less than a 5% response. The panelists continually stressed that cost-per-order is the big determinant in their end of the industry. Welding called test marketing "expensive and exhaustive." A four-color brochure and/or questionnaire is often mailed out to as many as 60,000 to 80,000 prospects. Leffler said Reader's Digest has been at this type of marketing longest and seems to do the best job.

Queried by Lee Magid about the possibility of tv marketing audio/ visual product. Leffler said he did not feel the consumer potential for videocassettes and videodisks was great enough yet. Recently, he said, an unidentified marketing firm had run test tv spots in selected markets on a digital album. In this market, Leffler said, a spot in a very good time slot elicited two orders.

## Bubbling Under The HOT 100

101-NASTY GIRL, Vanity Six, Warner Bros. 7-102-IF THIS WORLD WERE MINE, Cheryl Lynn,

Columbia 18-03204 103-YOUR PRECIOUS LOVE, Al Jarreau and

Randy Crawford, Warner Bros. 7-29893 104-BABY, I NEED YOUR LOVING, Carl Carlton, RCA 13313

105-DOO WA DITTY, Zapp, Warner Bros. 7-29891 -SHE'S JUST A GROUPIE, Bobby Nunn, Mo-

town 1643 107-LOVE'S COMIN' AT YA, Melba Moore, EMI-America 8126

108-PEEK-A-BOO, Devo, Warner Bros. 7-29931 109—PACK JAM, Jon Zun Crew, Tommy Boy 826 110—IT'S OUR OWN AFFAIR, Ray Parker Jr.,

Arista 1014

Top LPs 201-THE POINTER SISTERS, Greatest Hits,

Planet E1-60203 (Elektra)

Bubbling Under The

202—TAVARES, New Directions, RCA AFL1-4357 203—MELBA MOORE, The Other Side Of The

Rainbow, Capitol ST 12243
204—PSYCHEDELIC FURS, Forever Now, Colum-

bia ARC 38261 205—EMMYLOU HARRIS, Last Date, Warner

Bros. 1-23740 206-CREEDENCE CLEARWATER REVIVAL,

Chooglin', Fantasy 9621 207—THE ENGLISH BEAT, Special Beat Service, I.R.S. SP 70032 (A&M)

208-GARY NUMAN, I, Assassin, Atco 90014-1 (Atlantic) 209-SAMMY HAGAR, Rematch, Captiol ST

210-THE FIXX, Shuttered Room, MCA 5345

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				LPS & IAP 12. Billboard Publications, Inc. No.			0SITION 106-200			E	Compiled from national reta stores and one-stops by the Musi Popularity Chart Dept. of Bil	ic		Suggested				Ę			Suggested	
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the	prior	wratte	en	permission of the publisher.	_		10000	WEEK	WEEK	10 01	ARTIST			Prices LP.	Black LP/	WEEK	WEEK	(S On	ARTIST		Prices LP.	Black
		Char				Suggested List		E SE	LAST	Weeks on	Title Label, No. (Dist. Label) Dist.	. Co.	RIAA :	Cassettes. 8-Track	Country LP Chart	THIS	LAST	Weeks	Title Label, No. (Dist. Label) Dist. C	RIAA Symbols	Cassettes. 8-Track	Count
WEEK	WEEK	6		ARTIST	1	Prices		_	119	+	BARRY MANILOW					169	155	_	THE POLICE	A		+
	LAST W	Weeks		Title	RIAA	LP. Cassettes,	Black LP/ Country LP	-			Oh Julie Arista AB 2500	IND		5.98					Zenyatta Mondatta A&M SP 3720	CA	8.98	
E S	3	3		Label, No. (Dist. Label) Dist. Co.	Symbols	8-Track	Chart	137	140	23	DURAN DURAN Rio					170	150	20	AXE			1
05	113	18	3	JOE COCKER Scheffield Steel							Capitol ST-12211	CAP		8.98					Offering Arco SD 38-148 Atlantic	EA	8.98	
		ļ.,	1	Island IL 9750 (Atco) WEA	1	8.98		138	141	18	DAVID SANBORN As We Speak					171	158	24	HERB ALPERT			
06	110	85	1	ALABAMA Feels So Right	<b>A</b>			120	1117	51	Warner Bros. 1-23650	WEA	_	8.98	BLP 56				Fandango A&M SP-3731	CA	8.98	
	126	4	+	RCA AHL1-3930 RCA DOLLY PARTON	-	8.98	CLP 21	133	1111	31	Diary Of A Madman					123	HEN C	 D 11	LUCIANO PAVAROTTI			
07	120	'		Greatest Hits		8.98	CLD 13	140	132	2 27	Jet FZ 37492 (Epic) VAN HALEN	CBS	<b>A</b>						Yes Giorgio London PDV 9001 (Polygram)	OL	9.98	
08	108	80	1	RCA AHL1-4422 RCA BILLY SQUIER		0.30	CLP 12	1			Diver Down	WEA	_	8.98		173	159	17	JOHN WAITE			
				Don't Say No Capitol ST-12146 CAP		8.98		141	131	9	TANE CAÎN	,,,,,							Ignition Chrysalis CHR 1376	ND DY	8.98	1
109	109	15	1	BILLY IDOL		1					Tane Cain RCA AFL1-4381	RCA		8.98		174	165	8	BOW WOW WOW I Want Candy			1
				Billy Idol Chrysalis CHR 1377 IND		8.98		142	129	25		T							RCA AFL1-4375	CA	8.98	-
10	112	22	1	RICKY SKAGGS Waitin' For The Sun To				_	╙	╙		WEA		9.98	BLP 69	175	166	7	TOM SCOTT Desire			
				Shine Epic FE 37193 CBS			CLP 6	血	154	3	CARL CARLTON The Bad C.C.	1				170		- 00		EA	8.98	+
11	111	29	1	HAIRCUT ONE HUNDRED		1	OLI U		151	CA.	RCA AFL1-4425	RCA		8.98		1/6	161	22	FRANK ZAPPA Ship Arriving Too Late To			1
				Pelican West Arista AL 6600 IND		6.98		🏚	151	64	AL JARREAU Breakin' Away			0.00	DIR.C.				Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	BS		
M	122	440	1	PINK FLOYD Dark Side Of The Moon				145	145	5	Warner Bros. BSK 3576 MIKE RUTHERFORD	WEA		8.98	BLP 61	177	160	56	VANGELIS			
_	-		1	Harvest SMAS 11163 (Capitol) CAP	-	8.98		1			Acting Very Strange	WEA		8.98					Chariots Of Fire Polydor PD-1-6335 (Polygram) F	DŁ .	8.98	
13	89	14		URIAH HEEP Abominog	1			146	146	59	DARYL HALL AND JOHN OAT	_	4			178	181	52	THE J. GEILS BAND Freeze-Frame	<b>A</b>		
14	114	11	╀	Mercury SRM 1-4057 (Polygram) POL PIECES OF A DREAM	-	8.98					Private Eyes RCA AFL1-4028	RCA		8.98					EMI-America S00-17062	AP	8.98	1
•			1	We Are One Elektra E1-60142 WEA	1	8.98	BLP 26	147	137	15	KENNY ROGERS Greatest Hits					179	179	10	ROMEO VOID Benefactor			
15	107	29	+	1010	•	0.30	BEI ZU.		ļ.,		Liberty LOO 1072	CAP		8.98	CLP 28				Columbia ARC 38182	BS	1	-
	_			Toto IV Columbia FC 37728 CBS				148	148	24	STEVIE WONDER Stevie Wonder's Original		•			180	180	41	SOFT CELL Non-Stop Erotic Cabaret			1
1	144	3	T	SAGA Worlds Apart							Musiquarium I Tamla 6002TL2	IND		13.98	BLP 39	181	167	5		EA	8.98	1
_			L	Portrait ARR 38246 (Epic) CBS	ļ.,,			149	135	24	SOUNDTRACK		lack			101	10/	3	KURTIS BLOW Tough		5.98	
17	105	14		STEPHANIE MILLS Tantalizing Hot							Annie Columbia JS 38000	CBS				182	184	54	Mercury MX-1-505 (Polygram) F OLIVIA NEWTON-JOHN	DL A	3.98	+
18	92	33	1	Casabianca NBLP 7265 (Polygram) POL SCORPIONS		8.98	BLP 13	由	nen	in the	EARL KLUGH/BOB JAMES Two Of A Kind					.01		-	Physical	DA .	8.98	
	"	"		Blackout		8.98					Capitol ST 12247	CAP		8.98		183	168	9	HOWARD JOHNSON	OR .	0.50	1
19	99	26	Ì	PAUL McCARTNEY	<b>A</b>	6.36	1	血	171	21	JEFFREY OSBORNE Jeffrey Osborne								Keepin' Love New	CA	8.98	BLP
				Tug Of War Columbia TC 37462 CBS				152	142	13	A&M SP-4896 SOFT CELL	RCA		8.98	BLP 16	184	175	17	BOB JAMES			
20	120	49		LOVERBOY Loverboy						-	Non Stop Ecstatic Dancing	WEA		5.98					Hands Down Columbia/Tappan Zee FC 38067 (	BS		
				Columbia JC 36762 CBS				153	153	68		""	$\blacktriangle$	3.70		185	185	32	KARLA BONOFF			
21	101	12		TEDDY PENDERGRASS This One's For You				ĺ			4 Atlantic SD 16999	WEA		8.98						BS .		1
22	102	18	+	P.I.R. FZ 38118 (Epic) CBS PETE TOWNSHEND	-	-	BLP 18	154	103	55	POLICE Ghost In The Machine					186	188	24	SQUEEZE Sweets From A Stranger			
			1.	All The Best Cowboys Have Chinese Eyes				I	ļ		A&M SP-3730	RCA		8.98					A&M SP-4899 F	CA	8.98	+
				Atco SD 38149 (Atlantic) WEA		8.98		155	125	11	ANNE MURRAY The Hotest Night Of The		-			187	176	37	THE HUMAN LEAGUE Dare	•		
23	123	7		MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's				1			Year	CAP		8.98	CLP 38	100	, , , ,	01		CA .	6.98	-
				Wine Epic FE 38203 CBS			CLP 4	156	156	56	GENESIS	UNI	lack	5.05	32, 55	188	177	21	ROBERTA FLACK I'm The One			
24	124	67		THE GO-GO'S	<b>A</b>						Abacab Atlantic SD 19313	WEA		8.98		•	-		Atlantic SD 19354 W	EA	8.98	BLP
			1	Beauty And The Beat I.R.S. SP-70021 (A&M) RCA		8.98		157	157	20	ROLLING STONES				-	180	NEW ER	117	Friend Or Foe			
25	152	2		THE BLASTERS Over There—Live At The							Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		_	200	8	Epic ARE 38370 C	SE Z		
			1	Venue, London Slash 1-23735 Warner Bros. WEA		5.99		158	138	18	SOUNDTRACK		•	5.55		190			Talk Talk	AP :	8.98	
	143	17	Ì	POINTER SISTERS							Rocky III Liberty LO 51130	CAP		8.98		191	191	23	RICK JAMES		3.50	
26			_	So Excited Planet BXL1 1055 (RCA) RCA		8.98	BLP 64	159	163	31	IRON MAIDEN The Number Of The Beast								Throwin' Down Gordy 6005 GL (Motown)	ID	8.98	BLP
27	127	21		AIR SUPPLY Now And Forever	•				L		Capitol ST-12202	CAP		8.98		192	178	50	SHEENA EASTON			
20	128	A7	1	Arista AL 9587 IND		8.98		160	162	24	NEIL DIAMOND 12 Greatest Hits Vol. II								You Could Have Been With Me			
60	126	4/		JOAN JETT AND THE BLACKHEARTS	Ā			101	122	90	Columbia TC 38068	CBS				102	102	21		IP A	8.98	-
				Love Rock 'N' Roll Boardwalk-NB1-33243 IND		8.98		101	133	62	OZZY OSBOURNE Blizzard Of Ozz					133	182	41	JUICE NEWTON Juice		0.00	
9	136	5		ICEHOUSE Primitive Man				162	149	6	Jet JZ 36812 (Epic) BARRY WHITE	CBS				194	183	12	Capitol ST-12136 C THE ISLEY BROTHERS	NP .	8.98	1
_	,,,,	60	1	Chrysalis CHR 1390 IND		8.98		."			Change	CBS			BLP 24		103	**	The Real Deal	IS .		BLP
U	130	24	1	MARSHALL CRENSHAW Marshall Crenshaw							SOUNDTRACK	363			JE 14	195	187	28	PATRICE RUSHEN	~		DEI
,	118	21	1	Warner Bros. BSK 3673 WEA ROXY MUSIC	-	8.98		踵	DEC E	1117	Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98					Straight From The Heart	EA	8.98	BLP
			1	Avalon Warner Bros. 1-23686 WEA		8.98		164	164	17	CHERYL LYNN Instant Love				7.	196	189	13	WARREN ZEVON		5.00	7.1
32	116	60	1	WILLIE NELSON	Δ	0.30			,	-	Columbia FC 38057	CBS			BLP 14				The Envoy Elektra El-60159 w	EA	8.98	
				Willie Nelson's Greatest Hits And Some That Will				165	170	25	PAT METHENY GROUP Off Ramp					197	190	100	REO SPEEDWAGON	<b>A</b>		
			6	Be Columbia KC 2 37542 CBS			CLP 26		173	3	ECM ECM-1-1216 (Warner Bros.) BOBBY NUNN	WEA	-	8.98					Hi Infidelity Epic FE 36844 C	IS		
	139	6	(	GIL SCOTT HERON				血	.,3	,	Second To Nunn	IND		8.98		198	172	17	QUINCY JONES The Best			
			1	Moving Target Arista AL 9606 IND		8.98	BLP 34	167	147	32	THE DAZZ BAND	IND	•	0.76					A&M SP-3200 R	A	8.98	
54	134	56	1	KOOL & THE GANG Something Special			N.	-			Keep It Live Motown 6004ML	IND		8.98	BLP 49	199	199	61	DAN FOGELBERG The Innocent Age	<b>A</b>		
	- 1		ΙÌ	Something Special De-Lite DSR 8502 (Polygram) POL		8.98	BLP 63	168	169	14	SOUNDTRACK The Best Little Whorehouse						192	10	Full Moon/Epic KE2 37393 C	S		
	174	2		WAYLON AND WILLIE	1														TORONTO			

A · Z (LISTED BY ARTISTS)	
ABC	42
Aerosmith	
Air Supply	
Alabama	106
Alan Parsons Project	
Herb Alpert	
America	
Andy Summers & Robert Fripp	80
Adam Ant	
April Wine	
Asia	
Axe	
Bad Company	
Toni Basil	
Blasters	
Kurtis Blow	181
Karla Bonoff	185
Bow Wow Wow	174
Laura Branigan	56
Tane Caln	
Carl Cariton	
Kim Carnes	82
Paul Carrack	
Cheap Trick	
Chicago	
Clash	
Clasti	14

Joe Cocker
Elvis Costello
John Coulgar
Marshall Crenshaw
Crosby, Sillis & Nash
Dazz Band
Det Leppard
Nell Diamond
Dire Straits
Duran Duran
Sheena Easton
Larry Elgart
Donaid Fagen
Roberta Flack
Fleetwood Mac
A Flock Of Seaguils
Dan Fogelberg
Jane Fonda
Foreigner
Aretha Franklin
Glenn Frey
Peter Gabriel
Gap Band
Geneais
Go-Go's
Grand Master Flash
Merle Haggard
Halir & John Oates
Jimi Hendrix   Michael McDonald
Men At Work
Stephanie Mills
Missing Persons
Eddle Money
Motels
Michael Martin Murphy
Michael Martin Murphy
Anne Murray
Willle Nelson
Juice Newton
Juice Newton
Juice Newton
Olivia Newton
Stevie Nicks
Bobby Nunn
Jeffrey Osborne
Ozzy Osbourne
Dolly Parton
Ozzy Osbourne
Dolly Parton
Pat Metheny Group
Luclano Pavarotti
Teddy Pendergrass
Picces Of A Dream
Pink Floyd
Robert Plant
Pointer Sisters
Police
Eddle Rabbitt
REO Speedwagon
Lionel Richle
Kenny Rogers
Rolling Stones  

Billy Squier	5. 10
Steel Breeze	5
Steve Miller Band	3
Stray Cats	1
Donna Summer	
Survivor	3
Sylvia	
Talk Talk	10
George Thorogood	0
Time	
Toronto	
Toto	
Pete Townshend	12
Pat Travers	9
Urlah Heep	
Utopia	9
Luther Vandross	31
Vangelis	
Van Halen	
Vanity 6	
John Waite	173
Dionne Warwick	7
Waylon And Willie	13
Barry White	16
Who	
Steve Winwood	- 66
Stevie Wonder	141
Yaz	
Zapp	
Frank Zappa	
Warren Zevon	10
warren Zevon	190

Every Care for the accuracy of suggested list prices has been taken. Billiboard does not assume responsibility for errors or omissions.

■ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units.

#### NAME ARTISTS INVOLVED

## **New Company To Market Cards With Soundsheets**

NEW YORK-A new line of \$2.50 musical greeting cards, featuring known songs by popular artists on Evatone soundsheets, will be available for Christmas. Selling them through record, card, gift and drug stores is a new company, MusiGram

"I was looking through a copy of Billboard with an Evatone sound-sheet in it and I thought somebody should do something with them, says Alan Jacobi, a music industry attorney and chairman of the new company. "Then I thought of greeting cards. It's a way where music can be the message.'

Jacobi says he negotiates with la-bels deals for the rights to the songs and artists he wants on an advanceplus-royalty basis. There will be 10 artists and songs for the initial Christmas series, ranging from Rod Stewart ("Amazing Grace") and Kool & the Gang ("Celebration") to Gene Autry ("Rudolph The Red Nosed Reindeer") and Fred Astaire ("Santa Claus Is Coming To

Other artists whose songs will be

used are the Statler Brothers, Steven Stills, David Clayton Thomas, the Platters, Firefall and Willie Nelson. The 10 different songs can be put into four different cards, making for 40 different combinations.

Jacobi says the cards should debut around Thanksgiving. They are being handled by eight different dis-tributors, with Paradise Creations, which also markets cigarette lighters with artist logos, handling the record store accounts. He says there are 250,000 cards already shipped, with Tower and Peaches among the record chains to handle them.

The cards are displayed on a clear lucite countertop unit. After Christmas, MusiGram plans to introduce another series of cards for Valentine's Day and beyond. Jacobi is again looking for 10 titles, and so far he has five: "Reunited" by Peaches & Herb, "You're My Everything" by Santa Esmeralda, "So Into You" by the Atlanta Rhythm Section, "(You Make Me Feel Like) A Natural Man" by Rod Stewart and "I Need Your Lovin' " by Conway Twitty.
ROMAN KOZAK

# **InsideTrack**

The Rumor Mill Never Stoppeth: John Kaplan, Handleman Co.'s executive vice president, terms the report that surfaced at the recent NARM rack meet that his company was investigating retail just "rumor." Grapevine has the Detroit rack giant putting out feelers, including the possibility of acquiring Integrity Entertainment, the 133-plus store chain founded by Lee Hartstone, whose block of stock they would buy. If such a deal ever came off, Lou Kwiker would be reunited with the Handleman organization. ... PolyGram and RCA still palavering the possibility of a centralized distribu-tion network for the U.S.... Kenny Gamble and Leon Huff's distribution deal with CBS, a longtimer, is said to be over for their Philadelphia International label.

Track found the successor to Al Geigel, longtime record/tape mahoff at Montgomery Ward who took early retirement four months ago. Art Stuart, new to records and tapes but a veteran buyer for the retail behemoth, now oversees the department store chain's recorded product. . . . Is the government about to drop its case against Sam Goody Inc. and Samuel Stolon? Attorneys would not comment on the recent sidebar sessions with Judge Thomas Platt in Brooklyn Federal Court. They confer again Nov. 5.

Distrib Conference: More than 250 expected at the NARM confab Nov. 4-6 at the Inter-Continental, Ft. Lauderdale. Hefty turnout for the first indie meet results from many organizations bringing down promo, buying and warehousing bosses, along with excellent response from indie labels. Track hears Clive Davis will be there and may speak. ... Kudos to Video Depot for its minimaps in its consumer print advertising, making it easy for one to find stores in spread-out Southern California. Chain offering Sanyo VCRs at \$299.90, if consumer pays \$100 for lifetime membership in video club.

Joe Cohen's new vice president of marketing post (Billboard, Oct. 30) allows him some freelance opportunity outside NARM.... Dave Lieberman explained at the finale of the rackjobber conference Oct. 22 that the advisory committee will require four 12-inch spaghetti packing in durable cryovac for cassettes to allow recycling, and that some racked accounts will have to continue to use the Norelco box. At the same time, CBS'
Tom McGuiness and Paul Smith were getting lotsa comment about their double feature cassette floor display and their revised LP/cassette project, with a cassette pig gybacked atop an LP with the same title at a price Smith conjured around \$12.98.

Fast Track: Lamborghini is already opting for a blue chip image for its new recording venture (Billboard, Oct. 9), presumably to go along with its high-priced rep for sports and GT cars. Key media and executive folk last week were treated to a glimpse of music by its first eight acts via a costly board presentation box, complete with red vinyl seven-inch EPs and cassettes installed in a beribboned, laminated book format. The ploy is apparently aimed at garnering distribution ties: Track has learned that Evert Wilbrink, the former Ariola Holland manager who's heading the label, was to arrive in Boston Sunday (31) for the start of a barnstorming visit. He wings from there to L.A. on Nov. 2, then to San Francisco on Nov. 5, and finally to New York on Nov. 7,

where he'll court partners until Nov. 15.
Lenny Silver, 55, completed the New York Marathon run Oct. 24 "in under four hours." Not bad for the Buffalo Baron, whose longest prior jog was 15 miles. The silver-thatched exec still goes through several cigars daily. Looks like Silver and his fellow Buffalonian, Rick James, will be opening a bar there soon. . . . Trip Of The Year: Maxell hosted a nine-day Tokyo hejira last week for the likes of John Scales and Alan Tachtman, Integrity; John Marmaduke, Western Merchandisers; Arlene and Barrie Bergman, Record Bar; Lou Fogelman, Music Plus; Joe and Rochelle Friedman, J&R Music World; Jerry Shulman, Listening Booth; Earl Martis, Tower; and Gene Horn, Schwartz Bros., as part of a contest they conducted recently for retailers who did best with their wares. Itinerary included visits to the Japanese electronics show in Tokyo.

The surge into home computer software will be joined soon by test stores in the Integrity Entertainment chain, L.A. (Billboard, Oct. 16). . . . A few weeks ago in Backtrack we noted that 40 years ago Gene Autry acquired KMPC, the first broadcast holding that led to the Golden West network. Now Autry is selling off the tv portion of that empire to buy out remaining owners of the California Angels baseball nine. Autry retains nine radio stations. Not bad for a railroad telegrapher who made hit country records and lotsa cowboy flicks.

Track received advance copies of Pat Benatar's "Get Nervous," packed with the new Light Signatures' certificates of authenticity to guard against counterfeiting. As a bonus, consumers returning the cards receive either fan club info or lyrics to songs in the album.

Back Track

30 years ago this week: BMI reported annual in-

come for the period ending July 31, 1952, at

\$5,607,841.... Hank Williams married Billie Jones

during his show in the Kansas City Auditorium. . .

Jim Aubrey upped from sales manager to general manager at KNXT L.A. . . . "Superman" became a

weekly cartoon seg. . . . Organist Ken Griffin formed a

20 years ago this week: Ed Yalowitz, Kent Beau-

champ, Marly Waak and Myron Schulz were all made

key executives in Lenny Garmesa's burgeoning Chicago empire. . . . Joe Carami bought Poster Records

Distribution, Chicago.... Joe Allison quit as Capitol's c&w a&r mentor.... George Michael joined

WRIT Milwaukee as evening DJ and music coordinator.... GE announced it was ready with a stereo

10 years ago this week: Ampex readying its first \$5.95 budget classical tapes. . . . John Cohen opened

his 31st Disc Record store and hired Sam Crowley as a

regional supervisor. ... Indie promo rep Tony Richland mulling a school for ambitious DJs.

12-piece dance band.

Edited by JOHN SIPPEL

## **CBS/Fox Distributing Quarterly 'Playboy Video'**

NEW YORK-A quarterly "Playboy Video" videocassette and videodisk is available for retail sale via a new joint venture teaming the Hugh Hefner magazine enterprise with CBS/Fox Video. Latter distributes the \$59.98 tape, \$29.98 disk (CED and laser).

BILLBOARD

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"Electronic publishing holds great potential for Playboy in the decade ahead," says Christie Hefner, president of Playboy. "We expect to play a major role in the development of programming for the new communications and entertainment technologies. This, the first videocassette, is

#### **Executive Changes** At Canada Labels

TORONTO-Executive changes at major labels here see Quality Recvice president of marketing Barry Stafford axed, and CBS Records' senior vice president Stan Kulin moving to WEA in a similar post (Garry Newman follows Kulin as v.p. of sales). Meanwhile, former Capitol-EMI sales manager Bob Rowe is now acting as a consultant for Sefel Records.

Included in "Playboy Video Vol. I" are pictorials of 1982 playmate of the year Shannon Tweed and home video playmate Lonny Chin; pro-files of actresses Bo Derek and Barbara Carrerra; highlights of the 1982 Playboy Jazz Festival; and a feature on the Crazy Horse Saloon in Paris. There is also a brief history of Playboy, a "ribald classic," humor, and clips from Mike Nesmith's "Elephant Parts." Playing time is 85 min-

sive marketing campaign to introduce the series, focusing on magazine advertising and point of purchase materials. There will be ads in Playboy and Playboy's Electronics Guide, of course, as well as Business Week, Dunn's Review, and Nation's Business.

showing a life-sized Playboy bunny holding a videocassette and disk on a serving tray. There are also counter cards, hanging mobiles, streamers, decals and posters.

EVERYBODY WANTS BILLY—Capitol's Billy Squier, riding a new hit single, 'Everybody Wants You," maps video plans with Bob Hart, EMI's director of video, and Capitol exec Bruce Garfield, following a recent concert appearance.

an important step."

CBS/Fox is mounting an exten-

The point-of-purchase displays include a six-foot tower display

## Briefs Delay Action In TV Fee Ruling

NEW YORK-Implementation of Federal Judge Lee P. Gagliardi's ruling outlawing current blanket licensing practices with respect to independent television stations is being pushed back to allow consideration of yet another round of briefs.

The most recent one, filed by the victorious plaintiffs in the antitrust class action against ASCAP and BMI, defends their petition to the U.S. District Court to wipe out all local royalty obligations on synchronized material already in the can, and to withhold any new licensing of local performance rights for at least one year (Billboard, Oct. 2).

The joint response by the rights groups had attacked this proposal as "extraordinarily broad and confiscatory" (Billboard, Oct. 16). It also asked that the court provide for a year of grace before putting into effect any restrictions on blanket licensing.

The latest brief by the indie tv

group was delivered to the court Oct. 22. The measures it supports are claimed to seek "a licensing environment in which music performing rights can and will be licensed competitively."

In taking issue with the licensing groups' contention that royalty disputes on programs contracted for earlier (music in the can) can be resolved by the court in line with consent decrees entered into by both ASCAP and BMI, the tv brief charges that the "defendants' pro-posal would transform this court

#### Nov. Releases

• Continued from page 4

singles and albums all featured the group Raydio.

Another greatest hits set pegged for November is Conway Twitty's "No. 1 Classics, Vol. 2." It will be Twitty's fourth Elektra LP of 1982, following "Classics, Vol. 1" and the studio LPs "Southern Comfort" and "Dreammaker."

RCA has no November releases from its gold and platinum acts. Triumph's studio set "Inner Mission," originally pegged for mid-October, has been rescheduled for "early '83." into nothing short of a new Harry Fox Agency

The brief also asks for the "immediate distribution of the fees in escrow to the local stations." About \$18 million in royalty fees is estimated to have been placed in escrow during an earlier phase of the antitrust suit pending settlement of the

ASCAP and BMI were given until Friday (5) to file their final response with Judge Gagliardi. It has still not been determined whether oral arguments will be scheduled before the court's judgment is issued. In any event, an appeal by the licensing organizations is considered certain to follow.

Meanwhile, it is known that some local tv stations have suspended monthly license payments in anticipation of court action favorable to their view. Spokesmen for the indie tv group say, however, that most stations are meeting payment sched-

At risk in the controversy is an annual combined collection of about \$80 million in local tv licensing fees.

IS HOROWITZ

www.americanradiohistory.com



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#9 DREAM • MIND GAMES • LOVE • HAPPY XMAS (WAR IS OVER)\*

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BEAUTIFUL BOY (DARLING BOY) • DEAR YOKO • WATCHING THE WHEELS

\*On Cassette Only





