

# Billboard

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## BPI: British Home Taping Drained \$525m In 1981

By PETER JONES

LONDON—The British record industry has produced a new estimate of losses attributed to home taping: \$525 million in 1981. This figure stands alongside the year's statistic for U.K. retail sales of \$730 million.

The estimate appears in a revised and updated report, "Home Taping—The Case For A Royalty," published jointly by British Phonogra-

phic Industry (BPI), the Mechanical Right Society (MRS), the Mechanical Copyright Protection Society (MCPS) and the Musicians' Union.

In 1979, notes the document, estimated value of sales lost to home taping was \$485 million, against total '79 retail business of \$685 million. In 1977, estimated losses totaled roughly \$265 million (retail sales, \$465 million).

The ongoing report, originally published in April, 1981, has revised figures estimating the effects of home taping on the industry, though "a million pounds a day" is a term that was frequently bandied around in the past.

But the updated booklet shows a key change of emphasis in that the word now used to refer to compensation for home taping losses is "royalty." In the 1981 edition, the term used was "levy."

Pointing out the illegality of home taping in the U.K., the document now says: "The only sensible solution to the dilemma imposed by pri-

(Continued on page 64)

## Pirates Copying 'Polaproof' Tag

LONDON—London seems to be living up to its reputation as the video piracy capital of the world. Pirates have copied a sophisticated anticounterfeit device just three weeks after its introduction by Thorn EMI here.

Debuted by the company on Oct. 1, the new "Polaproof" videocassette labels are similar to anti-piracy devices employed by other major manufacturers here and in the U.S., and reflect the company's logo

(Continued on page 64)

## CBS Steps Up CX Marketing

By IS HOROWITZ

NEW YORK—Well over one million CX-encoded LPs have been fed into merchandising pipelines by CBS Records to accelerate marketplace viability of the noise reduction system.

"Chicken or egg" immobility has been replaced by an aggressive

(Continued on page 72)

## MORE STORE CLOSINGS

# Times Even Tougher For Black Retailers

By NELSON GEORGE

NEW YORK—Black-oriented mom & pop retailers are going out of business in increasing numbers, and are not being replaced by new enterprises. At the same time, black music is holding its own in the depressed sales environment, and is

generating a slew of popular new performers.

This dichotomy emerges from a Billboard survey of black retailers, label executives and other industryites. As reasons for the problems of the small operator, they cite unemployment, poor management, locations in declining inner city neighborhoods, and competition from stores in active city centers. General market retail chains are said to be increasing their awareness and sales of black music.

Says Skippy White, owner of two Boston outlets specializing in black music, "Around 1978 and '79, I had a one-stop operation with about 60 solid clients. Now I don't do one-stopping anymore, and if I did, we'd be lucky to have 12 accounts. And some of those remaining 12 would be shaky."

Comments Ted Hudson, owner of

(Continued on page 58)

## Labels Monitor Album Tracking Row

By SAM SUTHERLAND

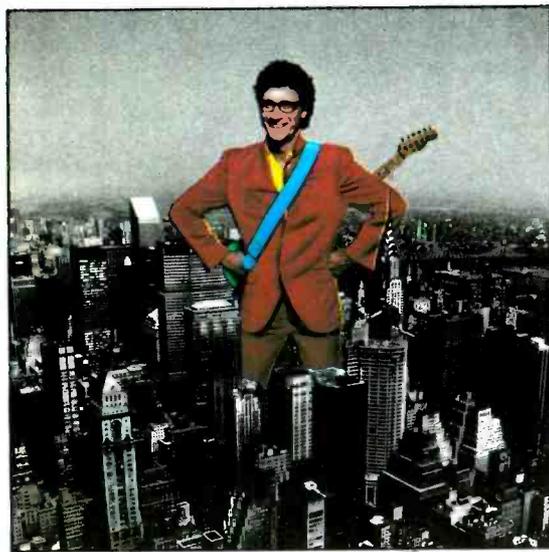
LOS ANGELES—Major manufacturers are monitoring new developments in the album tracking controversy surrounding Chrysalis Records and DC-101, the Washington FM outlet (Billboard, Oct. 30), but so far label executives are restricting their involvement to verbal support for the independent label.

That trend emerges from a canvass of selected company promotion and chief executives, all of whom ex-

press admiration for Chrysalis and its management team for their tough stand in warning DC-101 against airing Pat Benatar's new "Get Nervous" album in its entirety. As was the case in prior instances when individual companies locked horns with radio over such airings, however, a "wait-and-see" attitude otherwise prevails.

Last week, RIAA member companies received mailings from the

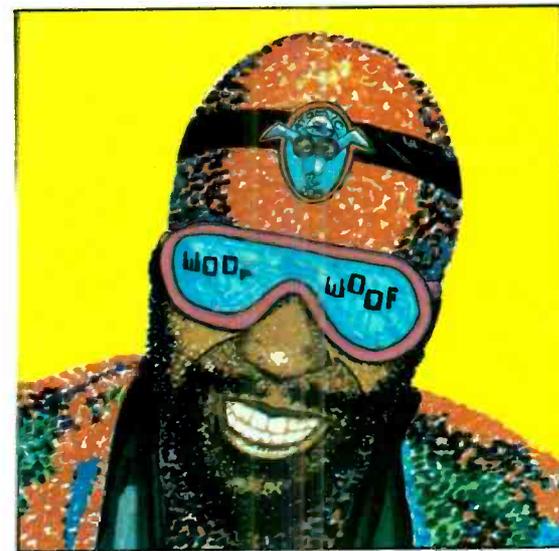
(Continued on page 72)



DONNIE IRIS "THE HIGH AND THE MIGHTY" (5358)—"Old King Cool" is back to rock the socks off radio and retail with his newest and Mightiest album. Now playing on a station near you is the single "TOUGH WORLD" and the title cut "THE HIGH AND THE MIGHTY"—DONNIE IRIS on MCA Records and Cassettes. (Advertisement)

## —Inside Billboard—

- **STATION RIVALRY** in Philadelphia has developed into legal action. Urban-formatted WUSL has been temporarily restrained from using "Kiss" as an ID, the result of action by back-on-the-air WKSZ, which also lays claim to the slogan. Page 12.
- **WESTERN RETAILERS** of records and tapes stand to benefit from one of the largest mail promotions initiated in recent times. Oklahoma City's Bromo Distributing pitches 550,000 households later this month with a 32-coupon booklet offering price cuts on hit product and catalog, video games and blank tape. Page 34.
- **AFTRA'S CHAPTER XI** move last week may not provide the protection sought by the union in the wake of its anti-trust payment obligations to Tuesday Productions. The latter is looking to have the bankruptcy reorganization plan set aside, claiming that it's a device to avoid the \$10.5 million settlement. Page 12.
- **RACKED ACCOUNTS** handled by Albany's Trans World Music move over to Largo Music next week, putting Largo among the top five rackjobbers in the U.S. Trans World plans to expand the franchising of its Record Town stores. Page 3.
- **A PRISON TERM** of one year was levied Friday (5) on former Sam Goody executive Samuel Stolon for his role in the celebrated counterfeit tape trafficking case. Page 82.
- **RADIO STATIONS** cannot prosper by music alone, in the opinion of AOR consultant Jeff Pollack, who sees station advertising and marketing as increasingly important factors. One of radio's most successful consultants. Pollack is profiled on page 16.



GEORGE CLINTON STRIKES BACK AT THE VIDEO INVASION WITH "COMPUTER GAMES." George Clinton, the undisputed overlord of funk, makes a bold move to capture the leisure dollar with Computer Games (ST-12246), featuring the monster single (E-5160) "Loopzilla" (also in 12" 8538). Clinton walks the atomic dog and performs other space age funk miracles which will kong your donkey on this amazing label debut. On records and high quality XDR cassettes from Capitol. (Advertisement)

(Advertisement)



12 DUET AND 8 SOLO PERFORMANCES IN A  
SPECIALLY PRICED DELUXE 2-RECORD SET

*the winning hand*

PRODUCED BY FRED FOSTER

JWG 38389

Featuring The Hit Single  
Sung by Dolly Parton & Willie Nelson

"EVERYTHING'S BEAUTIFUL (IN ITS OWN WAY)"

WS 403408

NEW MUSIC FROM THE NEW MONUMENT



# He's hotter than ever...



Peabo  
Bryson

DON'T

PLAY

WITH

FIRE

ST 12241

featuring the scorching singles  
**"GIVE ME YOUR LOVE"**  
(B-5-57)  
and  
**"WE DON'T HAVE TO TALK  
ABOUT LOVE"**  
(B-5188)

Produced by Peabo Bryson



On Records and High Quality XDR Cassettes from Capitol.

HIGH QUALITY  
XDR  
Capitol Records, Inc. © 1982 CAPITOL RECORDS, INC.

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## 'E.T.' Coming Home Via Launch Of Atari Game

By ED OCHS

LOS ANGELES—If the objective of E.T. was to get home, then the friendly movie alien could be welcomed into millions of homes when the new Atari video game title ships to retail Thanksgiving weekend.

Atari executives, led by Mike Moore, president of the firm's consumer electronics division, closed out a week-long, 10-city traveling press conference at the Beverly Hills Hotel Oct. 28, demonstrating the "E.T." video game to local media.

Atari is backing introduction of the game with what Moore terms "the largest and most aggressive advertising, public relations and merchandising campaigns since 'Pac-Man.'" Atari kicked off the two-month campaign, longest in its 10-year history, with print ads and newspaper supplements. Television, naturally, will play the major role in delivering the ad message. Teaser commercials began airing in many

markets Oct. 18, while 60-second, 30-second and 10-second commercials begin airing the week of Nov. 20.

"E.T." film producer/director Steven Spielberg, originally slated to attend product previews, bowed out for scheduling reasons, but he did make a video appearance on a 10-minute promo he helped produce in which he boosts Atari. Spielberg also had "a hand in the design" of the game.

"Now motion picture history is about to become merchandising history," heralds the video promo, and though Moore would not reveal initial shipping figures, "E.T." could become one of the best-selling videogames. Atari claims the tv commercial package "will add up to more than 700 fourth-quarter GRPs, or 600 million gross impressions ... eight impressions for every house-

(Continued on page 80)

## 'Pat' Weaver To Speak At Video Confab

NEW YORK—Sylvester "Pat" Weaver, former chairman of NBC and now a communications consultant, will be a guest speaker at the fourth annual Billboard Video Entertainment/Music Conference here Nov. 18-21 at the Vista Hotel.

Weaver, who has won many key television awards, will "crystal ball video tomorrow" in his presentation at the Saturday (20) luncheon.

As previously reported, Andre Blay, chairman and chief executive officer of Embassy Home Entertainment Corp., will be the conference's keynote speaker Friday (19).

All conference panels have been set, with moderators and panelists confirmed. Moderators

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## MANY COURT BRIEFS

# 'Fair Use' Seen As Betamax Case Key

By BILL HOLLAND

WASHINGTON—The main issue facing the Supreme Court this winter when it reviews a U.S. Appeals Court conclusion that off-the-air copying of audio/visual work in the home is copyright infringement is whether it finds the Copyright Act's "fair use" provision broad enough to include home copying for private entertainment in the home.

The respondents in this case, Universal City Studios and Walt Disney Productions, have filed briefs that attempt to make it clear that there is nothing in legislative history to suggest that "fair use" of copyrighted material means that ordinary citizens can tape—free of charge—movies and other programs for their own pleasure.

Ten other groups, from the movie, music, book and other related arts industries, representing hundreds of

individual companies whose livelihoods depend on the revenue produced by the creation of copyrighted audio/visual and musical material, also agree, and have filed amicus curiae (friend of the court) briefs with the Supreme Court.

In virtually all of these petitioner briefs, the same point is made over and over: Home video copying not used for purposes of scholarship, research, comment, criticism, news reporting or teaching, but for free home entertainment, is not a "fair use" of the copyright owner's lawful right of reproduction.

The groups that have filed with the court supporting the respondents are the Motion Picture Assn. of America (MPAA), the National Music Publishers Assn. (NMPA), American Publishers Inc., the Assn. of American University Presses, the Committee on Copyright and Literary Property of the Assn. of the Bar of the City of New York (Billboard, Oct. 30), the Recording Industry Assn. of America (RIAA), CBS Inc., the Writers Guild of America and the Directors Guild of America, the Volunteer Lawyers for the Arts, and the Creators and Distributors of Programs.

The amicus briefs filed supporting the petitioner in the case, Sony Inc., are even more numerous, with 24 at last count, again involving cassette machine and blank tape manufacturers, consumer electronics trade group retailers, video trade magazine publishers, ad agencies, schools and libraries and state consumer groups.

They include Pfizer Inc., G.E. Co., Matsushita, Electric Corp. of America, Consumer Electronics Corp., Panasonic Hawaii, RCA Corp., U.S.

(Continued on page 80)

## IMMEDIATE RETAIL RESPONSE

# Early Projections See Gaye LP As Blockbuster

By IRV LICHTMAN

NEW YORK—Early retail projections on the new Marvin Gaye album, "Midnight Love," suggest that it may be just the type of blockbuster the industry wants at this time of year.

The singer's LP, his Columbia debut, went on sale Monday (1), and retailers say that consumer response was immediate. As one key chain executive commented, "It's selling way out of the norm." That retailer, Mark Perel, record and tape merchandiser of the 25-store Harmony Hut chain in the Northeast, stresses a point brought out by other accounts. "We're by no means a black-oriented retailer, yet our expectations are high. Right now our number one

seller is the Lionel Richie album."

Reports Steve Bennett, director of purchasing at the 145-store Record Bar chain out of Durham, N.C., "It's huge. We thought we bought enough for several weeks. We've already tripled initial orders." Bennett adds that by Thursday (4), several hundred copies of the Gaye album were sold at Record Bar's Tracks "superstore" (11,000 square feet) in Norfolk, Va. "This kind of sales momentum hasn't happened in quite a while."

George Balicki, album buyer for the 70-store National Record Mart, based in Pittsburgh, also tripled initial orders within days of the album's release. "It's taking off like a rocket. Gaye has had some big albums since the '60s, but I think this will be the biggest one yet."

Assistance in this story provided by Paul Grein and Earl Paige in Los Angeles.

This apparently fast breakout is particularly impressive because Gaye hasn't had a major pop album since "Live At The London Palladium" (Motown) five years ago. It hit the top three on the pop chart on the strength of the No. 1 pop and black hit, "Got To Give It Up." Gaye's cut from the "Midnight Love" album, "Sexual Healing," jumps 16 spots to number 52 on the pop chart as it holds at No. 1 black.

In New York, Dave Saf, general manager of the five-store Disc-O-

(Continued on page 80)



ON CAMERA—Barry Manilow greets fans prior to a recent show at Chicago's 750-seat Park West. The scene is filmed by an "Entertainment Tonight" camera crew for a forthcoming profile of the entertainer.

## Racker Largo Acquiring Trans World's Accounts

By JOHN SIPPEL

LOS ANGELES—Effective Nov. 15, Largo Music Corp. of Columbia, Md., consolidates the rack accounts of Trans World Music, Albany, N.Y. The acquisition of more than 100 accounts places Largo among the top five U.S. rackers.

Bob Higgins, founder of the 10-year-old Albany complex, says he will concentrate on his burgeoning company-owned and franchised Record Town stores, of which there are 40. In addition, Higgins operates Upstate Music, a prominent Albany one-stop.

"Our first plans are to expand the franchising of our Record Town stores. There is no real timetable,"

Higgins says. Within the next five years, Trans World anticipates generating \$50 million in gross revenue.

The 41-year-old Higgins started as a rackjobber of cut-outs in 1972. In September, 1973, he opened his first Record Town store in Glens Falls, N.Y. Simultaneously, he started a rack division. Higgins also operates six leased departments in the Northeast.

Larry M. Goldberg, founder of Largo Music, is opening a fifth stocking warehouse in Nashua, N.H. to facilitate serving his new far Northeastern departments. Largo, in addition to its two home base Columbia, Md. warehouses, has stocking branches in Norfolk, Va. and Garden Grove, Calif. Largo maintains a sales office in Atlanta.

Largo currently operates in 25 states and 10 foreign countries. Goldberg states that for the year ending May 31, 1982, Largo had \$33 million in gross revenue. The firm supplies records/tape, video home products and varied accessories.

The Nashua Largo warehouse will be supervised by Bob Griffin, who moves over from Trans World, where he was general manager of the rack division. All Trans World rack employees are being absorbed by Largo in the consolidation.

## Contest On For 'Gift' Awards

NEW YORK—More than 10,000 entry blanks are on their way in NARM's fourth annual "Gift Of Music" advertising awards.

Limited to "Gift" ads conceived, produced and generated by retailers and wholesalers, the contest involves projects for television, radio and newspapers. There's also a special award for a total "Gift" campaign which combines the use of tv, radio, print and other advertising and promotion vehicles such as billboards, contests and in-store merchandising.

The competition is co-sponsored by NARM, along with professional ad organizations that represent each medium: the Television Bureau of Advertising, the Radio Advertising Bureau, and the Newspaper Advertising Bureau.

Winners, to be selected by panels representing each media, will receive their award plaques at the NARM convention at the Fontainebleau Hotel in Florida April 10-14. They include retailers, racks, distributors and one-stops. Deadline is Dec. 31.

## 'Love Me Do' Due From Capitol

LOS ANGELES—Capitol in the U.S. will follow the lead of EMI Records U.K. by re-releasing the Beatles' "Love Me Do" Friday (12).

EMI Music Video has also prepared a two-minute video clip of "Love Me Do," which will be premiered on MTV Nov. 20 and thereafter released to other cable channels. An hour-long audio/visual show for Laserium laser-light programming is also being prepared to

highlight "Love Me Do" and the other songs on the Beatles' new "20 Greatest Hits" album.

The "Love Me Do" single due this week is not the same version that hit No. 1 in the U.S. in 1964. That was an alternate take featuring Ringo Starr on drums; this is the original U.K. version featuring session drummer Andy White. The original wasn't released in the U.S. until 1980, when it appeared on Capitol's "Rarities" album.

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## OCTOBER RIAA CERTIFICATIONS

# Singles Slow To Hit Gold Status

By PAUL GREIN

LOS ANGELES—October RIAA certification bear good news about new music and country LPs, but also reflect the continued softness of the U.S. singles market.

Only 20 singles went gold in the first 10 months of 1982—and that includes two “sing-along” kiddie disks on Disney’s Buena Vista label. In the same period last year, there were 29 gold singles; in the first 10 months of 1980, there were 32.

Both of October’s gold singles were by John Cougar—“Jack And Diane” and “Hurts So Good.” Significantly, the latter hit had been listed on the Hot 100 for 25 weeks (16 of them in the top 10) before it finally topped the million sales mark.

A number of 1982’s other top hits have yet to go gold, including Vangelis’ “Chariots Of Fire,” Journey’s “Open Arms,” Rick Springfield’s “Don’t Talk To Strangers,” Toto’s “Rosanna,” Quarterflash’s “Harden My Heart,” Charlene’s “I’ve Never Been To Me,” Stevie Wonder’s “That Girl,” Ray Parker Jr.’s “The Other Woman,” Asia’s “Heat Of The Moment,” and Fleetwood Mac’s “Hold Me.”

This singles sluggishness renders all the more impressive Cougar’s achievement of pulling two gold 45s off one album. Cougar is only the

second act to do that so far this year, following the J. Geils Band, which scored with “Centerfold” and “Freeze-Frame.”

Not coincidentally, both Cougar’s “American Fool” and Geils’ “Freeze-Frame” went platinum, as have all of the other albums so far in the ’80s to produce two gold singles: Juice Newton’s “Juice,” Daryl Hall & John Oates’ “Private Eyes,” Blondie’s “Autoamerican,” John Lennon’s “Double Fantasy,” Barbra Streisand’s “Guilty,” Eddie Rabbitt’s “Horizon,” Queen’s “The Game” and the soundtrack to “Xanadu.”

Contributing to the decline in

overall singles certifications is a steep decline in black singles certifications. While 10 singles by black acts went gold in the first 10 months of ’81, only three did so in the same period this year: Earth, Wind & Fire’s “Let’s Groove,” Stevie Wonder & Paul McCartney’s “Ebony & Ivory” and Afrika Bambaataa & the Soul Sonic Force’s “Planet Rock.”

October was a strong month for new music albums, with the first album by Men At Work, the second by the Go-Go’s and the third by the Motels all hitting gold. Albums by the Cars, the Human League and Tom Tom Club have also earned RIAA certifications this year, reflecting the growing importance of the new music market.

Still, twice as many country albums hit gold in the first 10 months of 1982—a total of 12. Christmas albums by Anne Murray and the Statler Brothers were certified gold in October, joining already-certified LPs by Kenny Rogers, Willie Nelson, Hank Williams Jr., Johnny Lee, Juice Newton, Alabama, Barbara Mandrell and the Oak Ridge Boys.

Al Jarreau’s “Breakin’ Away” went platinum in October, more than a year after it was released. Of 1981’s five Grammy nominees for album of the year, “Breakin’ Away” is the last to go platinum. Next to last

## Vandross Tour Boycott Avoided

NEW YORK—A settlement between the promoters of Luther Vandross’ current concert tour and the National Assn. of Black Promoters has forestalled a boycott of the tour by black activists.

Promoter Dick Klotzman and Danny Marcus of Alive Entertainments, Vandross’ management company, met with Solar’s Dick Griffey, president of the Black Music Assn., and other members of the NABP in

(Continued on page 80)



LYNN SPECIAL—MCA artist Loretta Lynn harmonizes with Jennifer Holliday of Broadway’s “Dreamgirls” as Lynn tapes her NBC-TV special which airs Monday (8).

## Executive Turntable

### Record Companies

Lenny Waronker is named president of Warner Bros. Records in Burbank (separate story, this page). He has been the label’s senior vice president/director of a&r since 1978. . . . Lou Mann replaces Gordon Bossin as vice president of sales and distribution for Arista Records in New York. He worked for CBS Records in marketing and promotion prior to joining Arista as national sales director in 1981. . . . Joe Galante has been appointed division vice president of RCA Records Nashville. He has been division vice president of marketing for Nashville operations since 1978. . . . Joseph Dash assumes worldwide a&r, marketing and administrative duties for CBS Masterworks as the new senior vice president and general manager in New York. He joined the company in 1980 as vice president and general manager. . . . RCA Records has appointed Paul Atkinson division vice president of contemporary music



Waronker



Mann



Galante



Dash



Atkinson

a&r, West Coast, in Hollywood. He was director of contemporary music a&r, East Coast, for Columbia Records. . . . Ken Kushnick has relocated to London as director of international operations for Warner Bros. Records. He was executive vice president of Sire Records.

### Marketing

Robert Henderson has joined the Musicland Group as general hard goods merchandise manager, based in Minneapolis. . . . Camelot Music has promoted Mike Stephenson to district supervisor and Kevin Kitroy to field video supervisor.

### Publishing

Harvey Shapiro, vice president and general manager of CBS Songs International is named vice president and general manager of CBS Songs. He will oversee international activities, based in New York. He joined CBS in 1972. . . . Greg Hambleton replaces Matt Heft as managing director of Peer-Southern’s Canadian publishing and production companies. Hambleton, a founder of Axe Records, was an independent producer and publisher. Heft, who joined Peer-Southern in 1956, is retiring. . . . The Welk Music Group has named William G. Hall vice president in Santa Monica. He was Nashville division manager.

### Video/Pro Equipment

Lawrence Hilford has been named president and chief executive officer of CBS/Fox in New York, effective Jan. 1. He is a former senior vice president of Columbia Pictures. . . . Gordon Bossin joins Vestron Video in New York as vice president of marketing. He was formerly vice president of sales and distribution for Arista Records. . . . ABC Television Pictures International has promoted Joseph Levinson to director of television sales in New York. He joined ABC Video Enterprises in 1980. . . . Pioneer Electronics has appointed Shoichi Yamada executive vice president of its home audio division. He will also serve as a liaison for Pioneer Electronics of Japan. . . . Robert Armstrong has been named marketing services manager of Alpine Electronics of America in Torrance, Calif. . . . Cetec Gauss has promoted Jim Williams to executive vice president; Fred Muhl to vice president of operations; and Mike Gessaro to vice president of finance. . . . Richard Sirinsky has been appointed director of sales development for Ampex Corp. in Redwood City. He was marketing manager for the Ampex-Audio Systems Division.



Shapiro

## MAN IN THE NEWS

# Waronker Eyes Basic Approach

By SAM SUTHERLAND

LOS ANGELES—Behind Lenny Waronker’s appointment to the Warner Bros. Records presidency (Executive Turntable, this page) lies a deceptively simple but provocative premise—the idea that the surest path beyond the industry’s current ills may be one travelling back to basics, namely the music itself.

That’s the veteran producer and a&r executive’s own sense of mission in his new post, as well as the logic offered by label chairman Mo Ostin to explain Waronker’s promotion. “I don’t believe the problems of this business can be solved by business people,” the normally reclusive Os-

tin volunteers. “I think the problems must rest with the music, and will be solved by music people. If you believe in the future of this business, you’ve got to bet on the music.”

Such a pronouncement would sound like cant were it not the industry’s clear-cut trend in recent years toward top executive tiers staffed with veterans of promotion, marketing or business affairs. No major established label has tapped an executive from the creative sector since at least the early ’60s.

So what kind of changes does Waronker envision? He demurs at an outright blueprint, noting that until he finishes mixing his latest production assignment, the next Randy Newman album, he won’t be able to devote himself full time to the new post.

“But I have a basic opinion,” he adds, “and the idea of smallness interests me right now—the idea that we may be able to make deals that aren’t big moneymakers right away, but could give us the potential to hold onto artists and allow them to grow.”

“We were known as a label that could sign an act and cling to them,” he recalls of the late ’60s and early ’70s, when Waronker and Warner garnered an artist-oriented reputation through long associations with acts like Newman, Ry Cooder, Little Feat and Van Dyke Parks.

More recently, major labels have had to scrutinize their rosters much more closely, he admits, with only a few albums permissible before bottom line considerations dictated dropping those artists who failed to show a profit. Now, though, Waronker believes there may be hope for reversing that trend and regaining the ability to sustain longer developmental cycles.

“I may be very optimistic, but from where I sit it seems as if it’s easier to sign an act at a reasonable level

than it was a few years ago,” he observes. The rise of EPs, rechristened as “mini-albums,” is another cost-effective alternative that can extend a label’s period of involvement with young acts.

“I think you have the chance now to make some deals where you can nurture an act, sit down with them to help them grow, and not drop them after one or two records,” he continues, adding that such involvement has already been stressed in recent years by Warner staffers.

That artist development thrust ex-

(Continued on page 80)

## LP Push For Sea World’s Killer Whale

LOS ANGELES—Shamu, the killer whale featured at Sea World’s three U.S. theme parks, and K-tel are combining in the first disk exploitation of the park’s several characters.

The LP, “The Fun Songs Of Shamu And His Crew,” will gain exposure in 20,000 stores. K-tel services such giants as K-mart, Sears, Wards and Target but also moves 15% of its volume through regular record/tape outlets.

Regional radio will be used by Sea World in major markets and especially around San Diego, Orlando, Fla. and Cleveland, the sites of its parks, during a Christmas campaign for the parks and the characters on the LP, from which a single may be released.

The high consumer visibility of the characters is further planned via three television specials in 1983; Shamu’s role in “Jaws III,” now filming in Florida; and use of the whale character in a National Safety Council campaign commencing next spring.

## Computer Arm Is Set Up By WCI Publishing

NEW YORK—Warner Publishing has established a computer software division that will include entertainment product along with information and education programming for the home computer market.

A spokesman for the new division of Warner Communications Inc., currently the leading home video game hardware/software enterprise with its Atari line, says that entertainment product will consist of print spin-offs from books and comics published by Warner. Outlets for the line, he adds, will involve record dealers, electronic and department stores.

Set for a mid or late 1983 launch, the division is headed by Albert Litewka, formerly president of the MacMillan General Books division and senior vice president of The MacMillan Publishing Co. He assumes his post Nov. 1.

# NOW PAST GOLD, JUDAS PRIEST ARE SCREAMING FOR PLATINUM!

The premier heavy-metal group of our time, Judas Priest's "Screaming For Vengeance" album has already gone gold and is hell-bent for **platinum**. "Bigger and better" is Judas Priest's motto for 1982. To wit:

1) **Their current U.S. tour is sold out.** The Priest have pontificated to over 350,000 adoring fans. By the tour's end they will have converted over 3/4 of a million fans! Sell-out venues include Madison Square Garden, the Meadowlands, Stabler Arena in San Antonio, the Convention Center Arena in Bethlehem PA, Minneapolis Met Center, the Chicago Amphitheatre, the Cleveland Coliseum, Detroit's Cobo Hall, the Dayton Arena, Kalamazoo's Wings Stadium, Columbus' Ohio Center, the Worcester Centrum,

Portland's Cumberland City C.C., the New Haven Coliseum and the Pittsburgh Civic Center.

2) **Judas Priest are now one of the most popular AOR acts.** They're garnering the highest listener request response of their career. As their new single "You've Got Another Thing Comin'" bullets up the charts (supported with an eye-gouging video), their album stays solidly in the Top 20, **their biggest album to date.**

3) **Future concert dates are sure sell-outs!**

- Nov. 10 and 12—Coliseum, Portland OR
- 13—Exhibit Hall, Eugene OR
- 15—Coliseum, Seattle WA
- 17—Sparks Convention Ctr., Reno NV
- 18—Selland Arena, Fresno CA

- 19—Cow Palace, San Francisco CA
- 21-22—Arena, Long Beach CA
- 23—Coliseum, Phoenix AZ
- 24—Community Center, Tuscon AZ
- 26—Aladdin Theatre, Las Vegas NV
- 27—Sports Arena, San Diego CA
- 29—Salt Palace, Salt Lake City UT

- Dec.
- 1—Tingley Coliseum, Albuquerque NM
- 2—McNichols Arena, Denver CO
- 5—Gardens, Cincinnati OH
- 6—Municipal Aud., Nashville TN
- 12—Mid-South Coliseum, Memphis TN
- 14—Market Square Arena, Indianapolis IN
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## Triple Promotion Set For 'Honkytonk Man' S'track

By KIP KIRBY

NASHVILLE—Hoping to duplicate its earlier soundtrack-supported successes such as "Every Which Way But Loose," "Bronco Billy" and "Any Which Way You Can," Warner Bros. Pictures is set to release its newest Clint Eastwood country film, "Honkytonk Man," in a triple promotion with Warner Bros. Records and Warner/Viva Records.

The movie debuts Dec. 17 in 750 national theatres. By the time the picture is unveiled, Viva will have released a soundtrack LP and four singles from the project: "Turn The Pencil Over" by Porter Wagoner (now at starred 84 on the Hot Country Singles chart and Wagoner's first since signing with the label); "Please Surrender" by David Frizzell and Shelly West; "One Fiddle Two Fiddle" by Ray Price; and the title

song, recorded by Marty Robbins.

According to Joe Hyams, vice president of worldwide publicity for Warner Bros. Pictures, a \$250,000 budget is set to promote the film's music at radio and retail, a figure exclusive of supplemental print and tv advertising in the campaign.

The picture, set in the Depression era, chronicles the odyssey of a Jimmie Rodgers-styled songwriter from Oklahoma to Nashville, where he dreams of appearing on the Grand Ole Opry. Eastwood's son Kyle plays his nephew in the movie, with cameo appearances by Wagoner, Robbins, Price and Frizzell and West.

For radio, Hinton-Svendsen Promotions has designed "Honkytonk Weekend" contests for country stations in 10 major markets. Winning couples will receive expense-paid weekends at such noted country honkytonks as Gilley's. Markets participating in this promotion were selected on the basis of demographic strength from previous sales and airplay on Eastwood films and soundtracks.

(Continued on page 52)

### For The Record

The name of co-producer Marc Blatte was inadvertently dropped from Billboard's review of Rachel Sweet's "Blame It On Love" LP last week.



**MASKED MAN**—George Thorogood sports a wrestling mask as he talks with Dave Alvin of the Blasters following Thorogood & the Destroyers' recent Halloween show in Chicago. In the background is Bob Singer, EMI America's national sales director.

## New Creedence Anthology Aims At Audiophile Buyers

By JACK McDONOUGH

BERKELEY—Fantasy Records hopes to break new ground by appealing to audiophile buyers at conventional album prices via its recent Creedence Clearwater Revival anthology, "Chooglin'," the latest in a long series of reissues from the band's label catalog.

The album itself taps both high-end analog and digital technology in its remastered versions of such extended album tracks as "I Heard It Through The Grapevine," "Suzie Q" and "Born On The Bayou," which appeared on past anthologies in edited versions.

For "Chooglin'," the label transferred the original master tapes to digital using Mitsubishi's X-80 PCM recorder and an analog machine, Studer's A-80 two-track.

Explains label president Ralph Kaffel, "We felt that since reissue product has concentrated on the single versions, it might be a good idea to put together an album of

original longer cuts, where the band gets to stretch out.

"Then we thought about the form. We have in the past leased some Creedence product to labels like Mobile Fidelity. They do a half-speed mastering and deluxe packaging and put it out at prices ranging from \$18 to \$24.

"Those kinds of prices obviously impede sales. So we started thinking about utilizing our in-house facilities to do as much as we could in terms of improving quality and bringing it up as close to an audiophile version as we could without the necessity of going to that kind of price.

"One reason audiophile labels charge as much as they do is that they must pay a fairly high royalty to the licensor. Another is that they use Japanese or German vinyl, which adds as much as \$1 each to the pressing.

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**A SINGER'S SONGWRITER**—Cy Coleman, right, recently autographed copies of his new PolyGram LP, "Cy Coleman Plays The Classical Best," at a bookstore in Manhattan, where he bumped into singer Tony Bennett.

## U.S. Nesting Helps Flock Of Seagulls

By ROMAN KOZAK

NEW YORK—When A Flock Of Seagulls first came to the U.S. earlier this year, it was for a two-week tour. Instead, they wound up staying for six months, playing 120 dates before 500,000 fans, and pushing their debut LP on Arista to the top 10.

According to Ian Copeland, founder of Frontier Booking International, the band's performance is proof that an act can still be broken from the road, provided that it is willing to put in the time and effort.

"Their tour began April 21 and originally they were supposed to play only a few college dates with Squeeze, just as sort of a taster. But once that was complete, we were able to find them enough work to keep them here, playing clubs, to hold them over until Squeeze came back for their proper tour, when their album was out," remembers Copeland.

The Squeeze tour was a major market trek, exposing Flock to much larger audiences, including a date at Madison Square Garden in June.

A Flock of Seagulls toured with Squeeze through July, then went out on their own again until the end of August, taking a week off to record, before joining up with the Go-Go's tour through September and October, finally going back home to Britain at the beginning of this month.

"It's the longest tour for a new English band supporting a first album, ever, certainly in new music," claims Copeland. "The tour certainly got them the exposure. In each market they went to, they would meet all the DJs and visit the stores.

"If it would have happened of its own accord, it would have happened months ago, because the record has been out for a long time (26 weeks on the chart), and only now is it top 10. It was definitely because they came out here to work," continues Copeland.

"I can give you a cross example: Haircut 100 came out at the same time, and it is common knowledge that that was Arista's big darling. They were a big hit in England, the new Adam & the Ants, and they had video on every tv show. They were played on all the radio stations, and they came over and did five dates or something. Their album went into the charts and disappeared very quickly. They may never recapture that initial excitement.

"But Flock can't be in anything but a good position now for their second album. They are already established. They made it. Haircut 100

(Continued on page 43)

### NO CLEAR PREFERENCE

## Listening Test Challenges Digital Audio's Superiority

By SAM SUTHERLAND

LOS ANGELES—As the international audio engineering community moves closer to a true digital audio standard, at least one group of music lovers is openly challenging the new technology's widely-touted superiority. And they have a recently completed listening test that provides significant strength for their misgivings.

According to James Boyk, an audiophile consultant, pianist and teacher, a recent test project conducted at the California Institute of Technology sought to ground comparisons between digital and analog recording techniques through reference to live sound. And, after a battery of 11 separate tests for each of 17 test subjects, the Cal Tech project not only failed to show a clear preference for digital—the findings actually mirrored a qualified but notable preference for analog recordings.

Boyk, who claims that he and his colleagues "aren't anti-digital, just worried about premature standardization," has presented the test findings in separate lectures to engineering and humanities students on the institute's Pasadena campus. His most recent informal talk, given Tuesday (2), outlined methodology and test results.

The latter, he says, are being couched "very conservatively," in that no claim is made on behalf of the analog recording technique's apparent edge. But the group's findings do address their primary issue, digital sound's purported superiority.

"The results don't support the idea that the machines are perfect, or even superior to analog," he says.

Boyk, an artist in residence who also holds a mathematics degree and teaches a music course listed in both the engineering and humanities departments, devised the listening test with statistics Prof. Gary Lorden and Prof. Brock Fuller of the mathematics department, as well as two undergraduates, Larry Gross and Denes Zsolnay. One goal was to sidestep the direct analog/digital comparisons of the past and include a third reference point, a "direct feed" of the same musicians playing live.

A recording studio was set up in a student lounge, where high-end microphones were set up in a "coincident pair," allowing for a natural, ambient stereo image. From there, a direct cable run carried the performance to the testing site, where it was split into the direct feed and a sepa-

(Continued on page 71)

## Chartbeat

### Richie, Richer, Richest; Men At Work At Rest

By PAUL GREIN

Lionel Richie's "Truly" (Motown) soars to number two this week on both the pop and black singles charts, while his solo debut LP leaps 11 points to number five on the pop album survey.

It is thus all but certain that 1982 will be the fifth consecutive year that a Richie composition has reached No. 1 on Billboard's Hot 100. The Commodores' "Three Times A Lady" and "Still" hit the top in 1978 and '79; Kenny Rogers' "Lady" scored in 1980, and Richie and Diana Ross' "Endless Love" followed suit last year.

The Bee Gees are the only songwriting team in recent years to top that mark; the Gibb brothers reached No. 1 with at least one tune a year for six straight years from 1975 ("Jive Talkin'") to 1980 (Barbara Streisand's "Woman In Love").

Richie's partner on "Endless Love," Diana Ross, meanwhile muscles to number 10 on the Hot 100 (and to number four on the black chart) with, er, "Muscles" (RCA). That makes this the third year in a row that Ross has cracked the top 10 with a song written and produced by another reigning black pop act. The pairing with Michael Jackson follows similar unions with Richie and Chic's Bernard Edwards and Nile Rodgers.

★ ★ ★

Up Top: Men At Work's "Business As Usual" jumps to No. 1 on this week's pop album chart, becoming the third debut album so far this year to reach the summit, following the Go-Go's' "Beauty & The Beat" (IRS) and "Asia" (Geffen).

This has been a good year for artist breakthroughs: Of the 10 albums that have topped the chart since January, only two are by acts who had previously hit No. 1—Paul McCartney and Fleetwood Mac. The other chart toppers, all new to the top spot, are AC/DC, Foreigner, the J. Geils Band, Vangelis and John Cougar.

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### Promoter Sues Over TV Deal

LOS ANGELES—Concert promoter Jeffrey S. Kruger wants \$1 million in punitive damages, injunctive relief and an accounting of his business deal for tv program sales representation with defendants Robert S. Levinson and Jon Turtle in a Federal District Court suit filed here.

Kruger claims International Home Entertainment, a company operated by the two defendants, shorted him and Kruger Leisure Enterprises Ltd. and Video International Sales, and violated a December, 1980 distribution pact in other ways.

The complaint alleges Levinson and Turtle never paid an advance royalty of \$10,000 or cut him in on an agreed 40% of U.S. network and 30% of non-U.S. sales. Kruger contends the defendants sold in European countries where they were barred contractually. They also allegedly failed to provide quarterly payments to unions and quarterly financial statements to the plaintiff.

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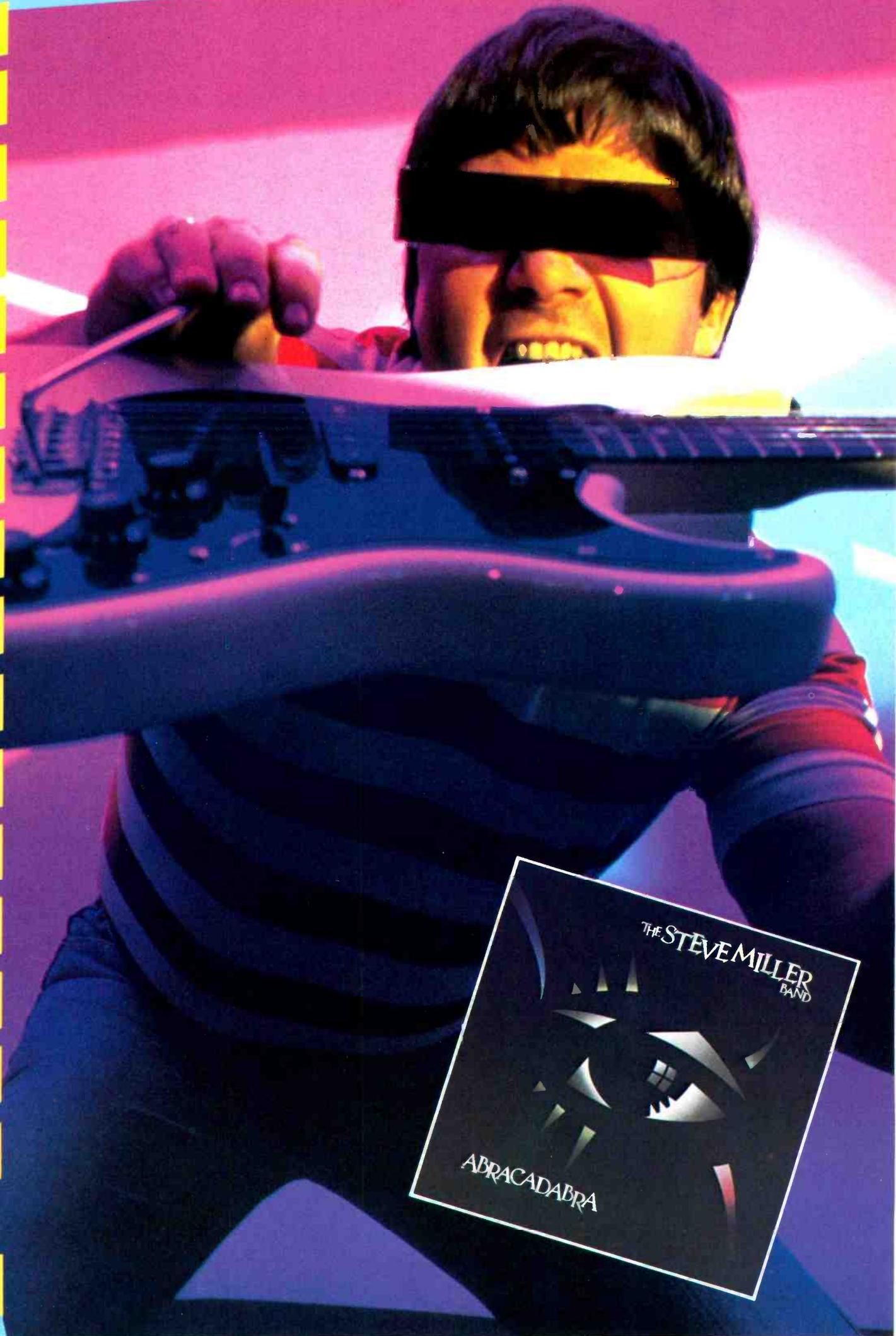
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## Two Vid Firms In Britain To Delay Merger

By NICK ROBERTSHAW

LONDON—The on-and-off merger between U.K. video software independents Intervision and Home Video Holdings—an industry talking point for several months—has been postponed, perhaps indefinitely, following the failure of auditors to agree on an accounting basis.

The postponement comes only days after a statement from HVH indicating that the merger would go ahead and specifying that one of its top executives, Jack Gill, would be chairman of the new company, with HVH founder Peter Abbey as chief executive. At the same time, Intervision chairman John Bentley announced he was resigning from the company's board "to further his other interests." Shares in both companies were to remain suspended, as they have been since mid-October.

The situation has now changed radically. Bentley's resignation remains effective, but Intervision's shares are no longer suspended and the merger is off at least until next spring. Unofficially, the HVH camp blames Intervision's "disappointing" year-end figures, which show

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## CD Bow Set For March In U.K.

LONDON—PolyGram is putting the final touches on its detailed plans for the launch here next March of the Compact Disc, with dealer demonstrations already under way across the country and a full-scale press conference set for later this month.

Whereas the videodisk has generally been sold via retail outlets which handle the hardware ranges, PolyGram looks to make the Compact Disc available to record dealers in the vicinity of stores stocking the hardware.

Clive Swan, PolyGram Record Operations sales director, is talking of an in-home penetration here of around 20,000 players by the end of 1983, with owners buying at least 15 disks per player. The players will retail here at around \$800-\$1,000, and software units at around \$20.

First releases from PolyGram will be around 120 pop titles and some classical titles, all from group catalogs. Beginning next April, simultaneous release on Compact Disc, alongside traditional disk and tape, is planned. Software will be produced in Hanover, West Germany.

## BPI Blasts New Tape-Tour Link Maxell Sponsoring Rock Group Japan's U.K. Shows

LONDON—The first major U.K. concert tour by a rock act to be sponsored by a blank tape manufacturer began here Oct. 21 amid bitter controversy between the British Phonographic Industry and the management of the attraction, Japan.

The sponsor is Maxell, whose U.K. company was set up only two years ago, and the BPI says it is "extremely disappointed that Japan should choose to have a commercial link-up with an organization whose products jeopardize the act's future in the recording industry. They seem to be biting the hand that feeds them."

But group manager Simon Napier-Bell has no time for the BPI's arguments. "We dispute the assertion that blank tape sales harm the sales of records," he says. "We have studied several surveys and believe that most record buyers buy both records and blank tapes, for various uses. Fans are always going to want the original packaging that comes with an album."

Speaking only days after the BPI estimated a \$520 million annual loss from home taping, Napier-Bell goes on: "Home taping is not killing music. Anyway, the majority of major record company executives are hypocrites. Name one that isn't involved with a blank tape company in one way or another."

Exact details of Maxell's sponsorship are not known, but the tour is billed as "Maxell Presents Japan," heavy media and tv advertising is planned, and the last concert will be a special Maxell Night with ticket concessions for tape purchasers.

Maxell's Andrew Collins declines to define the financial investment,

but says the company is underwriting the tour to the extent that more venues are viable and ticket prices are lower than would otherwise have been the case. "Sponsorship gives tape manufacturers the opportunity to return something to the fans and the artists," he says. "Obviously we hope to benefit, but so will the concertgoers and the band."

With blank tape firms mounting increasingly aggressive sales pushes in the U.K., and the example of TDK's sponsorship of the Rolling

Stones' European tour before it, the BPI is not likely to welcome such arguments. But a number of industry voices—Genesis manager Tony Smith is the most recent—are now openly questioning whether home taping is as damaging as claimed, and the observation of WEA Germany president Siegfried Loch that "superstars get so much money from their record companies that they don't care about home taping" seems increasingly to be borne out by events.

## New U.K. Network Has The Music Industry's Eye

LONDON—Now that Britain's second commercial television network is on the air, local industryites will be measuring its much-discussed potential for exposing music and recording artists. Channel 4 made its debut last Tuesday (2).

From the planning stages, the new network has promised to provide an "alternative" station, with programming angled strongly towards youth and minority groups here. Spearheading its music content are three shows, each made by a different production company and aimed at a specific audience.

Most commercial offering is "The Tube," produced by Tyne Tees Television—a regional station in the north of England—which airs in the early evening each Friday and is described as a "mainly live" magazine program aiming "to capture some of the spirit and excitement that 'Ready, Steady, Go' brought to the

screen almost 20 years ago." Initially set for a 20-week run, "The Tube" bowed on Channel 4's fourth day of operation, Nov. 5, with a live lineup which included Pete Townshend, Sting and the Jam alongside recorded performances of Duran Duran and Bananarama.

Hub of the one hour, 45-minute show will be a 60-minute live broadcast from Tyne Tees Newcastle studios before an audience of "several hundred." But "The Tube" will also include magazine items, such as a film of the Rolling Stones' recent tour, an interview with Mick Jagger, and an outside broadcast recording of Queen live at the Milton Keynes festival here earlier this year.

Other successful acts set to appear in the series include Dexy's Midnight Runners, U2, the English Beat, Altered Images, Simple Minds and the Police. But the program will also

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## 'Fame' Means Success For BBC Record Label

LONDON—BBC Records here is enjoying its best year, despite a generally depressed market, thanks to the success of imported U.S. tv series "Fame." The program has consistently topped BBC-TV ratings this fall, and the associated album "The Kids From Fame" has given the company its top-selling album and its first No. 1 apart from the "Royal Wedding" documentary package.

After eight weeks in the top spot, the LP went back to No. 1 at the beginning of November, and sales are now nearing 800,000 units, according to BBC Records head Alan Bilyard. In the third-quarter market share figures compiled by the British Market Research Bureau (Billboard, Nov. 6), the company appears in seventh place among leading album companies with an unprecedented 4.8% market share, while the album itself tops all four chart performance

categories: top artists, top producer (Barry Fasman), top soundtrack and top LP.

And the "Fame" phenomenon doesn't stop there. A follow-up album, "The Kids From Fame Again," released by RCA, is in second place on the current U.K. album charts, and RCA plans a third album when a new series is screened next year. Two RCA singles performed by members of the cast—"High Fidelity" and "Starmaker"—have also reached the top 10 here.

In addition, RSO's Irene Cara single "Fame" and its soundtrack album from the original movie had both reached No. 1 and gone gold during the summer, well ahead of the BBC and RCA releases.

BBC Records put an unusual amount of marketing effort behind its "Fame" album, with trade and

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## 40 ARE DISMISSED

# PolyGram Australia Cuts Staff

By GLENN A. BAKER

SYDNEY — Approximately 40 people have dismissed at PolyGram Australia in what amounts to the most extensive staff cutback to date in the Australian record industry.

There are indications that other ailing companies will use the PolyGram move as precedent to trim their own operations.

The "purge" started at the very

top, with the removal of managing director Ross Barlow, a 12-year veteran of the company. It also included group product and a&r manager Dermot Hoy, Decca label manager Alan Shepherd, national publicity manager Jane Robinson, and new promotions chief Ingrid Luker. Hoy had been with PolyGram for 14 years, Shepherd for 20.

Reliable reports here suggest the pruning is far from complete. Those leaving are from administrative or sales areas at both head office and interstate branches. No warehouse staff have been removed because of a daunting trade union barrier. But a formula is apparently being negotiated to allow some reduction in manual staff.

The sackings are being described as "heavy-handed" in some quarters. Barlow was reportedly summoned to PolyGram's Hamburg offices and assured that his position was "safe" some two months before he was dismissed.

He found out about the move, it's said here, during a directors' meeting when he noticed the motion "resignation of Ross Barlow" halfway down the agenda. He refused to resign and was subsequently dismissed by chairman Tony van der Haar.

The removal of Hoy and Shepherd is a great shock to the Australian record industry. Both are regarded as experienced professionals, and Hoy has been responsible for some repackaging work which has proven highly successful for PolyGram's television marketing arm.

According to Hoy, the move had been predicted early in the year and was finally touched off by a disappointing budget situation. He sees the absorption of Astor Records as "an exceptional drain" on the company's profitability, along with a sparse chart performance. PolyGram/Astor's combined 1981 top 60 album chart share, for instance, was 14.8%, compared with the 21.5% of Festival.

Despite repeated assurances of Astor's continued autonomy within the PolyGram framework, it has been discontinued entirely as a separate entity, with all its labels now part of PolyGram. Astor head Rex Barry has been given a position with PolyGram, in charge of special projects and outside liaison matters.

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## Piracy Still Rife In Singapore Labels Remain Hamstrung Despite Police Crackdowns

By ANITA EVANS

SINGAPORE—Singapore's status as league leader in the world's cassette piracy business is proving hard to shake off. Despite recent police crackdowns on major illegal businesses, rampant piracy still hamstringing the territory's legitimate operators.

There are two telling examples of the degree to which illegal activity is felt here. One is the decision by Kwang Sia, a noted Singapore music retailer, to completely abandon the sale of sound cassettes in favor of video software. The other is WEA's decision to slash cassette prices by 50%, a move which Jimmy Wee, the company's general manager here, describes as "an attempt to beat the pirates at their own game."

Pirate tapes sell for around \$4.40, or two Singapore dollars. Legitimate

prerecorded tapes retail for up to \$33 (15 Singapore dollars), a price that in Wee's opinion serves to increase parallel import business from Malaysia, where wholesale prices are much lower.

WEA's price cut, to around seven Singapore dollars (\$16.50) on new releases, seems to be having the desired effect. Wee estimates that sales are six or seven times what they were in June—but he admits the real success of the ploy won't be statistically clear until year's end.

Wee is disappointed that other record companies haven't followed the WEA price cut. And he's outspoken in his criticism of piracy. "WEA is not Santa Claus," he says, "and can't reduce prices to pirate levels. But even if we lose money in the short term, it's worth it if it helps break the piracy business."

Because of piracy, reliable statis-

tics about the music business in Singapore are hard to unearth. But it's thought that cassettes command 80% of the prerecorded market, despite the fact they retail for the same price as albums.

In Singapore, a free port, import duties don't affect retail prices, but this fails to help legitimate operators to compete in a market dominated by piracy.

It's estimated that the total number of legitimate cassettes produced in this territory is around two million, 1.3 million of which is local repertoire. Pirate production, however, is believed by many industry insiders to be up to 40 times that amount.

But there is a bright side. The local IFPI division has campaigned against piracy for 18 months now and says that export sales of Sing-

(Continued on page 63)

## French Discos Still Thriving

PARIS—Discos in France are still doing good business despite the recession, according to a recent survey of 123 venues. And although disco-goers are spending less than before, the survey finds, there are more of them than their used to be.

The survey suggests that attendance figures in the last quarter of this year will show a modest upturn, after two years of slight decline. But there are marked regional differences.

For instance, Paris, which has not

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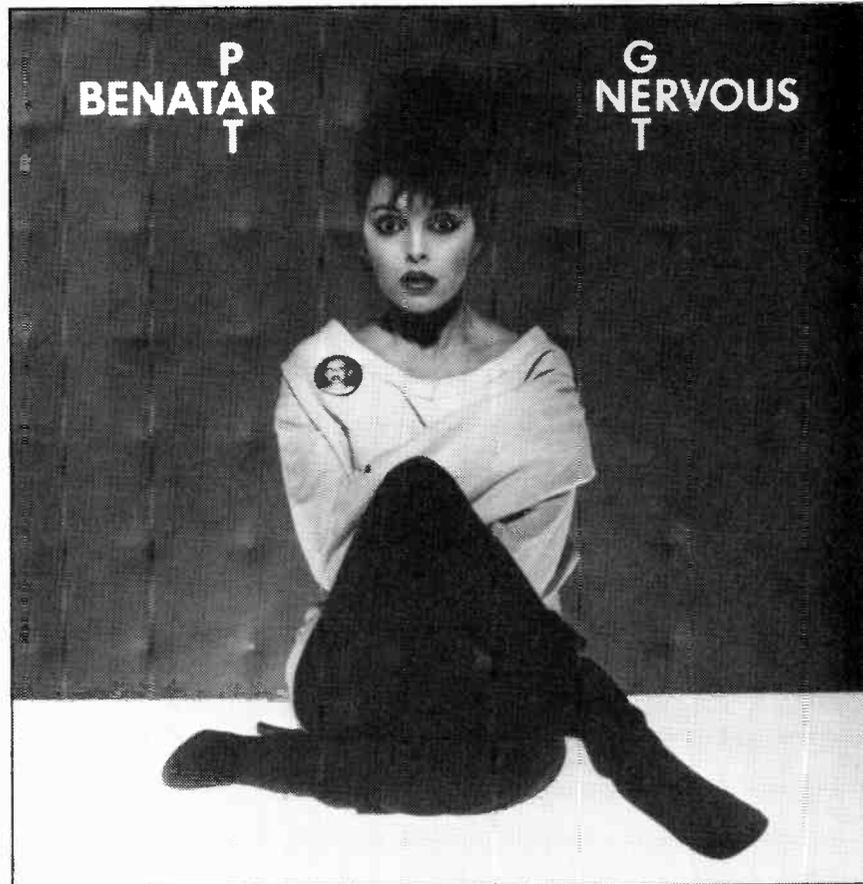
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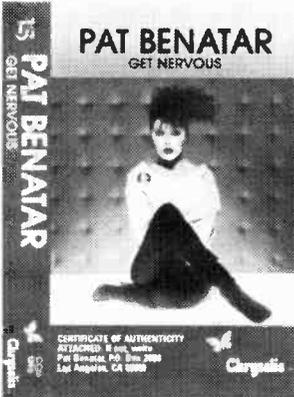
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## Current State Of AOR Bemoaned Panel At 'Brainstorm 2' Takes Dim Look At Format

By DOUGLAS E. HALL

NEW YORK—It was billed as a look at "Commercial Radio In The '80s," but a panel of heavyweight programmers addressing the "Brainstorm 2" conclave here (sponsored by CMJ/Progressive Media magazine) yielded mostly complaints about the current state of AOR.

The Oct. 30 session saw Norm Winer, p.d. of WXRT Chicago, say, "We're reaching the end of the AOR era, a woeful era that's been most depressing, dominated by consultants with a reactionary approach to music. There have been nameless, face-

less groups designed to get AOR airplay, that don't sell any records. There's been a personality decline and a lack of suitable (on-air) talent."

Rick Allison, p.d. of WPLR New Haven, complained that his station "painted itself into a corner. We played a lot of Southern rock. We suffered Skynyrd's disease. It's like the gout, the result of high living. The jocks stopped listening. They stopped going to clubs."

Jim Monaghan, music director of WNEW-FM New York, warned the college station broadcasters assembled at the session, "You are being taught by listening to consulted sta-

tions. It will be a real challenge for you to overcome this. There is no top 40 station in New York. There's no need for top 40. All the stations want a piece of the 25 to 34-year-old pie."

Winer also complained about the "negative sell of commercial-free," which he said failed to promote any positive aspect of a station. Monaghan added that WPLJ New York, which is promoting its commercial-free time, "can't win. WAPP has already carved out this area."

Chip Hobart, WAPP music director, noted that after "four-and-a-half months and 30,600 songs in a row without commercials, it almost got boring." He noted that the Doubleday outlet is "primarily an oldies station. We were late on Stray Cats and anything that sounds different."

Hobart spoke against personality radio. "I spent many years with Bill Drake and I know 18- to 34-year-olds don't want a lot of talk." He also spoke against new music. "It doesn't test well," he said.

But Howie Klein, president of 415 Records and a jock on KUSF San Francisco, labeled the testing of music "dangerous." He added, "There will always be leaders and followers." He termed AOR "stale, old, ready to die, like AM." He recalled that WNEW-FM has "had a tremendous impact on music. It made a commitment to integrity. But DJs can no longer do their own programming. They can't talk either."

He went on to accuse AOR of "blatant, vicious and invidious racism," which promoted moderator

(Continued on page 15)

## College DJs Are Urged To 'Keep A Step Ahead'

NEW YORK—Citing the "creative insanity" of college radio, WLIR-FM Garden City program director Denis McNamara last week urged college DJs to "be different" and to "keep a step ahead" in their pursuit of professional broadcast careers. His comments were made at a new music programming panel hosted by CMJ/Progressive Media magazine Oct. 29 at the Sheraton Hotel here.

"The future of professional radio

lies in college radio," said McNamara, who was joined by consultants Lee Abrams and Rick Carroll and college programmers Sal Locurto (WNYU-FM here), Peter Standish (KUSF-FM San Francisco) and Jimmy Christopher (KNAC-FM Long Beach). Carroll concurred that "the days, 15 years ago, when you went to Des Moines for your start are over. Today you can begin in meaningful major markets."

Abrams, who consults WLIR, was criticized by Carroll for contributing to the malaise he finds in many AOR air personalities. "The problem in taking our (KROQ-FM) show on the road is that commercial people aren't qualified to program our stations," Carroll said. "They grew up listening to Lee and have no conception of top 40 radio that's fun and exciting. We're not into heavy voices. We're looking for jocks that sound like the listener."

Discussing WLIR's recent transition to a new music format, McNamara said the station is now structured to program new music "to the full commercial level." Abrams,

(Continued on page 72)

## WNYC To Focus On U.S. Composers

NEW YORK—WNYC-FM, the city-owned classical music outlet here, hopes to set itself apart from commercial classical stations WQXR-AM-FM and WNCN by concentrating 85% of its programming on American composers of the 20th century. WNYC director John Beck says he hopes to make the station stand out in music just as the Museum of Modern Art and the Guggenheim Museum do in the field of art in New York.

## Production Firm Seeks To Block AFTRA Bankruptcy

NEW YORK—The American Federation of Television and Radio Artists (AFTRA) may have filed for reorganization under Chapter XI, but the union—which represents DJs and singers on records nationwide—isn't broke and may not get the protection it seeks.

AFTRA filed for Chapter XI following a court order making it liable for a \$10.5 million judgment stemming from a labor dispute with Tuesday Productions of San Diego.

The action began in April, 1978, when Tuesday, which claims to be the largest supplier of custom music to radio stations, filed an anti-trust suit against the union. It charged that AFTRA contracts governing the employment of talent in production of radio and tv commercials are

illegal, along with secondary boycotts against third parties (ad agencies).

A jury found in Tuesday's favor May 20 and awarded the firm \$3.1 million for business Tuesday said AFTRA had caused it to lose. Under anti-trust laws, such judgments are tripled, and with court costs, the total legal judgment against AFTRA is \$10.5 million.

Tuesday is seeking to have the bankruptcy petition set aside, claiming it is a device to avoid payment of the judgment.

AFTRA is now liable for the \$10.5 million payment because it has been unable or unwilling to obtain a bond while seeking an appeal. The union has indicated it will appeal the case to the Supreme Court if necessary.

In a memo to all locals, AFTRA executive secretary Sanford Wolff states that the bankruptcy petition will not affect pension and welfare payments or the fund from which these are drawn, but it is not clear what will become of these funds if Tuesday can block the bankruptcy petition and begin to attach union assets.

Automation and satellite transmission can provide necessary economies to financially strapped public radio stations, according to attendees at the annual meeting of the Music Personnel Conference in St. Paul, Minn., Oct. 20-24. Story, page 50.

## Vox Jox

### Vin Scelsa Gets A 'Tryout'

By ROLLYE BORNSTEIN

Fomer WNEW-FM New York DJ **Vin Scelsa** is working as guest jock in the morning drive slot on WLIR Garden City, N.Y. P.d. **Denis McNamara** is having Scelsa "try out" for the position vacated with the departure of **John Debella**, who went to WMMR Philadelphia (Billboard, Nov. 6). . . . **WCBS-FM** p.d. **Joe McCoy** has been given a gold record for the station's 10 years of playing solid gold music. The presentation was made by **Richard Nader**, who recent staged the "Original Rock'n'Roll Spectacular" at Long Island's Nassau Coliseum.

More Vox Jox on page 31.

Openings at Arbitron: communications director **Connie Anthes** retires after eight years with the company. Also out: advertising and promotion director **Linda Brown**.

★ ★ ★

In Miami, **WGBS** p.d. **Larry Knight** has resigned. No word on who will fill that vacancy, although

rumors continue about a possible format change at the Jefferson Pilot Adult Contemporary facility.

Also at Jeff-Pilot, **Pete Sullivan** (Continued on page 72)

## Exec Changes At Golden West

Management changes take place at Golden West Broadcasters. **KSFO** San Francisco g.m. **Jim Meyers** resigned last week and has been replaced by **KEX** g.m. **Greg Reed**. Taking over his duties while retaining his current position as g.m. of **KQFM** Portland is **Walt Reid**, whose background includes many years with the Signal Companies, which until Gene Autry's buyout last week owned 49.9% of **GWB**.

Also in Portland, longtime **KEX** personality **Barney Keep**, who retired from the business in 1978, is back on the air at Portland's **KMJK** (Magic 107) doing a Sunday morning talk show.

## WUSL Philadelphia Told To 'Kiss' Off By Judge

PHILADELPHIA — One too many kisses in this City of Brotherly Love has resulted in an injunction against urban contemporary-formatted **WUSL** for promoting itself as "Philadelphia's Kiss." Action was taken against the station, which has been hoping to change to **WPKS**, by rival **WKSZ**.

The ruling came down Nov. 1 in U.S. District Court, Eastern District of Pennsylvania. Both **WKSZ** and **WUSL** had sought injunctions against each other. The order puts **WUSL** under temporary restraint and a preliminary injunction, which will become final should **WUSL** not file and appeal within 10 days.

**WUSL/WFIL** president **Bruce Holberg** says, "We're not on the air with 'Kiss,' but we're not going to tell the other side what they are in for. I believe our position is correct. This is an issue of first use. If we choose to pursue, I'm sure we will prevail."

But **Dan Lerner**, general manager of **WKSZ** in suburban Media, says his station was first with the "Kiss" logo. He notes the station was granted the new call letters in September, 1981, call letters "as close as we could get to phonetically to 'Kiss.' Over the past year we've developed the concept, logo and printed materials. We've also been on the street marketing our station as 'Kiss 100-FM,'" Lerner says.

**Holberg** says this was "unbeknownst to us." But an affidavit submitted in the case from **Kris Chandler**, **WKSZ** p.d. and former operations manager at **WUSL/WFIL**, says that **Chandler** told **Holberg** that **WKSZ** was going on the air with the "Kiss" logo. **Holberg** denies this.

**WKSZ** was to return to the air Monday (8) after eight years of being silent. Format is **AC**.

## 'FULL SERVICE' MEET PLANNED

# Country Seminar Sets Changes

By CARTER MOODY

NASHVILLE—Changes in the annual Country Radio Seminar slated for Feb. 17-19 at the Opryland Hotel will demonstrate the planners' intention of making the three-day evening "totally full service" beyond programming.

Programming has gotten the most emphasis in the past, but agenda chairman **Jim Ray**, general manager of **KOKE** Austin, says the record 22 sessions held Friday and Saturday (18-19) will give equal attention to sales, the FCC, equal employment rules, engineering, promotion and management.

Inherent in this restructuring of the seminar is the hope of attracting as many as 1,000 radio executives, representing a broader cross-section of market sizes and job positions

than in the past. Approximately 530 came to the 1982 Country Radio Seminar this spring.

Coping with hard times and stiff competition will be undercurrents of the upcoming seminar, **Ray** predicts, and numerous meetings will touch directly on problems facing country radio in the '80s.

"Automation And The Syndicated Music Services" will address the increasing use of such programming devices during tough times, **Ray** says, and "Marketizing—The Key To Increased Sales Revenue" should give managers some promotional tips on garnering spots from advertisers not traditionally known to be radio advertisers.

The "Radio Rap Room" utilized in the past will become two concurrent sessions, "The Radio Programming Doctors" and "The Radio

Sales Doctors," with panelists suggesting cures for certain ills in those areas of country radio.

Women making careers in radio, and men working along with them, should both benefit from the "Women In Radio" session, according to **Ray**. A panel of women from various stations will participate.

"We'll even have an 'Agribusiness' session," **Ray** explains, citing what will be the first meeting of this year's seminar, "Agribusiness—Harvesting More Dollars And More Listeners." "So many AM stations, especially those in Southern and rural markets, still run those early-morning agriculture shows. The session will attempt to show that those programs can be done well, can attract listeners and advertising," **Ray** says.

Salespeople attending will get a (Continued on page 16)



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# Radio

## 'Great Hits' Readied For Syndication

CHICAGO—The new "Great Hits" format on WAIT here is being fine tuned for national syndication. Darrel Peters put it together as a replacement for a vocal-oriented beautiful music variation of Peters' FM 100 Plan, which runs on WAIT's sister station WLOO (FM-100).

Following Bonneville Broadcasting's acquisition of Century Broadcasting's beautiful music syndication operation, consisting of the FM-100 Plan, Peters became president of the Chicago division of Bonneville (Billboard, Nov. 6). Peters is now readying "Great Hits" for Bonneville syndication.

"Great Hits" features the hits of the 1940s, '50s and '60s, but Peters maintains that none of its competitors has the depth he has created. WAIT is now running 165 hours of 3,000 cuts, Peters says, which he

compares to the syndicated "Music Of Your Life" on WJJD here, which he says has only 65 hours. Peters intends to add still more cuts.

WJJD, apparently not accepting

this new competition without some move, has signed up with Taft's "Prime Time" to augment the "Music Of Your Life" format. WJJD general manager George Dubinetz

also points to a vast MOR library that Plough Broadcasting (owner of WJJD) has stored in Memphis, which he could tap if needed.

In addition to installing the new format, Peters has realigned the jock lineup on WAIT. John Anthony has been moved from evenings to morn-

ing drive and newsman Len Johnson has been given the afternoon drive slot. Bob Porter has come over from FM-100, where he worked overnight, to handle the 6 p.m. to midnight shift. Ken Alexander continues in midday. Overnight is automated.

## Panel Looks At State Of AOR

• Continued from page 12

Jim Sotet, national rock promotion manager of PolyGram Records, to say that "WKTU truly understands what New York is all about. It's the place to hear the Police and Joe Jackson."

Lin Brehmer, music director of WQBK Albany, said his station "goes on records early. We support new music." But he complained that most AOR radio "won't change unless people turn off the radio. Consulted AOR is working." Noting a move to conservatism, he said, "We no longer play Captain Beefheart and McCoy Tyner. AOR doesn't mean anything anymore. We just play singles. Maybe we'll go two or three deep on a Stones album. But stations are tight. There's a top 40 discipline. You get used to the tactile sensation of index cards. Things are now bleak. And there will be more chasing of the baby boom listeners as they get older. There will be more melodic music."

## Blues Heading For Syndication

SAN RAFAEL, Calif.—Blues pianist, bandleader and producer Mark Naftalin is offering for syndication his "Blue Monday Party," which has been broadcast live from the Sleeping Lady Cafe in Fairfax for the past five months by KTIM-FM. Naftalin has been staging live his Blue Monday shows at the club for three years.

Naftalin also hopes to syndicate his "Blues Power Hour," during which he spins blues sides and talks with and about the artists.

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## Some Hispanic Stations Trying Bilingual Approach

By JOYCE FANTIN

CORPUS CHRISTI—The Southwest is seeing a proliferation of radio stations using a Spanish/English music and/or language mix, a phenomenon being referred to as bilingual radio. The listening habits of that portion of the Hispanic audience that switches from Marvin Gaye to Mazz (a locally popular Chicano pop group) have become formalized in the formats of stations like KAMZ-FM El Paso and KBNO Denver.

Ed Romero's KBNO reaches an estimated quarter of a million Hispanics, of whom 90% are Chicano. According to Romero, bilingual radio is the trend of the future. He stresses that although Spanish radio "will always play an important part in the Hispanic lifestyle in this country, we have to be aware of the new trends.

"Spanish radio in the past has been an isolated medium," he continues, "but that's changing now." KBNO's three-hour "Latin Connection" from 3 to 6 p.m. daily features both languages and an upbeat mix of black and Latin music.

Stations in both Tucson and Phoenix claim successful listener response to their version of bilingual programming, particularly KXEW

Tucson. In 1973, that station inaugurated its nighttime bilingual format with a music mix that includes Latin sounds, from Chicano to Brazilian, and crossover black music. Judging from the station's strong ratings, this mix is appealing to young Hispanics and non-Hispanics alike.

KXEW station manager Bob Feinman sees traditional one-language programming continuing in areas near the border, but he predicts a heavier emphasis on two languages in other markets.

At KVVA Phoenix, a limited bilingual approach is being tried. Gustavo McGrew, the station's special programs director, believes the new format—with its mix of Latin and black music and Spanish and English language—will prove appealing to white, black and Hispanic community members. It bowed in July.

"We have them all" is now program director Bob West at KAMZ-FM El Paso reports his share of the local black market with their version of bilingual broadcasting. West believes KAMZ pulls a mix of blacks, Chicanos, Mexicans and Anglos, although he is still waiting for Arbitron confirmation. West began his bilingual format this April after having been associated with similar op-

(Continued on page 62)

## Pollack Gets Philosophical

By ROLLYE BORNSTEIN

Ask most AOR consultants who influenced them most and you'll get answers that range from Tom Donahue to Bill Drake to the Beatles. Ask Jeff Pollack the same question and you'll find that his biggest influence came from a man who died about a century before radio was born.

"Thomas Jefferson is one of the people I admire most," asserts Pollack, "It's his versatility. He proves you don't have to be good at just one thing. He was a farmer, writer, inventor, musician and architect, not to mention politician. He demonstrates to me how it's possible for someone to be proficient in several areas, and that philosophy helps me in what I do."

It is that philosophy which guides Jeff Pollack, who at 30 has become one of radio's most successful consultants. "We tend to

get super-specialized. It's certainly good and necessary to focus your energy in one direction, but you also have to be able to apply as many experiences as possible to a problem. I don't think situations are as cut and dried as they may appear, and solutions may come from anywhere."

Wherever they come from, it's a safe bet Pollack has already been there. He began his professional career as music director of KBPI.

From there, it was on to KYNO-FM, where he attracted greater attention from Drake-Chenault, owners of the Fresno facility. "They asked me to come to Los Angeles and be their national programming consultant. They had 250 stations with eight different formats and it was a real learning experience. But eventually I missed the excitement and competitiveness of major market radio.

So, when I had the chance to utilize the knowledge I gained at Drake Chenault on WMMR in Philadelphia, I couldn't pass it up. It was a challenging situation. I was there a year and a half and we went from a 1.2 to a 6.9, which is still, to date, the highest AOR 12-plus share in the history of the market. By that time I got to the point where I was saying: 'O.K., where's the next challenge?,' the next one was working with several stations."

It's a challenge Pollack believes he is particularly well suited for. "I like people. I enjoy working with the various g.m.s and p.d.s and promotion directors and of being a part of the flow of ideas. I love traveling. I enjoy going to a market, learning about it and becoming involved in the individual city."

When Pollack says "involved," (Continued on page 31)

## Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "You Got Lucky," Tom Petty & the Heartbreakers, Backstreet	27%	28%	KRTH-FM, KDZE-AM, KSET-FM, KKRC-FM, WFBG-AM, WYKS-FM
2 "Hand To Hold On To," John Cougar, Riva/Mercury	21%	42%	KRLA-AM, KIDD-AM, WKWK-AM, KQIZ-FM, WBEN-FM, WBSB-FM
3 "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic	20%	78%	KIMN-AM, KATI-AM, WGCL-FM, KDVV-FM, WBLI-FM, WSKZ-FM
4 "You Can't Hurry Love," Phil Collins, Atlantic	19%	33%	KOPA-FM, WZGC-FM, WBZZ-FM, WEZB-FM, WAEB-AM, WBEN-FM
5 "Africa," Toto, Columbia	19%	57%	WLS-FM, WKBW-AM, WBEN-FM, KOFM-FM, KSLQ-FM, WKXX-FM
<b>BLACK/URBAN</b>			
1 "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic	46%	59%	WKXI-AM, WXYV-FM, WILD-AM, WJPC-AM, KMJQ-FM, KDIA-AM
2 "Let's Go Dancin'," Kool & the Gang, De-Lite	22%	65%	WPLZ-FM, WAOK-AM, XHRM-FM, WTLC-FM, WDMT-FM, WGIV-AM
3 "Got To Be There," Chaka Khan, Warner Bros.	22%	54%	KGFJ-AM, KMJQ-FM, WPLZ-FM, WBMX-FM, WZEN-FM, WJPC-AM
4 "Betcha She Don't Love You," Evelyn King, RCA	22%	24%	KSOL-FM, WGCI-FM, WVON-AM, WILD-AM, WPDQ-AM, WDIA-AM
5 "Play At Your Own Risk," Planet Patrol, Tommy Boy	20%	50%	WCHB-AM, KOKA-AM, WDAS-FM, WVVE-FM, WILD-AM, WPAL-AM
<b>COUNTRY</b>			
1 "Talk To Me," Mickey Gilley, Epic	40%	51%	KVET-AM, WCXI-AM, KTOM-AM, KMPS-AM, KBBG-AM, KFTN-AM
2 "Still Taking Chances," Michael Murphey, Liberty	28%	32%	KTTS-AM, KHAK-AM, WDLW-AM, WCMS-FM, KSOP-AM, KFTN-AM
3 "What She Don't Know Won't Hurt Her," Gene Watson, MCA	26%	50%	WHIM-AM, WCMS-FM, WWVA-AM, KTOM-AM, KSOP-AM, KBBQ-AM
4 "Like Nothing Ever Happened," Sylvia, RCA	25%	86%	WEPP-AM, KBBQ-AM, WITL-FM, KBMR-AM, KHAK-AM, WPKX-FM
5 "Hard Candy Christmas," Dolly Parton, RCA	25%	45%	KBBQ-AM, KVEG-AM, WTMT-AM, KFGO-AM, KTTS-AM, KWMT-AM
<b>ADULT CONTEMPORARY</b>			
1 "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic	32%	72%	WRVA-AM, KRNT-AM, WHBY-FM, WKRC-AM, WAKR-AM, KCEE-AM
2 "Maneater," Daryl Hall & John Oates, RCA	23%	48%	KBOZ-AM, KOLO-AM, KLTE-FM, WHAM-AM, WPRO-AM, WRUR-FM
3 "Two Less Lonely People," Air Supply, Arista	18%	18%	KPLZ-FM, WHBC-AM, KRNT-AM, WPRO-AM, WLVA-AM, WWSA-AM
4 "Theme From Dynasty," Bill Conti, Arista	16%	30%	KOMO-AM, WHBC-AM, KSEL-AM, KCRG-AM, WATR-AM, WSBA-AM
5 "Africa," Toto, Columbia	13%	39%	WCCO-AM, WIBA-FM, KHOW-AM, KNYN-FM, KMBZ-AM, KRNT-AM

## Gov't Calls For Increase In Canadian Content

By DAVID FARRELL

OTTAWA—Canadian content in music aired on this nation's radio stations should be increased, and more stringently enforced than before.

This was one recommendation made in the draft of a strategy paper on broadcasting by minister of communications Francis Fox. The document is due for official release Nov. 15, when the government plans to orchestrate a closed circuit, five-city media conference to explain the contents, but it was prematurely leaked last week.

The report asks the cabinet to approve the Canadian content increase; a \$30 million increase in the Canadian Broadcasting Corp. budget to be spent on independent Canadian production; the establishment of a 6% tax on cable companies; and increases in the number of U.S. channels cable firms can carry.

Other recommendations include:

that a new definition of Canadian content be established; that broadcasters be encouraged to extend their signals into underserved markets. (i.e. the Northwest territories) via direct broadcasting (satellite transmission); that more attention be paid to ethnic and Francophone services; that policy continue to endorse cross-ownership between cable and broadcasting license holders; and that the broadcast regulatory body, the Canadian Radio, Television and Telecommunications Commission (CRTC), streamline its regulatory process in order to expedite decisions.

It is also suggested that the CRTC update the terminology used in defining musical categories and radio formats. In Canada, the body sets rigid guidelines on what radio stations can and cannot play, and also the amount of "foreground" (information talk) that must be provided, as determined in their "promise of performance" to the commission.

## Country Seminar Changes

• Continued from page 12

"Rep Rap" session, featuring several leading national representatives. Music directors can attend "Research, For Music, Marketing And Making Money," a meeting Ray says can mean something to small markets, too, with research now feasible at low cost. Promotion planners will get ideas on creating name identification of stations with local events in the "Capitalizing On Major Events In Your Market" meeting; and any of the attendants unfamiliar with the path music takes in songwriting, recording, production and marketing will find answers during the "Making Your Music" discussion.

Other sessions being repeated from previous years include "The

Court Room Vs. The Radio Room." "AM Country Radio—It's Alive And Kicking," "FM Country Radio—Is There Life After Three-In-A-Row?" and meetings on ratings, marketing and management

A keynote address speaker hasn't been chosen yet, Ray says, but he expects it to be a figure who deals directly with radio, not tangentially as some celebrity speakers have in the past. Bob Schwartz, a professor at Purdue Univ., will make a "Brainstorming" presentation to all the registrants on ways to pool creative ideas.

"The Great Debate" of the next seminar will focus on playlists—tight vs. long. "But it will be a tightly structured meeting, with a moderator," Ray adds.



# RKO RADIOSHOWS

**NOW HEAR THIS...  
ALL NEW FOR '83!**

**FOR ALBUM ROCK, CONTEMPORARY HIT  
AND ADULT CONTEMPORARY STATIONS**

- Build your audience with long-form entertainment series from the RKO Radio Networks.
- One out of every eight U.S. radio stations carries an RKO Radioshow.
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# LEGENDARY MUSIC AND THE LEGENDS WHO CREATED IT.

"'Album Greats' was the greatest special ever made for radio. 'Royalty of Rock' is even better" ...Mike Harrison, producer.



★ **IT'S A FIRST.** A never-before-offered rock coronation with giants that include the Rolling Stones, Bruce Springsteen, Janis Joplin, The Who, Steely Dan, Pink Floyd, the Kinks, Bob Dylan, the Eagles, Billy Joel, Buddy Holly, Simon and Garfunkel, Rod Stewart, Jefferson Starship and more.

★ **TESTED FOR SUCCESS.** After a single-market test airing, KMET, Los Angeles called it "the best syndicated program we ever heard."

★ **TAKE YOUR PICK.** 51 music-packed hours scheduled for Spring and Summer '83. Pick any 30 and play them in any order then repeat them all in a Labor Day weekend blockbuster.

# ROYALTY OF ROCK

## A CELEBRATION OF THE ROCK EMPIRE

★ **YOUR STAR OR OURS.** Available as a self-contained program or with a live script for your local host.

★ **FOR YOUR AIRWAVES ONLY.** Custom promos and a complete local sales support package get you the attention you deserve.

★ **KING PINS.** Produced by Good-phone Communications, Inc. for TM Programming and RKO.



RULE YOUR MARKETPLACE BY CALLING 212-764-6702 TODAY!

# CONCERT PERFORMANCES BY THE WONDERS OF ROCK.

There's nothing more captivating than a supercharged rock concert. And this year "Captured Live!" will deliver rock's biggest and best stars in all their stage-stealing glory.



**STAR-STUDED.** Already signed for '83—Ozzy Osbourne, Loverboy, Jethro Tull, Ted Nugent, Eddie Money, Joe Jackson and Alan Parsons.



**ARTIST EXCLUSIVITY.** Each artist will be an exclusive in the market for 30 days before and after each concert.

# CAPTURED LIVE!

 **NEW SCHEDULE FOR '83.** Your audience can attend 14 90-minute concerts. That's a concert a month starting February plus 3 bonus summer holiday weekend concerts.

 **THE BEST ROCK PRODUCER IN THE BUSINESS.** Pulling it all together with flash and flair for RKO is none other than GK Productions' Pat Griffith.



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# THE COUNTRY'S TOP 30 CONTEMPORARY HITS.

Every week three hours of America's top 30 CHR hits right off the Back Page® of Radio and Records®. The only music survey show featuring every station's favorite playlist.

- ★ **HOSTED BY A LEADER.** John Leader counts the hits in a polished, professional style.
- ★ **MORE THAN MUSIC.** Hear the hits and Leader's view of the national music scene. And some personal insights and comments by the music stars themselves.



# COUNTDOWN AMERICA

- ★ **JANUARY LAUNCH.** Beginning this January, you'll be getting 52 weeks of this country's top contemporary hit music.
- ★ **A COUPLE OF NUMBER ONES.** When IS, Inc. teams up with RKO, the production is second to none.



START THE COUNTDOWN IN YOUR MARKET BY CALLING 212-764-6702 TODAY!

# GET 'EM WHILE THEY'RE HOT!

All-new for '83 and twice as hot because there's twice as many "Hot Ones." Now, every single week, you get a sizzling contemporary artist's exceptional music and exclusive interviews uniquely-packaged into a one-hour format.

- ★ **FIRE-UP PERFORMERS.** Featuring Kim Carnes, REO Speedwagon, Fleetwood Mac, Hall & Oates, Paul Simon, Stevie Nicks, Stevie Wonder and Linda Ronstadt.
- ★ **1 SHOW, 5 TIMES THE AUDIENCE.** When "The Hot Ones" Hall & Oates special was aired, surveys showed that an audience of over 10 million people 12+ tuned-in. That's five times the normal daypart audience.\*

# THE HOT ONES

- ★ **RED-HOT ROBERTS.** Host Dave Roberts is in the hot seat for every single show, now in its third season on RKO.
- ★ **TWO HOT SHOPS.** Each show is co-produced by RKO and IS, Inc.



**BE THE HOT ONE IN YOUR MARKET BY CALLING 212-764-6702 TODAY!**

\*Source: Based on a special study by R-1, Bruskin on August 21-23, 1981 for RKO ONE and Arbitron Spring 1981 surveys. These data are estimates by various research companies as identified. They are subject to qualifications which RKO will supply on request.

# THE 30-HOUR MASTERPIECE FEATURING THE MAESTROS THEMSELVES!

KHTZ, Los Angeles... "this one show has brought more notoriety to KHTZ than anything previously done." WXKX, Pittsburgh... "a week after we aired 'The Beatles: The Days In Their Life' the positive phone calls and letters are still coming in." That's what top stations are saying about the masterpiece.

★ **17 YEARS IN THE MAKING.** This 30-hour chronology is fully-updated and filled with little-known facts, never released songs and rare interviews as the Beatles are traced from the cellars of Liverpool to the pinnacle of the music industry. Also includes the RKO exclusive three-hour John Lennon retrospective, "The Man...The Memory."

# THE BEATLES

## THE DAYS IN THEIR LIFE

- ★ **RATINGS BLOCKBUSTER.** Three hours a week leading up to a 30-hour Memorial Day weekend Beatles blockbuster.
- ★ **LEAD STORY.** When aired on WFME, Baton Rouge, listener call-ins were so overwhelming, they created the #1 news story of the day.
- ★ **TOP PRODUCTION.** And TM Special Projects spent over a year of production time making sure it'd be perfect for RKO.



OWN THE MASTERPIECE BY CALLING 212-764-6702 TODAY!

# ONLY LIVE, AMERICA'S NATIONAL OLDIES SHOW.

It's three decades' worth of opulent oldies with everyone from Chuck Berry to the Beach Boys and everything from special spotlights to weekly features. All broadcast live in stereo via satellite from 7:00 PM to 12:00 Midnight (EST) every Saturday night.

- ★ **AUDIENCE INVOLVEMENT.** A live 800-line lets listeners call in requests anytime. And a yearly write-in allows your audience to vote for their favorite 100 all-time oldies.
- ★ **NUMBERS ARE UP!** Arbitron shows that stations† who have been carrying "Solid Gold" have increased their 18-49 adult audiences by an average of 150%!<sup>\*\*</sup>

# SOLID GOLD SATURDAY NIGHT

- ★ **RAVE REVIEWS.** KOIL, Omaha calls this "probably the greatest oldies show ever produced." WLAP, Lexington says it's "the best program on network radio."
- ★ **NOBODY DOES IT BETTER.** And because Dick Bartley owns one of the largest private collections of oldies in the country, there's no one better qualified to be at the board.



GO FOR THE GOLD BY CALLING 212-764-6702 TODAY!

\*Source: Arbitron Spring 1981 and Spring 1982 surveys, Saturday, 7:00PM-12:00 Midnight, MSA, AQH. These data are estimates by various research companies as identified. They are subject to qualifications which RKO will supply on request.  
†For Solid Gold stations measured in the Arbitron Spring 1982 survey.

# THERE'S ONLY ONE LIVE NETWORK OVERNIGHT MUSIC SHOW.

For the third year running, Bob Dearborn's turning night into day with stereo music broadcast live via satellite.



★ **SIX NIGHTS A WEEK.** The best broad-based adult contemporary playlist is featured Monday-Friday, Midnight to 5:00 AM. Beginning in January, a full-length Saturday show is being added.

★ **NOWHERE BUT UP.** A 500% cume increase in target adults in a one year period?\* That's what KPLZ, Seattle says "Night Time America" did for their target demos.

# NIGHT TIME AMERICA

★ **FEATURES AND PHONE SCANS.** There's a countdown of the week's top ten hits as well as specials like "Night of the Oldies," "Grammy Award Winners Night," "Classic Duets," and "The Beatles." And every night a collection of listeners' calls is featured on the air.

★ **OVERNIGHT MONEY MACHINE.** Custom sales support kits and five hours of turnkey programming enhance your overnight profits.



**SLEEP BETTER AT NIGHT BY CALLING 212-764-6702 TODAY!**

\*Source: Arbitron Spring 1981 survey. These data are estimates by various research companies as identified. They are subject to qualifications which RKO will supply on request.

## Washington Roundup

### Daytimer Comment Deadline Extended

By BILL HOLLAND

The FCC has extended the deadline for filing comments and reply comments in the proceeding concerning the extension of daytime-only AM stations' hours of operation.

In an Oct. 29 order, the commission granted a request from the Clear Channel Broadcasting Service (CCBS) for a 60-day extension, which would make the deadline Jan. 14 for comments and Feb. 15 for reply comments. The FCC said that CCBS is conducting an extensive engineering effort to determine the service gains and losses that would result from the adoption of the extended-hour proposals for daytime-only stations, and that the study cannot be completed within the time frame of the original dates.

The FCC said in its decision that "we believe that the depiction of service gains and losses... would be of assistance to us in making a decision in this proceeding," and added that "we find good cause for the required extension." The commission also said the extension would not delay implementation of a decision during the season "of short winter days."

In a related development, the

commission renewed the license of Provident Broadcasting Co. for station WQCK-FM Manchester, Ga. subject to the filing of a revised equal employment opportunity program within 30 days of its Oct. 29 decision—and detailed annual employment reports for at least three years.

A coalition of Georgia minority groups had filed a challenge, alleging curtailed programming for blacks and non-active minority hiring practices. The commission rejected the petition, but noted Provident's poor showing in hiring blacks while located in a county where

43.2% of the work force is black.

The commission, in a deregulatory move, has also affirmed its March 11 action eliminating the annual financial report (Form 324) required of all commercial broadcasters, denying a petition for reconsideration by the Media Access Project.

The FCC noted that "the cost burden which annual reporting of financial information placed on the broadcast industry far outweighed the utility of the information," and ruled that the petition had "no basis."

### COMPETITOR BOWS OUT

## WINX Wins Renewal Case

Beleaguered WINX, the veteran Washington area radio station owned by United Broadcasting Co., won its license renewal case when the competing application for the license was dismissed by the FCC after it approved a joint settlement in the case.

The applicant, Community Airwaves, Inc., has had its application for the station license at the Commission since this spring, but decided last month to approach

United for a settlement. The agreement stated that Montgomery County Broadcasting Co., Inc., which is owned by United, will reimburse Community Broadcasting for expenses it incurred in the lengthy renewal case, and Community will then ask the FCC to dismiss its application, pending commission approval. The FCC granted the petition to dismiss on Oct. 5.

At issue during the renewal case was Montgomery's qualifications to be a licensee—and whether or not the renewal would be adversely affected by the improper actions of United under previous management in 1974 and 1975.

Community's withdrawal from the comparative renewal process, and the commission's order to dismiss the application, were hailed by officials at WINX and United. Pierre Eaton, vice president and general manager of the 30-year-old station, said he was "ecstatic." Gary Gross, United's vice president of broadcast standards and practices, said that "even though the company is extremely proud of WINX's service to the community and its outstanding programming, we felt a settlement would be in the best interest of the public and the station because we would not have the time and energy necessary for a hearing." He added that "it's important to remember that Community Airways came to us asking for a settlement. We did not go to them."

This year has been a rough one for WINX. In addition to the Community challenge, the station also fought a petition to deny filed by the National Black Media Coalition, but won—due, its officials said, to its improved equal employment opportunity program.

## Out Of The Box

### HOT 100/AC

PORTLAND, Me.—"A small handful of AOR performers cross to pop on merit alone," says WJBQ-FM music director Paul Connors, "and Tom Petty is one of them." He is talking about "You Got Lucky," the singer's new single from his Backstreet LP, "Long After Dark." "His image doesn't hurt, and the track isn't overly AOR-sounding. In fact, it sounds more like a top 40 record than a rock cut." Connors also likes the "wide demographic appeal" of "Heartbreaker" by Dionne Warwick (Arista) and "You Can't Hurry Love" by Phil Collins (Atlantic). "Both sound like they could go all the way. Dionne's 45 is pure mainstream, with nice touches from the brothers Gibb. And Phil's tune isn't just another cover. The sound is exciting, and the drum work is amazing." He concludes that Michael McDonald's "I Gotta Try" (Warner Bros.) is "a Doobie Brother record without the Doobie Brothers; uptempo, a killer hook, and an energy level 'I Keep Forgettin' didn't have."

### AOR

MINNEAPOLIS—Joe Folger, music director for KQRS-AM-FM, can't get over "how black" "Eminence Front" by the Who, taken from the LP, "It's Hard" (Warner Bros.), sounds. "Ghetto blaster music, out of Detroit," he notes. "The Who gone funk!" "Goody Two Shoes" by Adam Ant (Epic) reminds him of "early Straphangers, that Canadian band with the snappy horn section. The phone lines are getting burned up." "Tripped, Slipped, Fell In Love" by Foghat (Bearsville) and "Twilight Zone" by Golden Earring (21 Records) are also new; Folger says the latter tune is "a cut above 'Radar Love,' and that's saying something." But his pick hit for the week is "Forever" by Little Steven & the Disciples of Soul (EMI America): "How about 'Motown meets Tom Petty?'"

### URBAN/BLACK

GULFPORT, Miss.—Al Jenkins says the best thing about the new Johnnie Taylor album, "Just Ain't Good Enough" (Beverly Glen) is that "it stays true" to the old Johnnie Taylor sound. The WTAM program/music director is plugging three cuts—"Reagonomics," "I Need A Freak Tonight," and the single, "What About My Love." "The record is super polished, very slick, but Johnnie's still singing like he did on 'Disco Lady.' That turns me on the most." He also likes the "familiarity" of Chaka Khan's "Got To Be There" (Warner Bros.) and "Seventeen," the title song from the new Bill Summers LP (MCA). "It reminds me of a takeoff on new wave, something Devo might do—a departure from 'Jam The Box.' The kids in Gulfport are rocking it up."

### COUNTRY

CARTHAGE, Tex.—"I Can't Turn Temptation Down" by Skip Eaton and Linda Davis is the current favorite at KGAS. Music director Bev Brown says the song, on MDJ Records, is more "country-sounding" than their last effort, "If You Could See You Through My Eyes," and that "it's the type of tune Loretta and Conway might go for, except that Skip's voice reminds me of Kenny (Rogers) and Linda sounds deep and throaty. We think she has a great future." He likes the way Janis Siegel has handled "How High The Moon" from her "Experiment In White" LP (Atlantic). "Sometimes we play the Les and Mary version as a golden oldie, but the new one is in stereo." He adds that programmers should give George Fishoff's "Pretty Kitty" (Moss Music Group) a listen. "It beats 'Music Box' by Frank Mills, and it's only 90 seconds." LEO SACKS

Just A Little Imagination

**Patsy**

Words and music by Patsy Maharam



645 Madison Ave., N.Y. 10022

**Billboard** Survey For Week Ending 11/13/82

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# TOP 50 Adult Contemporary

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	4
2	2	12	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
3	3	14	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
4	4	5	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
5	5	11	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
6	6	7	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)	
8	8	8	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
11	11	8	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
9	9	10	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
10	10	8	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
19	19	7	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
15	15	4	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
16	16	4	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
18	18	4	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
28	28	2	THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
16	16	7	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
17	17	17	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
21	21	5	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
19	19	10	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
30	30	2	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
21	21	7	I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)	
22	22	14	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
23	23	20	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
37	37	2	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot Cha/Umchappell, BMI)	
25	25	9	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
36	36	3	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Umchappell, BMI)	
29	29	4	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
33	33	2	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisya/Bleunig, ASCAP)	
32	32	4	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
35	35	2	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)	
31	31	19	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
32	32	19	WHAT'S FOREVER FOR Michael Murphy, EMI-America 1466 (Tree, BMI)	
33	33	15	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
34	34	3	HOLD ON Santana, Columbia 18-03160, (Over The Rainbow, ASCAP)/Marc-Cain, BMI)	
39	39	2	RIGHT HERE AND NOW Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI)	
37	37	15	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)	
37	37	15	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
37	37	15	USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI)	
37	37	15	MUSCLES Diana Ross, RCA 13348 (Mijac, BMI)	
40	40	8	FANDANGO Herb Alpert, A&M 2441 (Irving/Calquin, BMI)	
41	41	11	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
42	42	11	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
43	43	14	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezongs, ASCAP)	
44	44	17	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisya, ASCAP)	
45	45	5	TUG OF WAR Paul McCartney, Columbia 38-03235 (MPL Communications, ASCAP)	
46	46	24	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
47	47	21	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
48	48	22	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
49	49	20	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
50	50	11	PRETTY KITTY George Fishoff, MMG 2-2 (The Moss, ASCAP)	

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

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (11/2/82)

## PRIME MOVERS-NATIONAL

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

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

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

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

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

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

### ENTRY SYMBOLS—

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

## Pacific Southwest Region

### ★ PRIME MOVERS

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

### ● TOP ADD ONS

JOHN COUGAR—Hand To Hold On To (Riva/Mercury)  
MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)  
KIM CARNES—Does It Make You Remember (EMI-America)

### BREAKOUTS

TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)

### KKXX-FM—Bakersfield

(Doug Deroo—MD)  
★ THE CLASH—Rock The Casbah 5-1  
★ JEFFERSON STARSHIP—Be My Lady 14-5  
★ MEN AT WORK—Down Under 16-6  
★ ABC—The Look Of Love 20-16  
★ DON HENLEY—Dirty Laundry 40-29  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● PETER GABRIEL—Shock The Monkey B  
● KDOL AND THE GANG—Let's Go Dancing B  
● PHIL COLLINS—Can't Hurry Love B  
● JOHN COUGAR—Hand To Hold On To A  
● SYLVIA—Nobody A  
● TOTO—Africa A  
● THE POINTER SISTERS—I'm So Excited X

### KIMN-AM—Denver

(Gloria La Perez—MD)  
★ FLEETWOOD MAC—Gypsy 2-1  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 6-2  
★ CROSBY, STILLS AND NASH—Southern Cross 4-3  
★ NEIL DIAMOND—Heartlight 5-4  
★ TONI BASIL—Mickey 7-5  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● JOHN COUGAR—Hand To Hold On To  
● JEFFERSON STARSHIP—Be My Lady B  
● SUPERTRAMP—It's Raining Again B  
● TOTO—Africa B  
● LAURA BRANIGAN—Gloria B  
● MEN AT WORK—Down Under A  
● SCANDAL—Goodbye To You A  
● DIANA ROSS—Muscles X  
● DIONNE WARWICK—Heartbreaker X  
● ABC—The Look Of Love X  
● KDOL AND THE GANG—Let's Go Dancing X  
● MOVING PICTURES—What About Me X  
● THE POINTER SISTERS—I'm So Excited X

### KOAFM—Denver

(Alan Sledge—MD)  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● KOOL AND THE GANG—Let's Go Dancing  
● DONNIE IRIS—Tough World A  
● MOVING PICTURES—What About Me A  
● DON HENLEY—Dirty Laundry X  
● JEFFREY OSBORNE—On The Wings Of Love X  
● PAT BENATAR—Shadows Of The Night X  
● BILLY JOEL—Pressure X

### KLUC-FM—Las Vegas

(Dave Van Stone—MD)  
★ DONALD FAGEN—I.G.Y. 6-4  
★ LIONEL RICHIE—Truly 24-16  
★ JOE JACKSON—Steppin' Out 12-9  
★ DARYL HALL AND JOHN OATES—Maneater 19-14  
★ STRAY CATS—Rock This Town 21-15  
● JOHN COUGAR—Hand To Hold On To  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky  
● MISSING PERSONS—Destination Unknown A  
● KIM CARNES—Does It Make You Remember A  
● DON HENLEY—Dirty Laundry B  
● TOTO—Africa B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● SURVIVOR—American Heartbeat B  
● DIONNE WARWICK—Heartbreaker X

### KFI-AM—Los Angeles

(Steve—MD)  
★ JOE JACKSON—Steppin' Out 6-1  
★ LIONEL RICHIE—Truly 13-5  
★ LINDA RONSTADT—Get Closer 29-17  
★ JEFFERSON STARSHIP—By My Lady 28-21  
★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 34-24

## TOP ADD ONS-NATIONAL

MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)  
MEN AT WORK—Down Under (Columbia)  
TOTO—Africa (Columbia)

● STRAY CATS—Rock This Town B  
● MARVIN GAYE—Sexual Healing B  
● KENNY ROGERS—A Love Song B  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A  
● MICHAEL McDONALD—I Gotta Try A  
● PHIL COLLINS—Can't Hurry Love A

### KCPX-FM—Salt Lake City

(Gary Waldron—MD)  
★ LIONEL RICHIE—Truly 12-5  
★ LAURA BRANIGAN—Gloria 18-11  
★ DON HENLEY—Dirty Laundry 31-22  
★ SUPERTRAMP—It's Raining Again 33-23  
★ DIONNE WARWICK—Heartbreaker 32-24  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● CHILLIWACK—Whatcha Gonna Do B  
● BILL CONTI—Theme From Dynasty B  
● FRIDA—I Know There's Something Going On B  
● AIR SUPPLY—Two Last Lonely People In The World A  
● KIM CARNES—Does It Make You Remember A  
● A FLOCK OF SEAGULLS—Space Age Love Songs A  
● ANNE MURRAY—Somebody's Always Saying Goodbye A  
● MELISSA MANCHESTER—Hey Rickies A  
● DOLLY PARTON—Hard Candy Christmas A  
● THE KIDS FROM FAME—Be Your Own Hero A  
● LITTLE RIVER BAND—The Other Guy A  
● MOVING PICTURES—What About Me X  
● ROBERT PLANT—Pledge Pin X  
● FASHION—Love Shadow X  
● Q-HEEL—At The Top X

### KRSP-AM—Salt Lake City

(Lorraine Windgar—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 12-2  
★ NEIL DIAMOND—Heartlight 9-4  
★ LAURA BRANIGAN—Gloria 12-5  
★ LIONEL RICHIE—Truly 16-12  
★ CHICAGO—Love Me Tomorrow 18-13  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● TOTO—Africa  
● DON HENLEY—Dirty Laundry B  
● SUPERTRAMP—It's Raining Again B  
● PAT BENATAR—Shadows Of The Night B  
● JOHN COUGAR—Hand To Hold On To A

### KFMB-FM—San Diego

(Glen McCartney—MD)  
★ LIONEL RICHIE—Truly 6-1  
★ JOE JACKSON—Steppin' Out 5-2  
★ DARYL HALL AND JOHN OATES—Maneater 10-6  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 18-13  
● DAN FOGELBERG—Missing You 23-16  
● KIM CARNES—Does It Make You Remember  
● MARVIN GAYE—Sexual Healing  
● TOTO—Africa B  
● AIR SUPPLY—Two Last Lonely People In The World A  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

### XTRA-AM—San Diego

(Jim Richards—MD)  
★ STRAY CATS—Rock This Casbah 4-1  
★ LIONEL RICHIE—Truly 10-3  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-2  
★ SYLVIA—Nobody 6-4  
★ DARYL HALL AND JOHN OATES—Maneater 12-10  
● MEN AT WORK—Down Under  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky  
● JOHN COUGAR—Hand To Hold On To A  
● CHILLIWACK—Whatcha Gonna Do A  
● KOOL AND THE GANG—Let's Go Dancing X  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● MARVIN GAYE—Sexual Healing B  
● JEFFREY OSBORNE—On The Wings Of Love X  
● TOTO—Africa X  
● DONNIE IRIS—Tough World X  
● LINDA RONSTADT—Get Closer X

### KRQQ-FM—Tucson

(Zapalain/Hart—MD)  
★ TONI BASIL—Mickey 5-2  
★ NEIL DIAMOND—Heartlight 21-8  
★ LIONEL RICHIE—Truly 17-10  
● MEN AT WORK—Down Under 28-12  
● THE PRETENDERS—Back On The Chain Gang  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky  
● DON HENLEY—Dirty Laundry B  
● THE WHO—Athena B  
● DONALD FAGEN—I.G.Y. (What A Beautiful World) B  
● DAN FOGELBERG—Missing You B  
● MOVING PICTURES—What About Me B  
● PHIL COLLINS—Can't Hurry Love A  
● TRIO—Da Da Da You Don't Love Me Anymore A  
● FRIDA—I Know There's Something Going On X  
● ROXY MUSIC—More Than This X  
● SUPERTRAMP—It's Raining Again X  
● ADAM AND THE ARTS—Goody Two Shoes X  
● CHILLIWACK—Whatcha Gonna Do X  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X  
● ABC—The Look Of Love X  
● STEVE WINWOOD—Valerie X

### KTKT-AM—Tucson

(Bobby Rivers—MD)  
★ DIONNE WARWICK—Heartbreaker 14-8  
★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 23-16  
★ STEVE WONDER & CHARLENE—Used To Be 26-18  
★ KENNY ROGERS—A Love Song 22-19  
★ DARYL HALL AND JOHN OATES—Maneater 25-23

## Pacific Northwest Region

### ★ PRIME MOVERS

JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)  
LIONEL RICHIE—Truly (Motown)  
DIONNE WARWICK—Heartbreaker (Arista)  
CROSBY, STILLS AND NASH—Southern Cross (Atlantic)

### ● TOP ADD ONS

DIONNE WARWICK—Heartbreaker (Arista)  
DON HENLEY—Dirty Laundry (Elektra)  
TOTO—Africa (Columbia)

### BREAKOUTS

AIR SUPPLY—Two Less Lonely People (Arista)

### KRCL-AM—Lewiston

(Steve MacKelvie—MD)  
★ CROSBY, STILLS AND NASH—Southern Cross 3-1  
★ FLEETWOOD MAC—Gypsy 2-2  
★ CHICAGO—Love Me Tomorrow 4-3  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 9-6  
★ DARYL HALL AND JOHN OATES—Maneater 12-8  
● PHIL COLLINS—Can't Hurry Love  
● AIR SUPPLY—Two Last Lonely People In The World  
● TOTO—Africa B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● MICHAEL McDONALD—I Gotta Try B  
● BILL CONTI—Theme From Dynasty X  
● ABBA—The Day Before You Came X  
● CHRIS CHRISTIAN—The Last Goodbye X  
● TAVARES—A Penny For Your Thoughts X  
● STEVE WONDER/CHARLENE—Used To Be X  
● PAT BENATAR—Shadows Of The Night X  
● JONI MITCHELL—(You're So Square) Baby I Don't Care A  
● GEORGE FISCHOFF—Pretty Kitty D

### KCNR-FM—Portland

(Richard Harker—MD)  
★ GLENN FREY—The One You Love 2-1  
★ JOE JACKSON—Steppin' Out 6-2  
★ NEIL DIAMOND—Heartlight 9-5  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 12-8  
● DAN FOGELBERG—Missing You 13-9  
● STRAY CATS—Rock This Town  
● ABC—The Look Of Love  
● SURVIVOR—American Heartbeat A  
● DIONNE WARWICK—Heartbreaker A  
● DON HENLEY—Dirty Laundry A  
● TOTO—Africa A

### KCBN-AM—Reno

(Jim O'Neil—MD)  
★ TONI BASIL—Mickey 2-1  
★ KIM CARNES—Does It Make You Remember 10-5  
★ SYLVIA—Nobody 14-8  
★ DIANA ROSS—Muscles 15-10  
● MOVING PICTURES—What About Me 10-11  
● JONI MITCHELL—(You're So Square) Baby I Don't Care  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● THE FIXX—Stand Or Fall B  
● TOTO—Africa B  
● KIM CARNES—Does It Make You Remember B  
● ROD STEWART—Guess I'll Always Love You B  
● THE CLASH—Rock The Casbah A  
● JOHN COUGAR—Hand To Hold On To A  
● MEN AT WORK—Down Under A  
● FASHION—Love Shadow X

### KSFM-FM—Sacramento

(Mark Preston—MD)  
★ JOE JACKSON—Steppin' Out 12-6  
★ LIONEL RICHIE—Truly 14-7  
★ CHICAGO—Love Me Tomorrow 19-10  
★ CROSBY, STILLS AND NASH—Southern Cross 19-12  
● TOTO—Africa  
● DONNA SUMMER—State Of Independence  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B

### KPLZ-FM—Seattle

(Greg Cook—MD)  
★ CHICAGO—Love Me Tomorrow 10-6  
★ CROSBY, STILLS AND NASH—Southern Cross 17-8  
★ LIONEL RICHIE—Truly 18-10  
★ DIANA ROSS—Muscles 20-15  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me  
● MEN AT WORK—Down Under  
● SUPERTRAMP—It's Raining Again B  
● SHEENA EASTON—I Wouldn't Beg For Water B  
● PHIL COLLINS—Can't Hurry Love A  
● MICHAEL McDONALD—I Gotta Try X  
● AIR SUPPLY—Two Last Lonely People In The World X

### KUBE-FM—Seattle

(Tom Hutylar—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-1  
★ DIANA ROSS—Muscles 11-5  
★ ABC—The Look Of Love 15-9  
★ LAURA BRANIGAN—Gloria 22-14  
★ LIONEL RICHIE—Truly 23-15  
● DON HENLEY—Dirty Laundry  
● DIONNE WARWICK—Heartbreaker  
● MEN AT WORK—Down Under A  
● JEFFREY OSBORNE—On The Wings Of Love A  
● CHILLIWACK—Whatcha Gonna Do A  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● SUPERTRAMP—It's Raining Again B  
● PAT BENATAR—Shadows Of The Night B  
● TOTO—Africa B  
● JEFFERSON STARSHIP—Be My Lady B

### KYYX-FM—Seattle

(Elvin Ichijima—MD)  
★ THE CLASH—Rock The Casbah 1-1  
★ STRAY CATS—Rock This Town 3-2  
★ Q-HEEL—Dancing In Heaven (Orbital Be-Bop) 8-3  
★ PETER GABRIEL—Shock The Monkey 9-6  
★ DARYL HALL AND JOHN OATES—Maneater 12-7  
● A FLOCK OF SEAGULLS—Space Age Love Songs  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky  
● PHIL COLLINS—Can't Hurry Love A  
● THE MOTELS—Forever Mine X  
● TRANSLATOR—Everywhere That I'm Not X

## BREAKOUTS-NATIONAL

TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)  
AIR SUPPLY—Two Less Lonely People (Arista)  
A FLOCK OF SEAGULLS—Space Age Love Song (Arista/Jive)

● THE STEVE MILLER BAND—Cool Magic X  
● MOVING PICTURES—What About Me X  
● FLASH AND THE PAN—Where Were You X  
● THE PAPHOS—Eyes Of A Stranger X  
● BILL NELSON—Flaming Desire X  
● MAGAZINE—About The Weather X  
● THE GAP BAND—You Dropped A Bomb On Me X

### KJRB-AM—Spokane

(Brian Gregory—MD)  
★ LIONEL RICHIE—Truly 8-2  
★ LAURA BRANIGAN—Gloria 17-10  
★ DIONNE WARWICK—Heartbreaker 18-11  
★ DARYL HALL AND JOHN OATES—Maneater 21-15  
★ DAN FOGELBERG—Missing You 25-19  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● ELVIS PRESLEY—The Elvis Medley B  
● SONNY CHARLES—Put It In A Magazine A  
● MEN AT WORK—Down Under A  
● MICHAEL McDONALD—I Gotta Try A

### KTAC-AM—Tacoma

(Bruce Cannon—MD)  
★ TIMOTHY B. SCHMIT—So Much In Love 16-11  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 20-14  
● SUPERTRAMP—It's Raining Again  
● TOTO—Africa  
● STEVE WONDER & CHARLENE—Used To Be A  
● BILL CONTI—Theme From Dynasty A  
● DARYL HALL AND JOHN OATES—Maneater A  
● JEFFERSON STARSHIP—Be My Lady A  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● SHEENA EASTON—I Wouldn't Beg For Water B

## North Central Region

### ★ PRIME MOVERS

LIONEL RICHIE—Truly (Motown)  
GLENN FREY—The One You Love (Asylum)  
TONI BASIL—Mickey (Chrysalis)

### ● TOP ADD ONS

MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)  
FRIDA—I Know There's Something Going On (Atlantic)  
DON HENLEY—Dirty Laundry (Elektra)

### WKRQ-FM—Cincinnati

(Tony Galuzzo—MD)  
★ GLENN FREY—The One You Love 1-1  
★ STEEL BREEZE—You Don't Want Me Anymore 2-2  
★ AMERICA—You Can Do Magic 8-5  
★ STEVE WONDER—Ribbon In The Sky 19-16  
★ DON HENLEY—Dirty Laundry 23-15  
● DONALD FAGEN—I.G.Y. (What A Beautiful World)  
● ABC—The Look Of Love

### WYYS-FM—Cincinnati

(Barry James—MD)  
★ SYLVIA—Nobody 11-5  
★ JEFFREY OSBORNE—On The Wings Of Love 17-7  
★ STEVE WONDER/CHARLENE—Used To Be 15-10  
★ STEVE WONDER—Ribbon In The Sky 19-16  
★ CHICAGO—Love Me Tomorrow 24-17  
● PHIL COLLINS—Can't Hurry Love  
● CLIFF RICHARD—The Only Way Out  
● TIMOTHY B. SCHMIT—So Much In Love A

### WGCL-FM—Cleveland

(Tom Jefferies—MD)  
★ LIONEL RICHIE—Truly 2-1  
★ TONI BASIL—Mickey 12-7  
★ BILLY JOEL—Pressure 16-14  
★ THE CLASH—Rock The Casbah 18-17  
★ EDDIE MONEY—Shakin' 7-6  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● FRIDA—I Know There's Something Going On  
● KOOL AND THE GANG—Let's Go Dancing B  
● THE POINTER SISTERS—I'm So Excited B  
● BILLY SQUIER—Everybody Wants You B  
● PETER GABRIEL—Shock The Monkey B  
● KIM CARNES—Does It Make You Remember A  
● JOHN COUGAR—Hand To Hold On To A  
● JUDAS PRIEST—You've Got Another Thing Coming A  
● TOTO—Africa X  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X  
● DONNIE IRIS—Tough World X  
● JEFFERSON STARSHIP—Be My Lady X  
● TIMOTHY B. SCHMIT—So Much In Love X

### WNCFM—Columbus

(Steve Edwards—MD)  
★ GLENN FREY—The One You Love 1-1  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-2  
★ JEFFREY OSBORNE—On The Wings Of Love 10-6  
★ CHICAGO—Love Me Tomorrow 12-7  
★ DIONNE WARWICK—Heartbreaker 16-8  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I  
● DARYL HALL AND JOHN OATES—Maneater A  
● DIANA ROSS—Muscles A

### WXGT-FM—Columbus

(Teri Mutter—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5-1  
★ LIONEL RICHIE—Truly 26-16  
★ JOE JACKSON—Steppin' Out 12-8  
★ CHICAGO—Love Me Tomorrow 15-11  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 20-15  
● STRAY CATS—Rock This Town  
● LAURA BRANIGAN—Gloria  
● DARYL HALL AND JOHN OATES—Maneater B  
● DAN FOGELBERG—Missing You B  
● DON HENLEY—Dirty Laundry A  
● PAT BENATAR—Shadows Of The Night X  
● SUPERTRAMP—It's Raining Again X  
● BILLY JOEL—Pressure X

### CKLW-AM—Detroit

(Rosalee Trumbley—MD)  
★ MARVIN GAYE—Sexual Healing 15-7  
★ DIANA ROSS—Muscles 14-11  
★ STRAY CATS—Rock This Town 18-13  
★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 21-18

● TONI BASIL—Mickey  
● DON HENLEY—Dirty Laundry  
● DIONNE WARWICK—Heartbreaker B  
● ELVIS PRESLEY—The Elvis Medley A  
● MISSING PERSONS—Destination Unknown A  
● CHILLIWACK—Whatcha Gonna Do X  
● THE POINTER SISTERS—I'm So Excited X  
● SUPERTRAMP—It's Raining Again  
● DAN FOGELBERG—Missing You X  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X  
● PHIL COLLINS—Can't Hurry Love X  
● JEFFREY OSBORNE—On The Wings Of Love X  
● TOTO—Africa X

### WRDQ-FM—Detroit

(Deena Rimmer—MD)  
★ C. BRAND—Wired For Games 19-12  
★ AIR SUPPLY—Young Love 23-15  
★ LUTHER VANDROSS—Bad Boy/Having A Party 6-4  
★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 30-19  
★ KDOL AND THE GANG—Let's Go Dancing 25-21  
● LANIER AND COMPANY—After I Cry Tonight  
● JOE JACKSON—Steppin' Out  
● ALPHONSE MOUZON—Lady In Red B  
● THE BAR-KAYS—Do It (Let Me See You Shake) B  
● CHAKA KHAN—Got To Be There B  
● STACY LATTISAW—He's A Lonely Boy A  
● ORBIT—The Beat Goes On A  
● TYRONE BRUNSON—Smurf A  
● JOHNNIE TAYLOR—What About My Love A

### WBZZ-FM—Pittsburgh

(Chuck Tyler—MD)  
★ GLENN FREY—The One You Love 1-1  
★ LIONEL RICHIE—Truly 10-2  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9-5  
★ DARYL HALL AND JOHN OATES—Maneater 13-8  
★ TONI BASIL—Mickey 16-11  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● BILLY SQUIER—Everybody Wants You B  
● DONNIE IRIS—Tough World B  
● PHIL COLLINS—Can't Hurry Love A  
● THE CLASH—Rock The Casbah A  
● STRAY CATS—Rock This Town A  
● DAN FOGELBERG—Missing You A  
● DIONNE WARWICK—Heartbreaker X  
● BILLY JOEL—Pressure X

### WHYW-FM—Pittsburgh

(Jay Cresswell—MD)  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 16-12  
★ PAUL CARRACK—I Need You 17-14  
★ EVELYN KING—Love Come Down 19-16  
★ DARYL HALL AND JOHN OATES—Maneater 21-18  
★ TIMOTHY B. SCHMIT—So Much In Love 25-22  
● DAN FOGELBERG—Missing You  
● JOE JACKSON—Steppin' Out  
● DIANA ROSS—Muscles A

### WXXK-FM—Pittsburgh

(Clark Ingram—MD)  
★ PHIL COLLINS—Through These Walls 13-7  
★ DAN FOGELBERG—Missing You 17-8  
★ SUPERTRAMP—It's Raining Again 20-11  
★ CHICAGO—Love Me Tomorrow 18-14  
★ PHIL COLLINS—I Need You  
● FLEETWOOD MAC—Love In Store  
● BILLY SQUIER—Learn How To Live  
● JOE JACKSON—Steppin' Out B  
● A FLOCK OF SEAGULLS—Space Age Love Songs B  
● EDDIE MONEY—Shakin' A  
● JUDAS PRIEST—You've Got Another Thing Coming A  
● HENRY PAUL—Heat Of The Night A  
● JOE PISCOPOLI—Love Rock 'N Roll A  
● THE WHO—Why Did I Fall For That A  
● RUSH—Analog Kid X  
● STEVE WINWOOD—Valerie X  
● MEN AT WORK—Down Under X  
● SAGA—On The Loose X  
● ASIA—Time Again X  
● PETER GABRIEL—Shock The Monkey X  
● JEFFERSON STARSHIP—Winds Of Change X

## Southwest Region

### ★ PRIME MOVERS

LIONEL RICHIE—Truly (Motown)  
JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)  
CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

### ● TOP ADD ONS

TOTO—Africa (Columbia)  
MEN AT WORK—Down Under (Columbia)  
MARVIN GAYE—Sexual Healing (Columbia)

### BREAKOUTS

AIR SUPPLY—Two Less Lonely People (Arista)

(Continued on page 28)

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WESTWOOD ONE *presents*



**AEROSMITH**  
*Speedwagon*

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/2/82)

Continued from page 26

- KHFI-FM—Austin**  
(Ed Volkman—MD)  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 4:2  
★ DARYL HALL AND JOHN OATES—Maneater 10:6  
★ THE GAP BAND—You Dropped A Bomb On Me 15:9  
★ DAN FOGELBERG—Missing You 16:10  
★ TONI BASIL—Mickey 20:12  
● TOTO—Africa  
● MEN AT WORK—Down Under  
● SUPERTRAMP—It's Raining Again B  
● EVELYN KING—Love Come Down B  
● PAT BENATAR—Shadows Of The Night B  
● JEFFERSON STARSHIP—Be My Lady B  
● KARLA BONOFF—Please Be The One B  
● CHILLWACK—Whatcha Gonna Do B  
● KOOL AND THE GANG—Let's Go Dancing B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A  
● JOHN COUGAR—Hand To Hold On To A  
● PETER GABRIEL—Shock The Monkey X  
● JAMES ANDERSON—Is She X  
● JEFFREY OSBORNE—On The Wings Of Love X  
● DONNA SUMMER—State Of Independence X  
● PRIVATE LIVES—When The World Comes Crashing X

- WFMM-FM—Baton Rouge**  
(Wayne Watkins—MD)  
★ LIONEL RICHIE—Truly 2:1  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5:2  
★ DARYL HALL AND JOHN OATES—Maneater 16:9  
★ DIANA ROSS—Muscles 21:14  
★ LAURA BRANIGAN—Gloria 26:19  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● MARVIN GAYE—Sexual Healing B  
● JOE JACKSON—Steppin' Out B  
● KOOL AND THE GANG—Let's Go Dancing B  
● ABC—The Look Of Love X  
● JEFFREY OSBORNE—On The Wings Of Love X  
● STEVIE WONDER & CHARLENE—Used To Be X  
● PRINCE—1999 X

- KZFM-FM—Corpus Christi**  
(John Steele—MD)  
★ LIONEL RICHIE—Truly 3:1  
★ DIANA ROSS—Muscles 6:3  
★ TONI BASIL—Mickey 13:4  
★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 19:8  
★ DARYL HALL AND JOHN OATES—Maneater 21:15  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me  
● KOOL AND THE GANG—Let's Go Dancing  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● CARL CARLTON—Baby I Need Your Loving B  
● DONNA SUMMER—State Of Independence A  
● CHILLWACK—Whatcha Gonna Do A  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky A  
● A FLOCK OF SEAGULLS—Space Age Love Songs A  
● PRINCE—1999 A  
● DIONNE WARWICK—Heartbreaker X  
● MEN AT WORK—Down Under X  
● KIM CARNES—Does It Make You Remember X  
● DIONNIE IRIS—Tough World X  
● JAMES ANDERSON—Is She X

- KLUV-FM—Dallas**  
(Rivers/Morgan—MD)  
★ LIONEL RICHIE—Truly 9:5  
★ CHICAGO—Love Me Tomorrow 15:10  
★ DAN FOGELBERG—Missing You 16:11  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 19:14  
★ JOE JACKSON—Steppin' Out 21:17  
★ KENNY ROGERS—A Love Song X

- KEGL-FM—Ft. Worth**  
(Bill Hayes—MD)  
★ PETER GABRIEL—Shock The Monkey 16:12  
★ TALK TALK—Talk Talk 19:14  
★ PAT BENATAR—Shadows Of The Night 21:16  
★ DON HENLEY—Dirty Laundry 27:17  
● BANANARAMA—Really Saying Something  
● DURAN DURAN—Hungry Like The Wolf  
● MEN AT WORK—Down Under A  
● JOHN COUGAR—Hand To Hold On To A  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky A  
● FRIDA—I Know There's Something Goin' On B  
● JEFFERSON STARSHIP—Be My Lady B  
● PHIL COLLINS—Can't Hurry Love A  
● JUDAS PRIEST—You've Got Another Thing Coming B  
● SLOW CHILDREN—Vanessa Vacillating A  
● SKUNKS—For Your Love X  
● DINGO BOINGO—Insects X  
● GARY NUMAN—White Boys 7 Heroes X  
● PHYCHEDELIC FURS—Goodbye X

- KILE-AM—Galveston**  
(Scott Taylor—MD)  
★ FLEETWOOD MAC—Gypsy 3:1  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 6:3  
★ NEIL DIAMOND—Heartlight 11:7  
★ DAN FOGELBERG—Missing You 15:9  
★ LIONEL RICHIE—Truly 28:14  
● DONNA SUMMER—State Of Independence  
● PHIL COLLINS—Can't Hurry Love  
● TOTO—Africa B  
● DON HENLEY—Dirty Laundry B  
● DIONNE WARWICK—Heartbreaker B  
● JOHN COUGAR—Hand To Hold On To B  
● MEN AT WORK—Down Under A  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A  
● THE MOTELS—Forever Mine A  
● BILLY SQUIER—Everybody Wants You X  
● KIM CARNES—Does It Make You Remember X  
● MISSING PERSONS—Destination Unknown X  
● SHEENA EASTON—I Wouldn't Beg For Water X

- KFMK-FM—Houston**  
(Kirk Patrick—MD)  
★ FLEETWOOD MAC—Gypsy 10:8  
★ DIONNE WARWICK—Heartbreaker 15:12  
★ GLEN FREY—The One You Love 5:4  
★ ALABAMA—Close Enough To Perfect 19:14  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 16:15  
● DIANA ROSS—Muscles  
● KENNY ROGERS—A Love Song B

- KVOL-AM—Lafayette**  
(Phil Rankin—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1:1  
★ NEIL DIAMOND—Heartlight 4:2  
★ JOE JACKSON—Steppin' Out 8:3  
★ LIONEL RICHIE—Truly 14:8  
★ DARYL HALL AND JOHN OATES—Maneater 15:9  
● AIR SUPPLY—Two Last Lonely People In The World  
● MELISSA MANCHESTER—Hey Ricky  
● DAN FOGELBERG—Missing You B  
● JOHN COUGAR—Hand To Hold On To B  
● FRIDA—I Know There's Something Going On B

- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● THE MOTELS—Forever Mine A  
● MEN AT WORK—Down Under A  
● GOLDEN EARRING—Twilight Zone A  
● PHIL COLLINS—Can't Hurry Love A  
● LITTLE RIVER BAND—The Other Guy A  
● GEORGE HARRISON—Wake Up My Love A  
● BILL MEDLEY—Right Here And Now X  
● SCANDAL—Goodbye To You X  
● KENNY ROGERS—A Love Song X  
● MOVING PICTURES—What About Me X  
● TOTO—Africa X  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X  
● ROBERT PLANT—Pledge Pin X  
● BILL CONTI—Theme From Dynasty X  
● FASHION—Love Shadow X  
● Q-FEEL—Dancing In Heaven (Orbital Be-Boop) X  
● STEVE WINWOOD—Valerie X  
● NOVO COMBO—Too Long Gone X  
● PRINCE—1999 X

- KBFM-FM—McAllen-Brownsville**  
(Steve Owens—MD)  
★ LAURA BRANIGAN—Gloria 5:3  
★ THE POINTER SISTERS—I'm So Excited 13:7  
★ DARYL HALL AND JOHN OATES—Maneater 27:10  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 19:11  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 30:12  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● CHILLWACK—Whatcha Gonna Do  
● SUPERTRAMP—It's Raining Again B  
● DIONNE WARWICK—Heartbreaker B  
● DON HENLEY—Dirty Laundry B  
● PAT BENATAR—Shadows Of The Night B  
● STEVIE WONDER/CHARLENE—Used To Be B  
● TOTO—Africa B  
● JEFFREY OSBORNE—On The Wings Of Love A  
● JOHN COUGAR—Hand To Hold On To A  
● KIM CARNES—Does It Make You Remember A  
● TAVARES—A Penny For Your Thoughts A  
● ROD STEWART—Guess I'll Always Love You X

- WEZB-FM—New Orleans**  
(Jerry Lousteau—MD)  
★ TONI BASIL—Mickey 4:4  
★ SYLVIA—Nobody 11:5  
★ LAURA BRANIGAN—Gloria 17:7  
★ NEIL DIAMOND—Heartlight 19:9  
★ MARVIN GAYE—Sexual Healing 25:12  
● DON HENLEY—Dirty Laundry  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● SUPERTRAMP—It's Raining Again B  
● PHIL COLLINS—Can't Hurry Love A  
● ABC—The Look Of Love A  
● JOE JACKSON—Steppin' Out X

- WQVE-FM—New Orleans**  
(Chris Bryan—MD)  
★ NEIL DIAMOND—Heartlight 6:1  
★ CHICAGO—Love Me Tomorrow 13:7  
★ LIONEL RICHIE—Truly 14:9  
★ DIONNE WARWICK—Heartbreaker 17:13  
★ CROSBY, STILLS AND NASH—Southern Cross 22:18  
● TOTO—Africa  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● SUPERTRAMP—It's Raining Again B  
● STEVIE WONDER/CHARLENE—Used To Be B

- WTIX-AM—New Orleans**  
(Gary Franklin—MD)  
★ NEIL DIAMOND—Heartlight 3:1  
★ LIONEL RICHIE—Truly 8:2  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 7:3  
★ THE POINTER SISTERS—I'm So Excited 22:17  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 23:20  
● MEN AT WORK—Down Under  
● MARVIN GAYE—Sexual Healing  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● STEVIE WONDER/CHARLENE—Used To Be B  
● JOHN COUGAR—Hand To Hold On To B  
● CHILLWACK—Whatcha Gonna Do B  
● MOVING PICTURES—What About Me B  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky A  
● PHIL COLLINS—Can't Hurry Love A  
● AIR SUPPLY—Two Last Lonely People In The World A  
● BILL CONTI—Theme From Dynasty X

- KOFM-FM—Oklahoma City**  
(Dave Duquesne—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4:2  
★ CHICAGO—Love Me Tomorrow 9:5  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 11:6  
★ DIONNE WARWICK—Heartbreaker 13:9  
★ LIONEL RICHIE—Truly 21:15  
● TOTO—Africa  
● MICHAEL McDONALD—I Gotta Try

- KEEL-AM—Shreveport**  
(Andy Taylor—MD)  
★ GLEN FREY—The One You Love 7:3  
★ KENNY ROGERS—A Love Song 9:7  
★ LIONEL RICHIE—Truly 11:8  
★ FLEETWOOD MAC—Gypsy 13:11  
★ DIONNE WARWICK—Heartbreaker 18:12  
★ DAN FOGELBERG—Missing You  
● CLIFF RICHARD—The Only Way Out  
● PAUL CURRACK—I Need You B  
● SHEENA EASTON—I Wouldn't Beg For Water X

## Midwest Region

### ★ PRIME MOVERS

- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)  
CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)  
JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

### ● TOP ADD ONS

- TOTO—Africa (Columbia)  
DARYL HALL AND JOHN OATES—Maneater (RCA)  
MEN AT WORK—Down Under (Columbia)

### ● BREAKOUTS

- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)  
ADAM ANT—Goody Two Shoes (Epic)

## KFYR-AM—Bismarck

- (Dan Brannan—MD)  
★ NEIL DIAMOND—Heartlight 4:2  
★ CHICAGO—Love Me Tomorrow 13:9  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 16:11  
★ LAURA BRANIGAN—Gloria 19:13  
★ LITTLE RIVER BAND—The Other Guy A  
★ TOM PETTY AND THE HEARTBREAKER—You Got Lucky  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I  
● JOE JACKSON—Steppin' Out B  
● SUPERTRAMP—It's Raining Again B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● ROBERT PLANT—Pledge Pin X  
● SYLVIA—Nobody A  
● WARREN ZEVON—Let Nothing Come Between You X  
● DAN FOGELBERG—Missing You X  
● THE POINTER SISTERS—I'm So Excited X  
● PAT BENATAR—Shadows Of The Night X  
● KENNY ROGERS—A Love Song X  
● JEFFERSON STARSHIP—Be My Lady X  
● DIANA ROSS—Muscles X  
● PAUL McCARTNEY—Tug Of War X  
● DONNA SUMMER—State Of Independence X  
● ELVIS PRESLEY—The Elvis Medley X

## WLS-FM—Chicago

- (Dave Denver—MD)  
★ LAURA BRANIGAN—Gloria 9:4  
★ PQT BENATAR—Shadows Of The Night 18:10  
★ LIONEL RICHIE—Truly 39:11  
★ BILLY JOEL—Pressure 21:12  
★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 22:14  
● DARYL HALL AND JOHN OATES—Maneater  
● TOTO—Africa  
● MEN AT WORK—Who Can It Be Now X  
● JOHN COUGAR—Hurts So Good X

## KIOA-AM—Des Moines

- (R. W. Pantaja—MD)  
★ CROSBY, STILLS AND NASH—Southern Cross 8:4  
★ CHICAGO—Love Me Tomorrow 13:8  
★ DAN FOGELBERG—Missing You 16:13  
★ THE POINTER SISTERS—I'm So Excited 19:15  
★ LIONEL RICHIE—Truly 15:9  
● BILL CONTI—Theme From Dynasty  
● KIM CARNES—Does It Make You Remember  
● DARYL HALL AND JOHN OATES—Maneater B  
● JEFFREY OSBORNE—On The Wings Of Love B  
● KENNY ROGERS—A Love Song B  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B  
● SUPERTRAMP—It's Raining Again B  
● LEE RITENDOUR—Cross My Heart A  
● STEPHEN BISHOP—If Love Takes You Away X  
● JEFFERSON STARSHIP—Be My Lady X  
● SHEENA EASTON—I Wouldn't Beg For Water X  
● TIMOTHY B. SCHMIT—So Much In Love X  
● TOTO—Africa X  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X  
● TAVARES—A Penny For Your Thoughts X  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X  
● BILL MEDLEY—Right Here And Now X

## WIKS-FM—Indianapolis

- (Jay Stevens—MD)  
★ CROSBY, STILLS AND NASH—Southern Cross 11:6  
★ DON HENLEY—Dirty Laundry 19:15  
★ LAURA BRANIGAN—Gloria 15:13  
★ CHICAGO—Love Me Tomorrow 16:14  
● PHIL COLLINS—Can't Hurry Love  
● JOE JACKSON—Steppin' Out  
● EDDIE MONEY—Shakin' B  
● JOHN COUGAR—Hand To Hold On To B  
● TOTO—Africa A  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky A  
● SUPERTRAMP—It's Raining Again X  
● JEFFERSON STARSHIP—Be My Lady X  
● SURVIVOR—American Heartbeat X  
● PAT BENATAR—Shadows Of The Night X

## KBEY-FM—Kansas City

- (Maia Britton—MD)  
★ FLEETWOOD MAC—Gypsy 3:1  
★ A FLOCK OF SEAGULLS—I Ran 9:6  
★ JOE JACKSON—Steppin' Out 15:11  
★ BILLY JOEL—Pressure 17:12  
★ NEIL DIAMOND—Heartlight 19:14  
● DON HENLEY—Dirty Laundry  
● TONI BASIL—Mickey B  
● STRAY CATS—Rock This Town B

## WZEE-FM—Madison

- (Matt Hudson—MD)  
★ DON HENLEY—Dirty Laundry 20:10  
★ TONI BASIL—Mickey 30:19  
★ STRAY CATS—Rock This Town 5:2  
★ BILLY SQUIER—Everybody Wants You 12:6  
★ NEIL DIAMOND—Heartlight 13:8  
● JOHN COUGAR—Hand To Hold On To  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky A  
● MEN AT WORK—Down Under A  
● DIANA ROSS—Muscles A  
● PHIL COLLINS—Can't Hurry Love X  
● DARYL HALL AND JOHN OATES—Maneater X  
● FRIDA—I Know There's Something Going On X  
● DONALD FAGEN—I.G.Y. (What A Beautiful World) X  
● SUPERTRAMP—It's Raining Again X  
● ASIA—Sole Survivor

## WKTI-FM—Milwaukee

- (John Grant—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1:1  
★ CHICAGO—Love Me Tomorrow 4:2  
★ JOE JACKSON—Steppin' Out 7:5  
★ LIONEL RICHIE—Truly 12:7  
★ DARYL HALL AND JOHN OATES—Maneater 11:8  
● MEN AT WORK—Down Under  
● TONI BASIL—Mickey  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A  
● STRAY CATS—Rock This Town B  
● DON HENLEY—Dirty Laundry B  
● PHIL COLLINS—Can't Hurry Love B

## KDWB-AM—Minneapolis

- (Lorain Palagy—MD)  
★ PAUL CURRACK—I Need You 8:4  
★ DIONNE WARWICK—Heartbreaker 9:5  
★ STEEL BREZE—You Don't Want Me Anymore 10:7  
★ JOE JACKSON—Steppin' Out 17:8  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14:9  
● SUPERTRAMP—It's Raining Again  
● PAT BENATAR—Shadows Of The Night  
● LINDA RONSTADT—Get Closer A  
● MISSING PERSONS—Destination Unknown A  
● DAN FOGELBERG—Missing You A  
● JEFFERSON STARSHIP—Be My Lady X  
● PRINCE—1999 X  
● BILLY SQUIER—Everybody Wants You X  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X  
● MEN AT WORK—Down Under X

## WL0L-FM—Minneapolis

- (Phil Huston—MD)  
★ CHICAGO—Love Me Tomorrow 2:1  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5:3  
★ DAN FOGELBERG—Missing You 7:4  
★ PAT BENATAR—Shadows Of The Night 8:5  
★ DARYL HALL AND JOHN OATES—Maneater 16:10  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky  
● ADAM AND THE ANTS—Goody Two Shoes  
● DON HENLEY—Dirty Laundry B  
● CHILLWACK—Whatcha Gonna Do B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X  
● PHIL COLLINS—Can't Hurry Love A  
● JOHN WAITE—Going To The Top X  
● DONNIE IRIS—Tough World X  
● SUPERTRAMP—It's Raining Again X  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X  
● TALK TALK—Talk Talk X  
● MEN AT WORK—Down Under X  
● SCANDAL—Goodbye To You X  
● DONNA SUMMER—State Of Independence X  
● PETER GABRIEL—Shock The Monkey X  
● DIANA ROSS—Muscles X  
● STEVE WINWOOD—Valerie X  
● MARSHALL CRENSHAW—There She Goes Again X  
● GEORGE HARRISON—Wake Up My Love A  
● JONI MITCHELL—(You're So Square) Baby I Don't Care A

## KSQJ-FM—St. Louis

- (Johnnie King—MD)  
★ FLEETWOOD MAC—Gypsy 1:1  
★ MEN AT WORK—Who Can It Be Now 4:3  
★ GLEN FREY—The One You Love 5:2  
★ CROSBY, STILLS AND NASH—Southern Cross 6:4  
★ DAN FOGELBERG—Missing You 14:11  
● TOTO—Africa  
● JEFFERSON STARSHIP—Be My Lady

## KSTP-FM (KS-95)—St. Paul

- (Chuck Hupp—MD)  
★ LIONEL RICHIE—Truly 6:3  
★ CROSBY, STILLS AND NASH—Southern Cross 7:5  
★ DIONNE WARWICK—Heartbreaker 11:8  
★ FLEETWOOD MAC—Gypsy 14:9  
★ DAN FOGELBERG—Missing You 18:13  
● MEN AT WORK—Who Can It Be Now B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● KENNY ROGERS—A Love Song A  
● AIR SUPPLY—Young Love X  
● JOE JACKSON—Steppin' Out X

## WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)  
★ TONI BASIL—Mickey 1:1  
★ STRAY CATS—Rock This Town 6:2  
★ LAURA BRANIGAN—Gloria 9:3  
★ SYLVIA—Nobody 11:4  
★ LIONEL RICHIE—Truly 14:10  
● TOM PETTY AND THE HEARTBREAKER—You Got Lucky  
● ADAM AND THE ANTS—Goody Two Shoes  
● DON HENLEY—Dirty Laundry B  
● DONNA SUMMER—State Of Independence B  
● DIANA ROSS—Muscles B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● BILLY SQUIER—Everybody Wants You B  
● SUPERTRAMP—It's Raining Again B  
● TOTO—Africa B  
● KIM CARNES—Does It Make You Remember A  
● MOVING PICTURES—What About Me A  
● DIONNE WARWICK—Heartbreaker A  
● PHIL COLLINS—Can't Hurry Love A  
● WARREN ZEVON—Let Nothing Come Between You X  
● ASIA—Survivor X  
● CHILLWACK—Whatcha Gonna Do X  
● THE STEVE MILLER BAND—Cool Magic X  
● JONI MITCHELL—(You're So Square) (Baby I Don't Care) A  
● GEORGE HARRISON—Wake Up My Love A

## KEYN-FM—Wichita

- (Dan Pearman—MD)  
★ JOE JACKSON—Steppin' Out 7:4  
★ CROSBY, STILLS AND NASH—Southern Cross 11:5  
★ LIONEL RICHIE—Truly 13:7  
★ DARYL HALL AND JOHN OATES—Maneater 14:8  
★ CHICAGO—Love Me Tomorrow 18:11  
● LAURA BRANIGAN—Gloria  
● TOTO—Africa  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A  
● TONI BASIL—Mickey A  
● KIM CARNES—Does It Make You Remember A  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● STRAY CATS—Rock This Town B  
● ABC—The Look Of Love B  
● CHILLWACK—Whatcha Gonna Do X  
● DIANA ROSS—Muscles X  
● TIMOTHY B. SCHMIT—So Much In Love X

## Northeast Region

### ★ PRIME MOVERS

- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)  
LIONEL RICHIE—Truly (Motown)  
SYLVIA—Nobody (RCA)

### ● TOP ADD ONS

- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)  
JOHN COUGAR—Hand To Hold On To (Riva/Mercury)  
MARVIN GAYE—Sexual Healing (Columbia)

### ● BREAKOUTS

- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)  
A FLOCK OF SEAGULLS—Space Age Love Song (Arista/Jive)

## WLFY-FM—Albany

- (Jack Lawrence—MD)  
★ FLEETWOOD MAC—Gypsy 1:1  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10:4  
★ LAURA BRANIGAN—Gloria 11:6  
★ CHICAGO—Love Me Tomorrow 10:8  
★ JOE JACKSON—Steppin' Out 15:9  
● DONNA SUMMER—State Of Independence  
● JOHN COUGAR—Hand To Hold On To  
● STRAY CATS—Rock This Town B  
● DIONNE WARWICK—Heartbreaker B  
● SUPERTRAMP—It's Raining Again B  
● JEFFERSON STARSHIP—Be My Lady B  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● DON HENLEY—Dirty Laundry A  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A

- TOTO—Africa X  
● KOOL AND THE GANG—Let's Go Dancing X  
● CHILLWACK—Whatcha Gonna Do X  
● LINDA RONSTADT—Get Closer X

## WRTY-AM—Albany

- (Bill Cahill—MD)  
★ SYLVIA—Nobody 7:4  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9:7  
★ NEIL DIAMOND—Heartlight 3:2  
★ LIONEL RICHIE—Truly 17:14  
★ STEVIE WONDER/CHARLENE—Used To Be 30:24  
● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me  
● TOTO—Africa  
● WARREN ZEVON—Let Nothing Come Between You A  
● PHIL COLLINS—Can't Hurry Love A  
● ELVIS PRESLEY—The Elvis Medley A

## WACZ-AM—Bangor

- (Michael O'Hara—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10:5  
★ STRAY CATS—Rock This Town 17:12  
★ DARYL HALL AND JOHN OATES—Maneater 28:15  
★ LIONEL RICHIE—Truly 33:16  
★ DAN FOGELBERG—Missing You 35:17  
● MOVING PICTURES—What About Me  
● PETER GABRIEL—Shock The Monkey  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B  
● DONNA SUMMER—State Of Independence B  
● SUPERTRAMP—It's Raining Again B  
● TOTO—Africa A  
● ASIA—Sole Survivor A  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A  
● KIM CARNES—Does It Make You Remember A

## WIGY-FM—Bath

- (Willie Mitchell—MD)  
★ FLEETWOOD MAC—Gypsy 4:1  
★ BILLY JOEL—Pressure 16:12  
★ JOE JACKSON—Steppin' Out 21:15  
★ DAN FOGELBERG—Missing You 29:23  
★ KOOL AND THE GANG—Big Fun 35:26  
● KIM CARNES—Does It Make You Remember  
● MICHAEL McDONALD—I Gotta Try  
● JOHN COUGAR—Hand To Hold On To A  
● CHILLWACK—Whatcha Gonna Do A  
● TAVARES—A Penny For Your Thoughts A  
● ASIA—Sole Survivor A  
● SNEAKER—Believe Me Tonight A  
● THE STEVE MILLER BAND—Cool Magic B  
● SUPERTRAMP—It's Raining Again B  
● KIM CARNES—Voyeur B  
● ABC—The Look Of Love B  
● RANDY MEISNER—Never Been In Love B  
● MARSHALL CRENSHAW—There She Goes Again X  
● MOVING PICTURES—What About Me X  
● DIANA ROSS—Muscles X  
● SYLVIA—Nobody X  
● JEFFREY OSBORNE—On The Wings Of Love X  
● DONNIE IRIS—Tough World X  
● FIREBALL—Body 'N Soul X  
● DONNA SUMMER—State Of Independence X  
● DIONNE WARWICK—Heartbreaker X  
● CLIFF RICHARD—The Only Way Out X  
● JUDAS PRIEST—You've Got Another Thing Coming X  
● TIMOTHY B. SCHMIT—So Much In Love X  
● THE FIXX—Stand Or Fall X  
● APRIL WINE—Tell Me Why X  
● STEPHANIE WINSLOW—In Between Lovers X

## WKCI-FM—New Haven

- (Danny Lyons—MD)  
★ DARYL HALL AND JOHN OATES—Maneater 21:13  
★ DONALD FAGEN—I.G.Y. 22:15  
★ CROSBY, STILLS AND NASH—Southern Cross 12:7  
★ CHICAGO—Love Me Tomorrow 13:8  
★ DAN FOGELBERG—Missing You 20:14  
● MARVIN GAYE—Sexual Healing  
● PHIL COLLINS—Can't Hurry Love  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A  
● THE STEVE MILLER BAND—Cool Magic A  
● MICHAEL McDONALD—I Gotta Try A  
● SUPERTRAMP—It's Raining Again B  
● LUTHER VANDROSS—Bad Boy/Having A Party B  
● BILL CONTI—Theme From Dynasty X  
● DONNA SUMMER—State Of Independence X

## WBFM-FM—Boston

- (Reg Johns—MD)  
★ GLEN FREY—The One You Love 3:1  
★ SYLVIA—Nobody 13:7  
★ FLEETWOOD MAC—Gypsy 14:10  
★ CROSBY, STILLS AND NASH—Southern Cross 15:11  
★ LIONEL RICHIE—Truly 18:13  
★ TAVARES—A Penny For Your Thoughts  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● CHICAGO—Love Me Tomorrow B  
● NEIL DIAMOND—Heartlight B  
● KENNY ROGERS—A Love Song A  
● DAN FOGELBERG—Missing You X  
● JOE JACKSON—Steppin' Out X  
● PAUL CURRACK—I Need You X

## WKXS-FM—Boston

- (Joey Carzello—MD)  
★ THE CLASH—Rock The Casbah 1:1  
★ TAVARES—A Penny For Your Thoughts 4:2  
★ ABC—The Look Of Love 5:3  
★ DIANA ROSS—Muscles 17:8  
★ PRINCE—1999 28:15  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A  
● MOVING PICTURES—What About Me A  
● SUPERTRAMP—It's Raining Again A  
● THE WEATHER GIRLS—It's Raining Men A  
● DAN FOGELBERG—Missing You B  
● FRIDA—I Know There's Something Goin' On B  
● THE SPINNERS—Magic In The Moonlight B  
● SHAKARAT—Night Birds B  
● MARVIN GAYE—Sexual Healing B  
● GLEN FREY—The One You Love B  
● EDDIE MONEY—Shakin' B  
● FREDA PAYNE—Shadows Of The Night X  
● DONNIE IRIS—Tough World X  
● BILLY SQUIER—Everybody Wants You X  
● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

## WBEN-FM—Buffalo

- (Roger Christian—MD)  
★ DON HENLEY—Dirty Laundry 11:7  
★ SYLVIA—Nobody 37:10  
★ SUPERTRAMP—It's Raining Again 38:11  
★ JOE JACKSON—Steppin' Out 19:12  
★ DARYL HALL AND JOHN OATES—Maneater 22:13  
● MARVIN GAYE—Sexual Healing  
● JOHN COUGAR—Hand To Hold On To  
● PHIL COLLINS—Can't Hurry Love A  
● KIM CARNES—Does It Make You Remember A  
● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A

## WKBW-AM—Buffalo

- (John Summers—MD)  
★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 12:7  
★ SUPERTRAMP—It's Raining Again 21:17  
★ CHICAGO—Love Me Tomorrow 15:11  
★ LIONEL RICHIE—Truly 18:14  
★ CROSBY, STILLS AND NASH—Southern Cross 25:20  
● DAN FOGELBERG—Missing You  
● MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine  
● TOTO—Africa A

## WTSN-AM—Dover

- (Jim Sebastian—MD)  
★ LAURA BRANIGAN—Gloria 1:1  
★ GLEN FREY—The One You Love 3:2  
★ OLIVIA NEWTON-JOHN—Heart Attack 4:3  
★ SYLVIA—Nobody 7:4  
★ NEIL DIAMOND—Heartlight 6:5  
● CHILLWACK—Whatcha Gonna Do  
● STRAY CATS—Rock This Town  
● TAVARES—A Penny For Your Thoughts A

# MAC DAVIS LIGHTS UP THE NIGHT.

What Mac Davis fans love most is what his new album, "Forty 82," is all about. It sparkles with moonlight and romance with new hits like "Lying Here Lying," "Shame On the Moon," "It's Written All Over Your Face" and "Spending Time, Making Love and Going Crazy." Mac Davis' new album really shines in the dark.

**"Forty 82," the new Mac Davis album featuring the new single, "Lying Here Lying."**

NB 2363

## MAC DAVIS FORTY 82



NELF 7274

Manufactured and Marketed by  
**PolyGram Records™**



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/2/82)

Continued from page 28

- BILL MEDLEY—Right Here And Now X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X

### WHFM-FM—Rochester

- (Marc Cronin—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 7-1
- ★ JOE JACKSON—Steppin' Out 11 6
- ★ LIONEL RICHIE—Truly 12 7
- ★ DAN FOGELBERG—Missing You 25 18
- ★ SUPERTRAMP—It's Raining Again 34 24
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- JOHN COUGAR—Hand To Hold On To
- MEN AT WORK—Down Under A
- AIR SUPPLY—Two Last Lonely People In The World A
- SAGA—On The Loose A
- THE MOTELS—Forever Mine A
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- CHILLIWACK—Whatcha Gonna Do B
- DON HENLEY—Dirty Laundry B
- KOOL AND THE GANG—Let's Go Dancing B
- STEVIE WONDER/CHARLENE—Used To Be B
- KIM CARNES—Does It Make You Remember B
- TOTO—Africa B
- THE STEVE MILLER BAND—Cool Magic X
- BILLY SQUIER—Everybody Wants You X
- JEFFREY OSBORNE—On The Wings Of Love X
- KENNY ROGERS—A Love Song X
- PETER GABRIEL—Shock The Monkey X
- MOVING PICTURES—What About Me X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

### WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ JOE JACKSON—Steppin' Out 6 2
- ★ TONI BASIL—Mickey 15 5
- ★ CHICAGO—Love Me Tomorrow 16 11
- ★ THE CLASH—Rock The Casbah 18 13
- ★ SUPERTRAMP—It's Raining Again 36 25
- A FLOCK OF SEAGULLS—Space Age Love Songs
- MOVING PICTURES—What About Me
- DIANA ROSS—Muscles 12 9
- MEN AT WORK—Down Under B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- MICHAEL McDONALD—I Gotta Try B
- PHIL COLLINS—Can't Hurry Love X
- JOHN COUGAR—Hand To Hold On To B
- DONNIE IRIS—Tough World B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- JONI MITCHELL—(You're So Square) Baby I Don't Care A

### WRCK-FM—Utica/Rome

- (Jim Reitz—MD)
- ★ FLEETWOOD MAC—Gypsy 2 1
- ★ JOE JACKSON—Steppin' Out 5 3
- ★ BILLY JOEL—Pressure 13 9
- ★ STRAY CATS—Rock This Town 15 10
- ★ DARYL HALL AND JOHN OATES—Maneater 19 13
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- GEORGE HARRISON—Wake Up My Love
- MEN AT WORK—Down Under B
- THE CLASH—Rock The Casbah B
- PHIL COLLINS—Can't Hurry Love B
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- KIM CARNES—Does It Make You Remember A
- WARREN ZEVON—Let Nothing Come Between Us X
- CHILLIWACK—Whatcha Gonna Do X
- ROBERT PLANT—Pledge Pin X
- MOVING PICTURES—What About Me X
- DONNIE IRIS—Tough World X
- JUDAS PRIEST—You Got Another Thing Coming X

## Mid-Atlantic Region

- ★ PRIME MOVERS
- LIONEL RICHIE—Truly (Motown)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- LAURA BRANIGAN—Gloria (Atlantic)

- TOP ADD ONS
- MARVIN GAYE—Sexual Healing (Columbia)
- KOOL AND THE GANG—Let's Go Dancin' (OOH LA, LA, LA) (De-Lite/Polygram)
- DIONNE WARWICK—Heartbreaker (Arista)

- WAEB-AM—Allentown
- (Jefferson Ward—MD)
- ★ SYLVIA—Nobody 1 1
- ★ LAURA BRANIGAN—Gloria 4 2
- ★ JEFFREY OSBORNE—On The Wings Of Love 5 3
- ★ LIONEL RICHIE—Heartbreaker 9 6
- ★ PHIL COLLINS—Can't Hurry Love 11 9
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- SUPERTRAMP—It's Raining Again B
- SHEENA EASTON—I Wouldn't Beg For Water B
- TOTO—Africa B
- MISSING PERSONS—Destination Unknown A
- KIM CARNES—Does It Make You Remember X
- JACKSON BROWNE—Somebody's Baby X
- AMERICA—You Can Do Magic X
- ELTON JOHN—Blue Eyes X
- RANDY MEISNER—Never Been In Love X
- MICHAEL MURPHY—What's Forever For X
- ROBERTA FLACK—I'm The One X
- MELISSA MANCHESTER—You Should Hear How She Talks About You X

- WFBG-AM—Altoona
- (Tony Booth—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 24 13
- ★ STRAY CATS—Rock This Town 30 20
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 29 23
- ★ SUPERTRAMP—It's Raining Again 32 24
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 39 33
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- MEN AT WORK—Down Under
- JOHN COUGAR—Hand To Hold On To B
- CHILLIWACK—Whatcha Gonna Do B
- ABC—The Look Of Love B
- DONNIE IRIS—Tough World A
- KIM CARNES—Does It Make You Remember A
- DONNA SUMMER—State Of Independence A
- STEVE WINWOOD—Valerie A
- TALK TALK—Talk Talk A
- FRIDA—I Know There's Something Going On X
- PHIL COLLINS—Can't Hurry Love X
- THE MOTELS—Forever Mine X
- BILL CONTI—Theme From Dynasty X
- MOVING PICTURES—What About Me X
- SHEENA EASTON—I Wouldn't Beg For Water X
- JEFFREY OSBORNE—On The Wings Of Love X
- BILLY SQUIER—Everybody Wants You X

- WYRE-AM—Anapolis
- (Mike O'Meara—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1 1
- ★ DIANA ROSS—Muscles 24 17
- ★ JEFFREY OSBORNE—On The Wings Of Love 17 11
- ★ DARYL HALL AND JOHN OATES—Maneater 19 12
- ★ TAVARES—A Penny For Your Thoughts 25 19
- KOOL AND THE GANG—Let's Go Dancing
- STEVIE WONDER/CHARLENE—Used To Be
- TOTO—Africa B
- DONNA SUMMER—State Of Independence B
- KENNY ROGERS—A Love Song A
- FIREBALL—Body 'N Soul X
- CHILLIWACK—Whatcha Gonna Do X

- WBSB-FM—Baltimore
- (Rick James/Jan Jeffries—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9 1
- ★ LAURA BRANIGAN—Gloria 4 2
- ★ LIONEL RICHIE—Truly 11 3
- ★ TONI BASIL—Mickey 20 14
- ★ STRAY CATS—Rock This Town 25 20
- JOHN COUGAR—Hand To Hold On To
- MARVIN GAYE—Sexual Healing
- DON HENLEY—Dirty Laundry B
- MICHAEL McDONALD—I Gotta Try B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- CHILLIWACK—Whatcha Gonna Do B
- DONNA SUMMER—State Of Independence X
- BILLY SQUIER—Everybody Wants You X
- MOVING PICTURES—What About Me X
- KIM CARNES—Does It Make You Remember X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

- WFBR-AM—Baltimore
- (Don Cannon/Verna McKay—MD)
- (Andy Szulinski—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3 1
- ★ DIANA ROSS—Muscles 12 9
- ★ LIONEL RICHIE—Truly 7 3
- ★ JEFFREY OSBORNE—On The Wings Of Love 5 4
- ★ DIONNE WARWICK—Heartbreaker 9 6
- KOOL AND THE GANG—Let's Go Dancing
- KIM CARNES—Does It Make You Remember
- PHIL COLLINS—Can't Hurry Love B
- MICHAEL McDONALD—I Gotta Try B
- GLEN CAMPBELL—Old Home Town B
- SHEENA EASTON—I Wouldn't Beg For Water B
- ELVIS PRESLEY—The Elvis Medley X

- WCIR-FM—Beckley
- (Jim Martin—MD)
- ★ LIONEL RICHIE—Truly 3 1
- ★ ABC—The Look Of Love 4 3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 5 4
- ★ CROSBY, STILLS AND NASH—Southern Cross 17 8
- ★ DAN FOGELBERG—Missing You 22 9
- KOOL AND THE GANG—Let's Go Dancing
- THE CLASH—Rock The Casbah
- PHIL COLLINS—Can't Hurry Love A
- MOVING PICTURES—What About Me A
- JONI MITCHELL—I Don't Care A
- DON HENLEY—Dirty Laundry B
- BILLY SQUIER—Everybody Wants You B
- JOHN COUGAR—Hand To Hold On To B
- MEN AT WORK—Down Under B
- MICHAEL McDONALD—I Gotta Try X
- KENNY ROGERS—A Love Song X
- STEVE WINWOOD—Valerie X
- THE STEVE MILLER BAND—Cool Magic X
- TOTO—Africa X
- DIONNE WARWICK—Heartbreaker X
- STEVIE WONDER/CHARLENE—Used To Be X
- SUPERTRAMP—It's Raining Again X
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- KIM CARNES—Does It Make You Remember X
- CHILLIWACK—Whatcha Gonna Do X

- WCCK-FM—Erie
- (J.J. Sanford—MD)
- ★ SURVIVOR—American Heartbeat 3 2
- ★ DONNIE IRIS—Tough World 6 4
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 8 6
- ★ MICHAEL STANLEY BAND—When I'm Holding You Tight 11 7
- ★ PAT BENATAR—Shadows Of The Night 13 8
- DIONNE WARWICK—Heartbreaker
- BILLY SQUIER—Everybody Wants You
- SUPERTRAMP—It's Raining Again B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- STEVIE WONDER/CHARLENE—Used To Be B
- JEFFREY OSBORNE—On The Wings Of Love B
- PHIL COLLINS—Can't Hurry Love B
- JOHN COUGAR—Hand To Hold On To B
- DAN FOGELBERG—Missing You B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- MICHAEL STANLEY BAND—Take The Time A
- GEORGE HARRISON—Wake Up My Love A
- 38 SPECIAL—Chain Lightning A
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- JOE PISCOPO—I Love Rock 'N Roll X

- WKBO-AM—Harrisburg
- (Bill Trousdale—MD)
- DONALD FAGEN—I.G.Y. (What A Beautiful World)

- WGH-AM—Norfolk
- (Bob Canada—MD)
- ★ LIONEL RICHIE—Truly 6 1
- ★ LINDA RONSTADT—Get Closer 7 5
- ★ DIANA ROSS—Muscles 9 6
- ★ KENNY ROGERS—A Love Song 10 9
- DIONNE WARWICK—Heartbreaker 16 10
- THE LITTLE RIVER BAND—The Other Guy
- GEORGE HARRISON—Wake Up My Love
- JONI MITCHELL—(You're So Square) Baby I Don't Care A
- MARVIN GAYE—Sexual Healing A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- MICHAEL McDONALD—I Gotta Try B
- TOTO—Africa B
- KOOL AND THE GANG—Let's Go Dancing B
- THE CLASH—Rock The Casbah B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B

- WNUZ-FM—Norfolk
- (Bruce Garraway—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 7 1
- ★ DARYL HALL AND JOHN OATES—Maneater 15 4
- ★ NEIL DIAMOND—Heartlight 10 7
- ★ BILLY JOEL—Pressure 13 10
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 14 11
- MARVIN GAYE—Sexual Healing B
- TOTO—Africa B
- SUPERTRAMP—It's Raining Again B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- JEFFERSON STARSHIP—Be My Lady B

- KENNY ROGERS—A Love Song X
- SCANDAL—Goodbye To You X

- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- PAT BENATAR—Shadows Of The Night B
- JOHN COUGAR—Hand To Hold On To B
- JOE JACKSON—Steppin' Out A
- L. J. REYNOLDS—Call Me A
- CHILLIWACK—Whatcha Gonna Do A
- PHIL COLLINS—Can't Hurry Love A
- KOOL AND THE GANG—Let's Go Dancing X

- WCAU-FM—Philadelphia
- (Glen Kalina—MD)
- ★ LIONEL RICHIE—Truly 12 3
- ★ DARYL HALL AND JOHN OATES—Maneater 33 23
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 36 29
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 47 35
- DAN FOGELBERG—Missing You 51 38
- CHILLIWACK—Whatcha Gonna Do
- MARVIN GAYE—Sexual Healing
- JOHN COUGAR—Hand To Hold On To A
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A
- PRINCE—1999 A
- STEVE WINWOOD—Valerie A
- THE MOTELS—Forever Mine A
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- JEFFERSON STARSHIP—Be My Lady A
- BILLY SQUIER—Everybody Wants You A
- THE STEVE MILLER BAND—Cool Magic X
- DONNIE IRIS—Tough World X
- KENNY ROGERS—A Love Song X
- KOOL AND THE GANG—Let's Go Dancing X
- DIONNE WARWICK—Heartbreaker X
- TOTO—Africa X
- DONNA SUMMER—Shadows Of The Night 32 27
- SUPERTRAMP—It's Raining Again X
- DON HENLEY—Dirty Laundry X
- THE FIXX—Stand Or Fall X
- STEVIE WONDER/CHARLENE—Used To Be X

- WBSB-FM—Baltimore
- (Rick James/Jan Jeffries—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9 1
- ★ LAURA BRANIGAN—Gloria 4 2
- ★ LIONEL RICHIE—Truly 11 3
- ★ TONI BASIL—Mickey 20 14
- ★ STRAY CATS—Rock This Town 25 20
- JOHN COUGAR—Hand To Hold On To
- MARVIN GAYE—Sexual Healing
- DON HENLEY—Dirty Laundry B
- MICHAEL McDONALD—I Gotta Try B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- CHILLIWACK—Whatcha Gonna Do B
- DONNA SUMMER—State Of Independence X
- BILLY SQUIER—Everybody Wants You X
- MOVING PICTURES—What About Me X
- KIM CARNES—Does It Make You Remember X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

- WIFI-FM—Philadelphia
- (Don Cannon/Verna McKay—MD)
- (Andy Szulinski—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3 1
- ★ DIANA ROSS—Muscles 12 9
- ★ LIONEL RICHIE—Truly 7 3
- ★ JEFFREY OSBORNE—On The Wings Of Love 5 4
- ★ DIONNE WARWICK—Heartbreaker 9 6
- KOOL AND THE GANG—Let's Go Dancing
- KIM CARNES—Does It Make You Remember
- PHIL COLLINS—Can't Hurry Love B
- MICHAEL McDONALD—I Gotta Try B
- GLEN CAMPBELL—Old Home Town B
- SHEENA EASTON—I Wouldn't Beg For Water B
- ELVIS PRESLEY—The Elvis Medley X

- WFCR-AM—Baltimore
- (Don Cannon/Verna McKay—MD)
- (Andy Szulinski—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3 1
- ★ DIANA ROSS—Muscles 12 9
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- ★ DIONNE WARWICK—Heartbreaker 9 6
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- MICHAEL McDONALD—I Gotta Try B
- GLEN CAMPBELL—Old Home Town B
- SHEENA EASTON—I Wouldn't Beg For Water B
- ELVIS PRESLEY—The Elvis Medley X

- WQIR-FM—Beckley
- (Jim Martin—MD)
- ★ LIONEL RICHIE—Truly 3 1
- ★ ABC—The Look Of Love 4 3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 5 4
- ★ CROSBY, STILLS AND NASH—Southern Cross 17 8
- ★ DAN FOGELBERG—Missing You 22 9
- KOOL AND THE GANG—Let's Go Dancing
- THE CLASH—Rock The Casbah
- PHIL COLLINS—Can't Hurry Love A
- MOVING PICTURES—What About Me A
- JONI MITCHELL—I Don't Care A
- DON HENLEY—Dirty Laundry B
- BILLY SQUIER—Everybody Wants You B
- JOHN COUGAR—Hand To Hold On To B
- MEN AT WORK—Down Under B
- MICHAEL McDONALD—I Gotta Try X
- KENNY ROGERS—A Love Song X
- STEVE WINWOOD—Valerie X
- THE STEVE MILLER BAND—Cool Magic X
- TOTO—Africa X
- DIONNE WARWICK—Heartbreaker X
- STEVIE WONDER/CHARLENE—Used To Be X
- SUPERTRAMP—It's Raining Again X
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- KIM CARNES—Does It Make You Remember X
- CHILLIWACK—Whatcha Gonna Do X

- WPGC-FM—Washington D.C.
- (Bruce Kelly—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2 1
- ★ LIONEL RICHIE—Truly 7 4
- ★ DIONNE WARWICK—Heartbreaker 11 8
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 16 12
- ★ DIANA ROSS—Muscles 18 15
- ★ CHICAGO—Love Me Tomorrow
- ★ DAN FOGELBERG—Missing You

- WRVQ-FM—Richmond
- (Bill Thomas—MD)
- ★ BILLY JOEL—Pressure 9 6
- ★ CHICAGO—Love Me Tomorrow 13 7
- ★ THE CLASH—Rock The Casbah 17 9
- ★ SURVIVOR—American Heartbeat 18 10
- ★ LINDA RONSTADT—Get Closer 21 16
- JEFFERSON STARSHIP—Be My Lady
- CHILLIWACK—Whatcha Gonna Do
- ABC—The Look Of Love B
- MEN AT WORK—Down Under B
- JOHN COUGAR—Hand To Hold On To B
- BILLY SQUIER—Everybody Wants You A
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- ADAM AND THE ANTS—Goody Two Shoes X
- THE MOTELS—Forever Mine X
- ASIA—Sole Survivor X

- WQXI-AM—Atlanta
- (J.J. Jackson—MD)
- ★ JOE JACKSON—Steppin' Out 15 10
- ★ CHICAGO—Love Me Tomorrow 18 14
- ★ ELVIS PRESLEY—The Elvis Medley B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- MARVIN GAYE—Sexual Healing A
- TOTO—Africa A

- WQXX-FM—Atlanta
- (Jeff McCartney—MD)
- ★ DIONNE WARWICK—Heartbreaker 21 10
- ★ DIANA ROSS—Muscles 20 15
- ★ DARYL HALL AND JOHN OATES—Maneater 23 17
- ★ DON HENLEY—Dirty Laundry 26 19
- TOTO—Africa 28 21
- MEN AT WORK—Down Under B
- THE POINTER SISTERS—I'm So Excited B
- CHILLIWACK—Whatcha Gonna Do A
- JOHN COUGAR—Hand To Hold On To A
- AIR SUPPLY—Two Last Lonely People In The World A
- MARVIN GAYE—Sexual Healing A
- KIM CARNES—Does It Make You Remember X
- MOVING PICTURES—What About Me X
- JEFFERSON STARSHIP—Be My Lady X
- SURVIVOR—American Heartbeat X

- WQXA-FM—York
- (Dan Steele—MD)
- ★ LAURA BRANIGAN—Gloria 15 8
- ★ LIONEL RICHIE—Truly 18 11
- ★ TONI BASIL—Mickey 22 12
- ★ DARYL HALL AND JOHN OATES—Maneater 24 15
- JOHN COUGAR—Hand To Hold On To
- PHIL COLLINS—Can't Hurry Love
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- STEVIE WONDER/CHARLENE—Used To Be B
- KIM CARNES—Does It Make You Remember A
- STRAY CATS—Rock This Town A
- KENNY ROGERS—A Love Song X
- MOVING PICTURES—What About Me X
- TOTO—Africa X
- KOOL AND THE GANG—Let's Go Dancing X
- DONNA SUMMER—State Of Independence X

- WQXX-FM—Atlanta
- (J.J. Jackson—MD)
- ★ JOE JACKSON—Steppin' Out 15 10
- ★ CHICAGO—Love Me Tomorrow 18 14
- ★ ELVIS PRESLEY—The Elvis Medley B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- MARVIN GAYE—Sexual Healing A
- TOTO—Africa A

- WQXX-FM—Atlanta
- (Jeff McCartney—MD)
- ★ DIONNE WARWICK—Heartbreaker 21 10
- ★ DIANA ROSS—Muscles 20 15
- ★ DARYL HALL AND JOHN OATES—Maneater 23 17
- ★ DON HENLEY—Dirty Laundry 26 19
- TOTO—Africa 28 21
- MEN AT WORK—Down Under B
- THE POINTER SISTERS—I'm So Excited B
- CHILLIWACK—Whatcha Gonna Do A
- JOHN COUGAR—Hand To Hold On To A
- AIR SUPPLY—Two Last Lonely People In The World A
- MARVIN GAYE—Sexual Healing A
- KIM CARNES—Does It Make You Remember X
- MOVING PICTURES—What About Me X
- JEFFERSON STARSHIP—Be My Lady X
- SURVIVOR—American Heartbeat X

- WBBQ-FM—Augusta
- (Bruce Stevens—MD)
- ★ LIONEL RICHIE—Truly 3 1
- ★ TONI BASIL—Mickey 8 3
- ★ STRAY CATS—Rock This Town 17 9
- ★ DARYL HALL AND JOHN OATES—Maneater 21 10
- ★ JOE JACKSON—Steppin' Out 24 12
- AIR SUPPLY—Two Last Lonely People In The World
- PHIL COLLINS—Can't Hurry Love
- DON HENLEY—Dirty Laundry B
- THE POINTER SISTERS—I'm So Excited B
- JEFFERSON STARSHIP—Be My Lady B
- CHILLIWACK—Whatcha Gonna Do B
- MOVING PICTURES—What About Me B
- MEN AT WORK—Down Under A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- MICHAEL McDONALD—I Gotta Try A
- TOTO—Africa X
- SUPERTRAMP—It's Raining Again X
- JOHN COUGAR—Hand To Hold On To X
- KOOL AND THE GANG—Let's Go Dancing X
- SURVIVOR—American Heartbeat X
- PAT BENATAR—Shadows Of The Night X
- ROD STEWART—Guess I'll Always Love You X
- KIM CARNES—Does It Make You Remember X
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- DAN FOGELBERG—Missing You X

- WKXX-FM—Birmingham
- (Rock Jones—MD)
- ★ FLEETWOOD MAC—Gypsy 1 1
- ★ NEIL DIAMOND—Heartlight 7 4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10 6
- ★ CROSBY, STILLS AND NASH—Southern Cross 13 8
- TOTO—Africa
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
- JEFFREY OSBORNE—On The Wings Of Love B
- JOE JACKSON—Steppin' Out B

- WYKS-FM—Gainesville
- (Lou Rodriguez—MD)
- ★ STEEL BREEZE—You Don't Want Me Anymore 3 1
- ★ DARYL HALL AND JOHN OATES—Maneater 20 10
- ★ SUPERTRAMP—It's Raining Again 22 14
- ★ DON HENLEY—Dirty Laundry 24 18
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- JONI MITCHELL—(You're So Square) Baby I Don't Care
- KIM CARNES—Does It Make You Remember A
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- EDDIE MONEY—Shakin' X
- THE GO-GOS—Get Up And Go X
- JUDAS PRIEST—You've Got Another Thing Coming X
- ROD STEWART—Guess I'll Always Love You X
- DONNIE IRIS—Tough World X
- PETER GABRIEL—Shock The Monkey X
- MISSING PERSONS—Destination Unknown X
- STEVE WINWOOD—Valerie X
- SAGA—On The Loose AD
- PHIL COLLINS—Can't Hurry Love AD
- THE CLASH—Rock The Casbah AD

- WQEN-FM—Gadsden, ALA
- (Leo Davis—MD)
- ★ CHICAGO—Love Me Tomorrow 6 2
- ★ TONI BASIL—Mickey 10 6

## Southeast Region

- ★ PRIME MOVERS
- LIONEL RICHIE—Truly (Motown)
- JOE JACKSON—Steppin' Out (A&M)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

- TOP ADD ONS
- MEN AT WORK—Down Under (Columbia)
- JEFFREY OSBORNE—On The Wings Of Love (A&M)
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)

## BREAKOUTS

- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)
- AIR SUPPLY—Two Less Lonely People (Arista)

- WANS-FM—Anderson/Greenville
- (Bill Metts—MD)
- ★ GLEN FREY—The One You Love 1 1
- ★ A FLOCK OF SEAGULLS—I Ran 6 4
- ★ CROSBY, STILLS AND NASH—Southern Cross 12 9
- ★ LINDA RONSTADT—Get Closer 19 14
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 22 18
- TOM PETTY AND THE HEARTBREAKER—You Got Lucky
- EDDIE MONEY—Shakin'
- DON HENLEY—Dirty Laundry B
- SUPERTRAMP—It's Raining Again B
- DARYL HALL AND JOHN OATES—Maneater B
- CHILLIWACK—Whatcha Gonna Do B
- MEN AT WORK—Down Under A
- FRIDA—I Know There's Something Going On A
- TOTO—Africa X
- DONNIE IRIS—Tough World X
- PHIL COLLINS—Can't Hurry Love X
- ASIA—Sole Survivor X
- JOHN COUGAR—Hand To Hold On To X

- WISE-AM—Asheville
- (John Stevens—MD)
- ★ LIONEL RICHIE—Truly 23 12
- ★ PAT BENATAR—Shadows Of The Night 32 27
- ★ SURVIVOR—American Heartbeat 27 23
- ★ DON HENLEY—Dirty Laundry X
- ★ CHILLIWACK—Whatcha Gonna Do 30 26
- MEN AT WORK—Down Under
- PHIL COLLINS—Can't Hurry Love
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- MOVING PICTURES—What About Me B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- GOLDEN EARRING—Twilight Zone A
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- THE CLASH—Rock The Casbah A
- KENNY ROGERS—A Love Song X
- SHEENA EASTON

# Singles Radio Action

• Continued from previous page

- THE CLASH—Rock The Casbah B
- PAT BENATAR—Shadows Of The Night B
- JONZUM CREW—Pack Jam B
- STEEL BREEZE—You Don't Want Me Anymore X
- GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message X
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- PRINCE—1999 X
- DON HENLEY—Dirty Laundry X

## WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ ★ LIONEL RICHIE—Truly 5-1
  - ★ ★ THE CLASH—Rock The Casbah 24-10
  - ★ STRAY CATS—Rock This Town 17-13
  - ★ STACY LATISAW—Attack Of The Name Game 21-18
  - ★ MARVIN GAYE—Sexual Healing 28-20
  - ★ DON HENLEY—Dirty Laundry 29-23
  - JOE JACKSON—Steppin' Out
  - VANITY 6—Nasty Girls
  - BILLY SQUIER—Everybody Wants You B
  - PRINCE—1999 B
  - PAT BENATAR—Shadows Of The Night B
  - SUPERTRAMP—It's Raining Again B
  - BOW WOW WOW—I Want Candy X
  - MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
  - GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message X

## WHYY-FM—Montgomery

- (Mark St. John—MD)
- ★ ★ LIONEL RICHIE—Truly 1-1
  - ★ ★ JEFFREY OSBORNE—On The Wings Of Love 4-3
  - ★ CHICAGO—Love Me Tomorrow 10-6
  - ★ DARYL HALL AND JOHN OATES—Maneater 18-10
  - JOE JACKSON—Steppin' Out 19-12
  - JOHN COUGAR—Hand To Hold On To
  - MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
  - APRIL WINE—Tell Me Why B
  - DAN FOGELBERG—Missing You B
  - SUPERTRAMP—It's Raining Again B
  - TOTO—Africa B
  - JEFFERSON STARSHIP—Be My Lady B
  - AIR SUPPLY—Two Last Lonely People In The World A
  - PHIL COLLINS—Can't Hurry Love A
  - SURVIVOR—American Heartbeat X
  - LINDA RONSTADT—Get Closer X
  - MOVING PICTURES—What About Me X
  - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
  - KOOL AND THE GANG—Let's Go Dancing X
  - KIM CARNES—Does It Make You Remember X
  - CHILLIWACK—Whatcha Gonna Do X

## WWKX-FM—Nashville

- (John Anthony—MD)
- ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
  - ★ ★ CROSBY, STILLS AND NASH—Southern Cross 11-7
  - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 16-10
  - ★ JOE JACKSON—Steppin' Out 15-10
  - DIONNE WARWICK—Heartbreaker 23-15
  - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
  - LITTLE RIVER BAND—The Other Guy
  - DON HENLEY—Dirty Laundry B
  - PRINCE—1999
  - MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
  - SUPERTRAMP—It's Raining Again B
  - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
  - MOVING PICTURES—What About Me A
  - KIM CARNES—Does It Make You Remember A
  - MARVIN GAYE—Sexual Healing A
  - JOHN COUGAR—Hand To Hold On To X
  - KOOL AND THE GANG—Let's Go Dancing X
  - CHILLIWACK—Whatcha Gonna Do X
  - JEFFERSON STARSHIP—Be My Lady X
  - PAT BENATAR—Shadows Of The Night X
  - TAVARES—A Penny For Your Thoughts D

## WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ ★ JOE JACKSON—Steppin' Out 7-2
  - ★ ★ LIONEL RICHIE—Truly 17-12
  - ★ DAN FOGELBERG—Missing You 25-20
  - ★ DARYL HALL AND JOHN OATES—Maneater 28-22
  - ★ SUPERTRAMP—It's Raining Again 34-24
  - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
  - MEN AT WORK—Down Under
  - MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
  - THE CLASH—Rock The Casbah B
  - PAT BENATAR—Shadows Of The Night B
  - VANITY 6—Nasty Girl B
  - DIONNE WARWICK—Heartbreaker B
  - PHIL COLLINS—Can't Hurry Love A
  - JOHN COUGAR—Hand To Hold On To A
  - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
  - KIM CARNES—Does It Make You Remember X
  - LUTHER VANDROSS—Ba, Boy/Having A Party X
  - KOOL AND THE GANG—Let's Go Dancing X
  - STEVIE WONDER/CHARLENE—Used To Be X
  - CHERYL LYNN—If This World Were Mine X
  - MARVIN GAYE—Sexual Healing X
  - AL JARREAU AND RANDY CRAWFORD—Your Precious Love X
  - THE TIME—777-9311 X
  - CARL CARLTON—Baby I Need Your Loving X

## WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ ★ NEIL DIAMOND—Heartlight 15-10
  - ★ ★ STEEL BREEZE—You Don't Want Me Anymore 20-16
  - ★ DIONNE WARWICK—Heartbreaker 22-18
  - ★ LINDA RONSTADT—Get Closer 28-22
  - ★ CHICAGO—Love Me Tomorrow B
  - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
  - JOE JACKSON—Steppin' Out B
  - DIANA ROSS—Muscles A
  - DARYL HALL AND JOHN OATES—Maneater A
  - DAN FOGELBERG—Missing You A
  - STEVIE WONDER/CHARLENE—Used To Be A
  - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
  - PAT BENATAR—Shadows Of The Night X
  - MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
  - MEN AT WORK—Down Under X
  - BILL CONTI—Theme From Dynasty X

## WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ ★ LIONEL RICHIE—Truly 11-3
  - ★ ★ NEIL DIAMOND—Heartlight 10-6
  - ★ LAURA BRANIGAN—Gloria 13-9
  - ★ AMERICA—You Can Do Magic 15-11
  - ★ DON HENLEY—Dirty Laundry 15-15
  - MARVIN GAYE—Sexual Healing
  - DARYL HALL AND JOHN OATES—Maneater

## 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. I'd Love You To Want Me, Lobo, Big Tree
4. Freddie's Dead, Curtis Mayfield, Curtom
5. I'll Be Around, Spinners, Atlantic
6. Garden Party, Rick Nelson & the Stone Canyon Band, Decca
7. My Ding-A-Ling, Chuck Berry, Chess
8. I Am Woman, Helen Reddy, Capitol
9. Convention '72, Delegates, Mainstream
10. Witchy Woman, Eagles, Asylum

### POP SINGLES—20 Years Ago

1. He's A Rebel, Crystals, Phillies
2. Big Girls Don't Cry, Four Seasons, VeeJay
3. All Alone Am I, Brenda Lee, Decca
4. Return To Sender, Elvis Presley, RCA
5. Only Love Can Break A Heart, Gene Pitney, Musicor
6. Next Door To An Angel, Neil Sedaka, RCA
7. Gina, Johnny Mathis, Columbia
8. Monster Mash, Bobby (Boris) Pickett & the Crypt Kickers, Garpax
9. Do You Love Me, Contours, Gordy
10. Popeye (The Hitchiker), Chubby Checker, Parkway

### TOP LPS—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. All Directions, Temptations, Gordy
5. Ben, Michael Jackson, Motown
6. Rock of Ages, The Band, Capitol
7. Close To The Edge, Yes, Atlantic
8. London Sessions, Chuck Berry, Chess
9. Never A Dull Moment, Rod Stewart, Mercury
10. Back Stabbers, O'Jays, Philadelphia International

### TOP LPS—20 Years Ago

1. Peter, Paul & Mary, Warner Bros.
2. West Side Story, Columbia
3. Ramin' Rose, Nat King Cole, Capitol
4. Modern Sounds in Country & Western Music, Ray Charles, ABC-Paramount
5. The Music Man, Warner Bros.
6. I Left My Heart In San Francisco, Tony Bennett, Columbia
7. Jazz Samba, Stan Getz & Charlie Byrd, Verve
8. Ray Charles Greatest Hits, ABC-Paramount
9. Hatari, Henry Mancini, RCA
10. Sherry And 11 Others, Four Seasons, VeeJay

### COUNTRY SINGLES—10 Years Ago

1. My Man, Tammy Wynette, Epic
2. Oney, Johnny Cash, Columbia
3. It's Not Love But It's Not Bad, Merle Haggard, Capitol
4. Pride's Not Hard To Swallow, Hank Williams, Jr., MGM
5. Funny Face, Donna Fargo, Dot
6. Don't She Look Good, Bill Anderson, Decca
7. Take It On Home, Charlie Rich, Epic
8. She's Too Good To Be True, Charley Pride, RCA
9. The Class Of '57, Statler Brothers, Mercury
10. Lonely Women Make Good Lovers, Bob Luman, Epic

### 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. A Man Sized Job, Denise LaSalle, Westbound
7. Baby Sitter, Betty Wright, Alston
8. Papa Was A Rolling Stone, Temptations, Gordy
9. I'm Stone In Love With You, Stylistics, Avco
10. Why Can't We Be Lovers, Holland Dozier, Invictus

# Radio

## Vox Jox

Paul Roth at big band WEAM Falls Church, Va. is a part-timer with a full-time mission: he's playing the theme songs of the big bands, "A To Z." Roth, who doubles as a college prof, is now in his third week of a theme marathon. He's already played six hours of themes, and is "up to H."

Roth says in 1969 an FM station logged eight hours of big band themes, but he's determined to break the record. He estimates that there are nearly 800 big band themes dating from 1923, but he has lowered his expectations to get at least 180 on WEAM and then re-evaluate the task.

And for those DJs looking for new employment, try Creative Services & Sound Studios' "Dial\*A\*Jock." Headed by Mark Winston in Wichita, the service runs one to two-minute air checks, updating the talent

line each Monday morning. The firm also offers a service for radio stations called "Talent Circuit." Subscribers receive a monthly cassettes containing brief airchecks from available talent in small, medium and major markets.

★ ★ ★

More management changes: Chuck Borchard resigned as general manager of WMJC/WHND Detroit. Greater Media's Herb McCord will run the stations until a replacement is found. . . . In Raleigh-Durham, Howard Wilcox has left his position as GM of WDNC/WDCG to go into ownership (he's part of a group applying for Duke University's WDBS, but much opposition is coming from a black interest group). Assuming his duties on the AM side, Jim Sackett becomes station manager of WDNC, and station man-

ager of WDCG is now Jay Stoller. Jim Boyd assumes the title of local and regional sales manager for WDCG, an FM top 40 outlet.

Longtime legend Richard Ward Fatherly is back on the air full-time, moving from WDAF Kansas City to KTOP Topeka, where he's doing mornings on the easy listening/oldies outlet. . . . Johnny Grey is the new music director at WPLO Atlanta, replacing Len Anthony, who moves up to assistant p.d. and joins Jim Howell (speaking of legends, Howell was at WFUN Miami and WSB Atlanta for years before joining WPLO) for the new Howell and Anthony show. . . . In case you were wondering what happened to another legend, longtime Miami personality Bob Gordon, he's still doing mornings in Miami, but now he's doing them on WKAT, playing "ballads, blues and big bands."

## PROGRAMMER PROFILE

# Pollack Consults Philosophically

• Continued from page 16

he means it. "When I go to San Antonio, I visit the Alamo. In Richmond, it's the Capitol Building." At that point he pauses to display snapshots of himself holding a Koala bear in an Australian park. "I've become fascinated with Australian films and music. I'm looking forward to learning more about the country (he currently has two clients there). Radio in Australia has an exciting, fresh energy. Commercial FM is only two years old. It's an interesting mixture of American and English and Australian music."

But Australia wasn't even in the plans when Pollack resigned from WMMR in January, 1980 to form his own company. "We had three clients then: WCMF Rochester, KLOS Los Angeles and another major market station who asked to remain confidential.

"When I got involved in consulting, Lee Abrams was the only one dealing primarily with AOR. I'd been pretty successful up against him in Philadelphia and I was comfortable in the role of consultant after my time with Drake-Chenault. I never expected it to develop like it has. It's been a very exciting three years."

Pollack's approach to a client is versatile: "It sounds like a cliché, but it's honestly true when we say we treat each client individually." Pollack's consultancy of over 20 stations and one major broadcasting network is not limited to AOR. A liberal sprinkling of Adult Contemporary and even a major market country facility are on his list of clients, but it's been the AOR format for which he's become best-known. KLOS, for instance, is currently the No. 1 music station in Los Angeles, boasting a 4.7. Similar gains have been posted in other markets.

"Maybe up to 85% of the hits will be similar from market to market, with roughly 15% variation. Depending on the competition, you may be more to the left or to the right, maybe throw out a hundred titles or add them. KZEW (Dallas) is a different sounding station than KBPI. KLOS is not like KQRS (Minneapolis). A consultant is not doing his job unless he looks at the individual competitive situation. An objective analysis of the market, determining whether a station is executing its format properly, is a must."

But that analysis doesn't end with music. "We take the full service approach. You can't be unique by just playing the proper music. Advertising and marketing are becoming increasingly important. It's not unusual to hear three or four stations in a market that sound good musically. In those cases, it's the marketing strategy that will make the difference, and it must communicate a clear idea of what is unique about your station. That's why we're involved in the positioning of our clients every step of the way."

Commenting on his consistent but controlled growth, Pollack says, "We're relatively small and we intend to stay that way. We see radio

as a business, and we approach it that way. But we also have a good time. My sum total of employees is three: Al Peterson, who's worked for Taft and Plough in Tampa and Lin Broadcasting in Rochester; he shares my professional philosophies. Marilyn Tallman is our music director, whom I worked with at Drake-Chenault and who has experience at KIQQ Los Angeles and Watermark. Judy Jahoda, our administrative assistant, speaks fluent Hungarian, and that's why I hired her. When we get our first station in Budapest, she'll handle it." Pollack's voice trails off while he gazes at the picture of Thomas Jefferson across from his desk.

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## Mike Harrison

## Reflections On WNEW-FM Old-Timers' Week

You know you've been in radio a long time when people who look like adults come up to you and say they grew up listening to you; or when you can't remember how many times you've renewed your FCC license; or when you realize that an artist or song you still consider "new" is now five years old; or when you call an old station that you worked at (or actually launched yourself) and the receptionist or secretary asks if the person you're calling knows who you are; or when you have stations on your resume that no longer exist. At the ripe old age of 34, I've experienced all of these indignities of, shall we say, audio maturity.

Considering the transient nature of radio programming, WNEW-FM New York's recent attainment of birthday number 15 as an AOR outlet is a rare miracle.

For me, being asked to come back for a night and actually do a show (some nine years after departing the station) was a personal honor and professional thrill. Some stations are just factories where you do a job, where a show is a shift. WNEW-FM has always been more than that. It has been one of those stations that becomes an actual world unto itself;

where being a member of the air staff is like being a member of a special club, of a distinguished team with an image and a history. It's a quality that transcends ratings. (Actually, in its glorious 15-year history, WNEW-FM was never New York's No. 1 rated rocker.)

I have to admit that, just prior to going on the air, I was a bundle of nerves. What would I say? What would I play? Would anybody listening remember me? Radio is such a fast-paced tune-in/tune-out medium. Of what pertinence is an air personality from a decade before? Should I recreate the kind of show I used to do in the old days the way my colleagues from the past (Alison Steele, Rosko, Zacherle and Jonathan Schwartz) were doing on their return engagements? Or should I just do the kind of stuff I'm doing now on my syndicated programs, or on KMET-FM (where, among other activities, I do a telephone talk show presently in its seventh year)?

So much of effective radio communication depends on the fragile balance and relationship that exists between the station or air personality and the listener. As a matter of fact, that is the key to the whole thing: *Who are we and to whom are we talking?* That is the basic foundation and consideration upon which successful radio must be built.

Thus, taking the position that nei-

ther I nor the listeners were the same as we were some nine years earlier, I chose to feel my way through the broadcast very gently and respectfully, and opened the phones up for some on-the-air rap between a mix of records old and new (although I still love such juicy gems as the Velvet Underground's "Rock 'N Roll," there was no way I was going to do my first live show in a decade on a station whose call letters begin with W and not play the Motels and Missing Persons).

The resulting skew of callers confirmed a number of suspicions that I've long had about radio. Some of the people remembered me as though it were yesterday. They went on and on about how much it meant to them to hear us old guys again; we brought back an important part of their lives. And then there were the others who didn't remember, but because they like the station they were interested in hearing about its past. And then there were those who were listening but didn't know what the hell was going on. They talked to me as though I were just another faceless jock on just another faceless station ("Could youse guys play some Judas Priest?").

As I said, it was a moving experience, a mix of the old and the new. There are so many new people on the station who are part of its transitional present. The studio was new.

Most of the music was new. I noticed systems implemented that were foreign to the free-form style of my day. But there was that ever-important connection, that one intangible element of the art that most stations choose to throw away with changing trends and revolving administrative regimes. You see, over the past 15 years, WNEW-FM has actually changed format a number of times—but they never did so at the expense of their heritage.

★ ★ ★

**Billboard Radio Programming Convention Update:** Don't forget to register now for this major event scheduled for Jan. 20-22, 1983 at the Huntington-Sheraton Hotel in Pasadena, Calif. Just added to the lineup are additional keynote speaker Bob Pittman, senior vice president of MTV; and panel participants Pat Shaughnessy, president of TM Programming; Bob Meyrowitz, president of DIR; Ed Salamon, vice president of programming of United Stations; Robert Hyland, vice president and Bob ManDerheyden, director of program services, both of the CBS-FM group (which I understand will be having its national programming meetings at the convention); John Sebastian, consultant; Rick Carrol, consultant; George Taylor Morris, director of program administration for NBC's The Source; and Dave Forman, vice president of programming at KEZY-FM-AM Anaheim. More to be announced as the convention draws nearer. For info call Kris Sofley at (213) 859-5319.

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

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## Radio Specials

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

Nov. 8, Producers Special, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

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, one hour.

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

Nov. 8, Lindsey Buckingham, Inner-View, Inner-View Network, one hour.

Nov. 8, Captain Beefheart, Dr. Demento, Westwood One, two hours.

Nov. 12-14, Johnny Lee, Weekly Country Music Countdown, United Stations, three hours.

Nov. 12-14, the Byrds, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Nov. 12-14, Rock Street—The Source Music Magazine, NBC, one hour.

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 Orions, Soundtrack Of The 60s, Watermark, three hours.

Nov. 14, Eddie Money, Steve Forbert, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Nov. 15, Motown Rocks, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Nov. 15, Carlos Santana, Guest D.J., Rolling Stone Productions, one hour.

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

Nov. 15, Earl Thomas Conley, Country Closeup, Narwood, one hour.

Nov. 15, the Who, part two, Off The Record, Westwood One, one hour.

Nov. 15, Zapp, Special Edition, Westwood One, one hour.

Nov. 15, Moe Bandy, Live From Gilley's, Westwood One, one hour.

Nov. 15, REO Speedwagon, In Concert, Westwood One, one hour.

Nov. 15, Pat Benatar, Kenny Loggins, Rock Album Countdown, Westwood One, one hour.

Nov. 15, the Time, The Countdown, Westwood One, one hour.

Nov. 15, Fleetwood Mac, part one, Inner-View, Inner-View Network, one hour.

Nov. 15-Dec. 20, the Who, BBC Rock Hour, London Wavelength, three hours.

Nov. 19-21, B.J. Thomas, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Nov. 19-21, Gene Watson, Weekly Country Music Countdown, United Stations, three hours.

Nov. 19-21, Fleetwood Mac Weekend, The Source, NBC, two hours.

Nov. 20, "Basie, Herman And Fountain In Concert," Mutual Broadcasting, two hours.

Nov. 20, Mel Torme, Dizzy Gillespie, Zoot Sims, "Buddy Rich: A Retrospective," Jazz Alive, NPR, two hours.

Nov. 20, MCA Show, part one, featuring John Conlee, Terri Gibbs, Lee Greenwood, Thrasher Brothers, Younger Brothers, Silver Eagle, ABC Entertainment Network, 90 minutes.

Nov. 20-21, "A Half-Century Of NBC Comedy," NBC, two hours.

Nov. 20-21, Grace Slick, Gallagher, Sam Cooke, Sound Track Of The 60s, Watermark, three hours.

## Country Station Guide Published

YPSILANTI, Mich.—For the inveterate country radio fan travelling via interstate across the U.S., Logos Unlimited here, in conjunction with Kenyon & Eckhardt Advertising, has published the "1983 Country Music Radio Guide." The guide lists some 1,200 AM and FM country stations nationwide, grouped according to interstate route and town.

The guide is underwritten by the Dodge Truck division of the Chrysler Corp., which is using the publication to promote its "Ram Tough" products in 46 markets in the West, South and Midwest.

Tying in with Dodge is a top-rated country station in each market. In return for air time promoting where the free guides are available, the station's call letters are featured on the front, back and inside the publication. Among the stations participating in the promotion are KZLA Los Angeles, KRAK Sacramento, KIKK Houston, WCXI Detroit, WKHX Atlanta, KPLX Dallas, WHOO Orlando, and KFDI Wichita.

Logos Unlimited is headed by Art Vuolo Jr. and Barry M. Grant. The firm also has rock radio and easy listening guides available. A news/talk guide is being developed.



**MUSING WITH MERCER**—Mercer Ellington recently reminisced with Skitch Henderson, right, host of the "Duke Ellington Tribute" program on Narwood's Music Makers series, set for broadcast later this month. Producer Ted LeVan looks on.

## National Programming Clark Sets "All-Time" Top 30

When "Dick Clark Presents The Top 30 Artists Of All Time" over Mutual on Thanksgiving, those artists who make up the holiday special will be on the show because 400 affiliates which carry the "Dick Clark National Music Survey" said they belong there.

"We solicited the name of leading rock 'n' roll stars who have made the most impact on listeners from the program directors of these stations," says programming vice president Dick Carr. "As a result, we've received an excellent cross-section of opinions from programmers in the forefront of radio today."

The three-hour countdown special will be carried on more than 395 stations. It will be heavily interview-oriented. Frank Furino is producing the special for the Dick Clark Co., while Mutual music programming director Glenn Morgan is executive in charge of production.

Mutual's new "multicasting" and its new "The Answer Is Mutual" ad campaign are among the topics being discussed at the Mutual affiliates board meeting Sunday (7) through Wednesday (10) at the Holiday Inn Grand Caymanian in the Cayman Islands.

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Rona Elliot has been named program manager of NBC's *The Source* and will serve as executive producer of all of *The Source's* daily features. She comes from the NBC Radio Network's "News On The Hour," where she was a producer. She was previously producer and interviewer for Watermark's "Soundtrack Of The '60s." . . . Ron Hartenbaum and Richard Kimball have been named advertising vice president and artist relations vice president respectively of Westwood One. Hartenbaum joined the company in 1981 as ad director and Kimball joined the same year as concert programming director. . . . Ruth Presslaff has joined United Stations as station clearance rep. She comes from Narwood Productions, where she worked on station relations. . . . Michael Baer has rejoined TM Productions as general

sales manager, a post he left two years ago to join FirstCom Broadcast Services.

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Narwood Productions will include a tribute to Duke Ellington in its "Music Makers" series. Host Skitch Henderson conducted one of the last interviews with Ellington in the early 1970s, and will be included in the show, along with a recent interview with Ellington's son, Mercer. The tribute is scheduled to run Nov. 22. . . . "Carrying The Tradition Forward" is the theme of a new ad campaign to support Watermark's "American Country Countdown" with Bob Kingsley. Advertising and publicity manager Mat Tombers is in charge of this effort.

★ ★ ★

Mike Shepherd's Shepherdmusic from Myriad Productions, Toledo is offering "The Sounds Of Christmas," a 48-hour package designed with as many as 12 commercials available per hour. Also being offered is "The Stories Of Christmas," a series of 24 90-second vignettes. The two packages are available separately or combined on a cash basis with market exclusivity. . . . The Music Director Programming Service of Indian Orchard, Mass. is offering a package of 152 Christmas hits, seasonal songs and traditional Christmas music. Included are cuts from the 1963 Phil Spector Christmas LP.

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The Thanksgiving Linda Ronstadt concert produced by Starfleet Blair for *The Source* will be fed via satellite from Reunion Hall, Dallas. Starfleet Blair estimates the show will attract 15 million listeners. . . . DIR Broadcasting will debut the radio version of "Solid Gold," which reaches 20 million viewers on tv, in January. This will be an entirely separate entity, not a simulcast, according to Bob Meyowitz and Peter Kauff of DIR. The show will be hosted by Marilyn McCoo and Rex Smith and will include a variety of guests. There will be a top 10 countdown and comedy features with Waylon Flowers and Madame.

# Rock Albums & Top Tracks

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Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	10	THE WHO—It's Hard (Warner Bros.)	1	2	7	PETER GABRIEL—Shock The Monkey, Geffen
2	6	7	SAGA—Worlds Apart, Portrait	2	1	10	DON HENLEY—Dirty Laundry, Asylum
3	1	12	DON HENLEY—I Can't Stand Still, Asylum	3	3	5	PAT BENATAR—Shadows Of The Night, Asylum
4	2	8	RUSH—Signals, Mercury	4	4	10	RUSH—New World Man, Mercury
5	8	5	JEFFERSON STARSHIP—Winds Of Change, Grunt	5	10	6	SAGA—On The Loose, Portrait
6	10	3	SUPERTRAMP—Famous Last Words, A&M	6	NEW ENTRY		STRAY CATS—Rock This Town, EMI America
7	NEW ENTRY		PAT BENATAR—Ger Nervous, Chrysalis	7	6	4	THE CLASH—Rock The Casbah, Epic
8	9	20	MEN AT WORK—Business As Usual, Columbia	8	5	9	THE WHO—Eminence Front, Warner Bros.
9	5	13	STRAY CATS—Built For Speed, EMI-America	9	9	7	BILLY JOEL—Pressure, Columbia
10	11	6	BILLY JOEL—The Nylon Curtain, Columbia	10	7	3	SUPERTRAMP—It's Raining Again, A&M
11	7	16	BILLY SQUIER—Emotions In Motion, Capitol	11	11	15	BILLY SQUIER—Everybody Wants You, Capitol
12	13	24	THE CLASH—Combat Rock, Epic	12	12	11	THE WHO—Athena, Warner Bros.
13	12	8	PETER GABRIEL—Security, Geffen	13	16	4	MEN AT WORK—Down Under, Columbia
14	18	6	DIRE STRAITS—Love Over Gold, Warner Bros.	14	13	3	DIRE STRAITS—Industrial Disease, Warner Bros.
15	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	15	21	8	JOE JACKSON—Steppin' Out, A&M
16	14	10	STEEL BREEZE—Steel Breeze (RCA)	16	34	2	SUPERTRAMP—Crazy, A&M
17	16	14	STEVE WINWOOD—Talking Back To The Night, Island	17	25	16	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
18	15	7	BRUCE SPRINGSTEEN—Nebraska, Columbia	18	17	8	STEEL BREEZE—You Don't Want Me Anymore, RCA
19	24	8	THE FIXX—Shattered Room, MCA	19	32	4	DONALD FAGEN—I.G.Y. (What A Beautiful World), Warner Bros.
20	20	4	MISSING PERSONS—Spring Session M, Capitol	20	18	3	DARYL HALL AND JOHN OATES—Maneater, RCA
21	17	12	BAD COMPANY—Rough Diamonds, Swan Song	21	NEW ENTRY		ROD STEWART—Guess I'll Always Love You, Warner Bros.
22	22	26	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	22	31	5	THE PRETENDERS—Back On The Chain Gang, Real-Import
23	28	6	UTOPIA—Utopia, Network	23	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
24	21	19	ROBERT PLANT—Pictures At Eleven, Swan Song	24	NEW ENTRY		PHIL COLLINS—You Can't Hurry Love, Atlantic
25	30	4	DONALD FAGEN—The Nightfly, Warner Bros.	25	8	8	RUSH—Subdivisions, Mercury
26	19	21	EDDIE MONEY—No Control, Columbia (EP)	26	22	6	BRUCE SPRINGSTEEN—Atlantic City, Columbia
27	31	4	DARYL HALL AND JOHN OATES—H2O, RCA	27	29	3	ROBERT PLANT—Far Post, Swan Song (Import)
28	32	3	FOGHAT—In The Mood For Something Rude, Warner Bros.	28	NEW ENTRY		HUGHES/THRALL—The Look In Your Eyes, Columbia
29	48	3	TALK TALK—Talk Talk, EMI-America	29	35	6	BRUCE SPRINGSTEEN—Open All Night, Columbia
30	27	4	CHILLIWACK—Opus X, Millennium	30	39	2	SUPERTRAMP—Waiting So Long, A&M
31	35	3	BUCK DHARMA—Flat Out, Portrait	31	NEW ENTRY		BILLY JOEL—A Room Of Our Own, Columbia
32	25	14	SANTANA—Shango	32	14	12	SANTANA—Nowhere To Run, Columbia
33	23	10	KENNY LOGGINS—High Adventure (Columbia)	33	15	11	BAD COMPANY—Electricland, Swan Song
34	26	18	JUDAS PRIEST—Screaming For Vengeance, Columbia	34	26	11	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
35	34	4	PAT TRAVERS—Black Pearl, Polydor	35	27	10	THE PAYOLAS—Eyes Of A Stranger, A&M
36	40	6	LINDA RONSTADT—Get Closer, Elektra/Asylum	36	20	7	BILLY SQUIER—Learn How To Live, Capitol
37	37	6	THE PAYOLAS—No Stranger To Danger, A&M	37	40	2	MISSING PERSONS—Destination Unknown, Capitol
38	39	29	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	38	NEW ENTRY		JUDAS PRIEST—Electric Eye, Columbia
39	29	14	SOUNDTRACK—Fast Times At Ridgemoor High, Asylum	39	36	19	ROBERT PLANT—Burning Down One Side, Swan Song
40	43	2	PHIL COLLINS—You Can't Hurry Love, Atlantic (12 inch)	40	28	6	AEROSMITH—Lightning Strikes, Columbia
41	36	19	FLEETWOOD MAC—Mirage, Warner Bros.	41	23	2	JEFFERSON STARSHIP—Winds Of Change, Grunt
42	44	5	DONNIE IRIS—The High And The Mighty, MCA	42	33	2	JEFFERSON STARSHIP—Be My Lady, Grunt
43	33	9	AEROSMITH—Rock In A Hard Place, Columbia	43	NEW ENTRY		MISSING PERSONS—Walking In L.A., Capitol
44	46	2	GOLDEN EARRING—Twilight Zone, 21 Records (12 inch) (import)	44	43	8	WALL OF VOODOO—Mexican Radio, I.R.S.
45	49	8	TAXXI—States Of Emergency, Fantasy	45	44	5	ROMEO VOID—Never Say Never, 415
46	50	2	FRIDA—Something's Going On, Atlantic	46	47	3	JEFFERSON STARSHIP—Can't Find Love, Grunt
47	45	28	.38 SPECIAL—Special Forces, A&M	47	24	17	EDDIE MONEY—Shakin', Columbia
48	NEW ENTRY		ADAM ANT—Friend Or Foe, Epic	48	19	15	STEVE WINWOOD—Still In The Game, Island
49	38	5	PAUL CARRACK—Suburban Voodoo, Epic	49	37	5	LINDA RONSTADT—Get Closer, Asylum
50	41	9	MIKE RUTHERFORD—Acting Very Strange, Atlantic	50	45	4	PAUL CARRACK—I Need You, Epic
<b>Top Adds</b>							
1	PAT BENATAR—Get Nervous, Chrysalis			51	UTOPIA—Hammer In My Heart, Network		
2	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet			52	DONNIE IRIS—Tough World, MCA		
3	GEORGE HARRISON—Gone Troppo, Dark Horse/Warner Bros.			53	A FLOCK OF SEAGULLS—I Ran, Arista		
4	JONI MITCHELL—Wild Things Run Fast, Geffen			54	STEVE WINWOOD—Valerie, Island		
5	ROD STEWART—Absolutely Live, Warner Bros.			55	THE WHO—Dangerous, Warner Bros.		
6	GOLDEN EARRING—Twilight Zone, 21 Records			56	THE PRETENDERS—My City Was Gone, Real (import)		
7	DEVO—Oh, No! It's Devo, Warner Bros.			57	DONNIE IRIS—The High And The Mighty, MCA		
8	THE CLASH—Combat Rock, Epic			58	GENESIS—You Might Recall, Atlantic		
9	JERRY GARCIA—Run For The Roses, Arista			59	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Lying In A Bed Of Fire, EMI		
10	THE JAM—The Bitterest Pill, Polydor (12 inch)			60	FLEETWOOD MAC—Gypsy, Warner Bros.		

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

# Retailing

## Waxie Maxie's Still Going Strong D.C. Area Chain Continues To Thrive After 45 Years

By BILL HOLLAND

WASHINGTON — The Waxie Maxie's chain began in 1937 as a single, small shop in central Washington at 9th and T Sts. N.W. It wasn't long before it quickly became the store in Washington where the black community could buy the latest r&b hits.

Forty-five years later, the original store is gone, a victim of the 1968 riots, but Waxie Maxie's continues to be one of the top D.C. stores for black music. It is also an 18-store chain of outlets serving the entire Washington metropolitan area.

Founder Max Silverman, 72, still comes into the headquarters and warehouse office on Second Street, N.E. on Mondays, and his wife Bertha still works in bookkeeping. But the chain is now run by his 44-year-old son, Mark, president of Waxie Maxie's.

The Waxie's outlets are generally smaller than the average store—about 2,000 square feet—but Mark claims that “with the limited space we offer more merchandise per-square-foot than any other stores in the Washington area.”

The merchandise includes records (singles and albums), tapes and accessories, including blank tape. “Accessories have always been an important part of our business,” Mark says. “It's been a conscious decision to offer our customers stereo switches and wires, replacement styluses, that sort of thing, for years.” Waxie's does not carry controversial paraphernalia items.

Silverman figures that accessories, including the sizable blank tape sales, account for almost 15% of total business. Singles account for about 9%, and album and prerecorded tape amount to 76%.

“Of that last figure, it breaks down to 70% for albums, and 30% for prerecorded tapes,” he says. “Our eight-track inventory has shrunk,” he continues, and prerecorded cassette inventory has doubled.

The chain's warehouse itself illustrates another Waxie's trait that has been part of the business for years,

restraint. It's small, about 800 square feet. “It serves as a natural restraint on the amount of merchandise,” Silverman chuckles. “We now do about \$7 million worth of business a year with this warehouse,” he says. “With it, I think we could support \$11 million.”

Waxie Maxie's, according to Silverman and recently appointed vice president David Blaine, is three different kinds of record shops. “The first is almost exclusively oriented to our black customers,” Blaine says. “Albums, twelve-inches, singles, and a specific range of accessories. The second type caters to a mixed clien-

tele, with the addition of a full line of rock and pop merchandise, and some classical. The third,” Blaine explains, indicating quotation marks, “is the ‘white suburban store,’ where we offer full catalog and more accessories, and more classical music. They're also the stores where we test new promotions and new products.”

An example is Silverman's decision to carry video games and software. “I think carrying the games and the software, for us at least, makes more sense than carrying videocassette recorders. We've moved away from VCRs. That's what our tests told us,” he says.

Waxie's employs 127 people, 110 in the stores and 17 in the warehouse. Half are full-time employees, and about 30 of them have been with the firm for more than five years; eight more have been employed there for more than 10 years.

Waxie's uses an Apple computer system for special mailings to preferred customers—in fact, the computer determined who the preferred customers were by analyzing the results of a free record coupon program.

For every \$5 purchase, customers receive a coupon stamp (made by S&H Green Stamps). When they accumulate 25 coupons, they receive a free record of their choice. To redeem the stamps, the customers fill out a form with their name and address. The computer can isolate those customers, Silverman explains, “as our hot prospects.” Inventory by general type of merchandise is also stored in the computer.

Neither Silverman nor Blaine are overly concerned about in-store display, other than decorating the stores “in neutral tones, earth tones, to let the color of the merchandise speak for itself,” Blaine says. Otherwise, Waxie's handles the look of its stores “pretty much in the traditional manner—current releases up front, sale product, that sort of thing.”

Blaine also points to “central control supervision.” The management now has three district managers, each directing and overseeing six stores apiece, and they serve “as a link between company policy and all the stores,” he says. District managers Kenny Gatliff, David Thursz and Steven Perkins are all longterm employees. Serving as operations manager, a kind of overall stores director, is David Dozier.

Silverman speaks confidently about the continuing growth of the chain. “Earnings were up 43% this year over last,” he says, adding that the store has never suffered the downturn that so many others experienced in the last few years.

The firm's 45-year history makes for hundreds of Waxie Maxie stories, and the walls in Silverman's office are covered with signed black-and-white photos of jazz and r&b greats of the past. Most of them were friends of Max's, including two young, Turkish jazz fans who hung out at the original Waxie Maxie's during their student days in Washington—Ahmet and Nesuhi Ertegun, the founders, along with Herb Abramson, of Atlantic Records.

On one wall, there is a letter to Max, from Nesuhi, congratulating him on a trade cover story as “A Musical Landmark Serving the Nation's Capitol.” Part of it reads: “Without your shop we would have never had a collection, and without a collection we would never have learned anything about music.”

## Pa. Dealer Is Sentenced For Wholesaling Of Bootleg Albums

PHILADELPHIA—Irving L. Kauffman was placed on five years' probation by U.S. District Court Judge James Giles here Oct. 20 for selling bootleg albums to retail stores in the Philadelphia area. He was also fined \$15,000.

U.S. Attorney Robert Hickok said the bootleg albums were recorded secretly during concerts or radio broadcasts. He noted that Kauffman, a former resident of suburban Levittown, Pa. now living in Orlando, Fla., was buying the bootleg records from others and selling them wholesale to area record stores, earning about \$1,500 a month during 1979 and 1980. Kauffman had pleaded guilty to fraud and copyright violations, and has been cooperating with a continuing FBI investigation, Hickok said.

Two other area men have been convicted as a result of the FBI investigation. Leslie M. Joblin, owner of Critters, a record store in suburban Bryn Mawr, Pa., was fined \$4,000 earlier this year for selling bootleg records to the public. Another major wholesaler here, Robert L. Gibson, recently was sentenced to a two-year prison term.



Billboard photo by Karen Brooks  
PENMANSHIP—Charlie Daniels signs the cast of a fan during the artist's recent in-store appearance at a Strawberries store in Burlington, Mass.

## 550,000 HOUSEHOLDS

## Bromo Launching Major Direct Mail Coupon Pitch

By JOHN SIPPEN

LOS ANGELES—In an ambitious direct mail program, Bromo Distributing of Oklahoma City pitches 550,000 households in the western half of the U.S. with a 32-coupon booklet later this month.

The four-color four-by-eight-inch checkbook-like pad of perforated coupons covers a range of price cuts on hit and catalog album product, blank tape discounts, and free trips by air.

Barbara Burroughs, advertising director for the 52 Sound Warehouse stores served by Bromo, began soliciting manufacturer participation in July, setting a Sept. 15 deadline. Booklets ship Nov. 22 from Fort Worth to households culled from mailing lists purchased by Burroughs.

Participants in the coupon pitch include tape manufacturers Maxell

and Memorex with two pages each; JVC Video; home video game cartridge makers Atari, ActiVision, and Imagic; classical labels London and London Treasury, CBS Masterworks and Angel digital; pop labels CBS, PolyGram, Warner Bros., Elektra/Asylum, Atlantic, MCA, RCA, Motown, A&M, Capitol and Arista; Paper Moon greeting cards, and Continental airlines.

The airline is offering five all-expense paid trips for two to either Mexico or Colorado. Burroughs says that Bromo conducted a “much smaller” trial mailing two years ago.

Burroughs anticipates tracking results of album discount coupons on current charted product and is working out a methodology of notifying all manufacturer participants of the program's results. The 1980 trial brought a 9% consumer response, she states.

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(1) 800-327-3559  
Telex: 51-9739

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2775-E Bankers Industrial Dr.  
Atlanta, Georgia 30360  
Phone: (404) 448-7772  
(1) 800-241-5389  
Telex: 70-0598

# Retailing

## New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POPULAR ARTISTS

- ALLEN, PETER**  
The Best  
LP A&M SP 3207 .....\$6.98  
CA CS 3207 .....\$6.98
- ARKANSAW MAN**  
Arkansaw Man  
LP Alterboys Int'l MO20AK
- BOBBY M (RICK JAMES PRESENTS)**  
Blow  
LP Gordy 6023GL
- BOXCAR WILLIE**  
Best Of Boxcar, Volume One  
LP Main Street ST73002 .....\$8.98  
CA 4XT73002 .....\$8.98  
8T 8XT73002 .....\$8.98
- BROTHERS JOHNSON**  
Blast  
LP A&M SP 4927 .....\$8.98  
CA CS 4927 .....\$8.98
- CAREY, TONY**  
Tony Carey  
LP Rocshire RSR0001 .....No List
- CHARLENE**  
Used To Be  
LP Motown 6027ML
- CLARK, RICKIE**  
The Flam  
LP Circle City CC 092882  
CA C-CC 092828
- CLARK, ROY**  
Turned Loose  
LP Churchill CR9425
- FLATT, LESTER, & THE NASHVILLE BRASS**  
Greatest Bluegrass Hits, Volume One  
LP CMH 2729-74503-1 .....\$5.98  
CA 2729-74503-4 .....\$5.98
- HARRIS, EMMYLOU**  
Last Date  
LP Warner Bros. 237401
- HAZARD, ROBERT**  
Robert Hazard  
LP RCA MFL1-8500 .....\$5.98  
CA MFK1-8500 .....\$5.98
- HUFF, TERRY**  
I Wish  
LP Circle City CC 092682  
CA C-CC 092628
- HUMBLE PIE**  
The Best  
LP A&M SP 3208 .....\$8.98  
CA CS 3208 .....\$8.98
- LANE, CRISTY**  
Here's To Us  
LP Liberty LT51137
- LAY, RODNEY, & THE WILD WEST**  
Heartbreak  
LP Churchill CR9423
- LEE, JOHNNY**  
Sounds Like Love  
LP Full Moon/Asylum 60147
- LITTLE STEVEN & THE DISCIPLES OF SOUL**  
Men Without Women  
LP EMI America ST-17086
- LORD, JIM**  
Inside Out  
LP Intet JL10782
- MANGIONE, CHUCK**  
70 Miles Young  
LP A&M SP 4911 .....\$8.98  
CA CS 4911 .....\$8.98

- MESSENDGER**  
Messendger  
LP Jab JAB111
- MOVING PICTURES**  
Days Of Innocence  
LP Network 60202
- NO GUITARS**  
No Guitars  
LP CMI Music CM 10001
- OSBORNE BROTHERS**  
Greatest Bluegrass Hits, Volume One  
LP CMH 2729-74501-1 .....\$5.98  
CA 2729-74501-4 .....\$5.98
- PRESTON, BILLY**  
The Best  
LP A&M SP 3205 .....\$6.98  
CA CS 3205 .....\$6.98
- RUBBER RODEO**  
Rubber Rodeo  
LP Eat EATUMEP009
- SAN FRANCISCO BLUES BAND**  
San Francisco Blues Band  
LP TJJ 1056 .....\$8.98
- SNOWMEN**  
Snowmen  
LP Ice TMV 1001 .....\$7.98
- SQUEEZE**  
Singles—45's & Under  
LP A&M SP 4922 .....\$8.98  
CA CS 4922 .....\$8.98
- VARIOUS ARTISTS**  
Solar's Greatest Hits  
LP Solar BXL1-4390 .....\$8.98  
CA BKK1-4390 .....\$8.98
- WISEMAN, MAC**  
Greatest Bluegrass Hits  
LP CMH 2729-74502-1 .....\$5.98  
CA 2729-74502-4 .....\$5.98
- XTC**  
Black Sea  
LP Epic PE 38150 .....No List  
CA PET 38150 .....No List
- CRAMS & WIRES**  
LP Epic PE 38151 .....No List  
CA PET 38151 .....No List
- Go 2**  
LP Epic PE 38152 .....No List  
CA PET 38152 .....No List
- White Music**  
LP Epic PE 38153 .....No List  
CA PET 38153 .....No List
- YARD, IKE**  
Ike Yard  
LP A Fact A Second .....\$7.98

### JAZZ

- ADDERLEY, CANNONBALL**  
Beginnings  
LP Emarcy EMS-2-404 (2) .....\$9.98  
CA EMT-4-2-404 .....\$9.98
- ALLEN, RED, & THE BLUES SINGERS**  
1938—1940, Volume One  
LP Jazz Archives JA-46 .....\$8.98  
1938—1940, Volume Two  
LP Jazz Archives JA-47 .....\$8.98
- ALMEIDA, LAURINDO**  
Brazilliance  
LP Pausa PR9009
- AMMONS, GENE**  
"Jug" Sessions  
LP Emarcy EMS-2-400 (2) .....\$9.98  
CA EMT-4-2-400 .....\$9.98
- BASIE, COUNT**  
Paradise Squat  
LP Verve VE2-2542 (2) .....\$9.98  
CA CT2-2542 .....\$9.98
- BECHET, SIDNEY, & BUNK JOHNSON**  
Bechet, Bunk & Boston: Live From The Savoy Cafe, Boston, April 3-5, 1945  
LP Jazz Archives JA-48 .....\$8.98
- BURROWS, DON**  
Brazilian Parrot  
LP Music Is Medicine MIM-9031 .....\$8.98  
CA MIM-5-9031 .....\$8.98

(Continued on page 36)



Billboard photos by Nance Eason

**GOOD BUSINESS**—Lou Fogelman of Music Plus and Maxell rep Sam George are pictured during City One-Stop's recent accessories fair in Los Angeles (Billboard, Nov. 6). Fogelman is left in above left photo. In above right photo, Phoenix retailers Rick Feldman and Jeff Lake of Rolling Stone Records visit with host Sam Ginsburg and Shelly Tucker, accessories buyer for City One-Stop. Pictured from left are Feldman, Tucker, Lake and Ginsburg.

## GAMESMANSHIP Calif. Game Chain Offers Tips On Vid Cartridge Sales

By EARL PAIGE

LOS ANGELES—Many of the marketing axioms being discovered (often painfully) by record/tape/video retailers as they toe-step into video games are reflected by The Game Keeper, a 14-unit chain exclusively into games. One axiom: proceed cautiously.

In fact, slow but steady growth has characterized the company since it was founded in June, 1975 by two women out of Goleta, Calif., near Santa Barbara. Video games now represent 30% of total volume (the balance comes from board games and other types), according to vice president Cheryl Stern. Stores are typically 1,200 square foot boutique units.

Two other important axioms in this burgeoning software field, says Stern, are to jump on new titles immediately, and to stock no old ones. Of the latter point, she notes, "The demand drops like it never existed."

Of course, the trick is buying early but sparingly enough, because

games manufacturers have not had to go to return policies or stock balancing. Of The Game Keeper's initial buys, Stern says, "We're not high volume, so we'll put in 24s the first week in each unit and add another 20-30 pieces in reorders."

"It's very important to be first," says Stern, though she admits that this is often not possible with so volatile and competitive a product.

The Game Keeper—10 units in California, two in Arizona, with single units in Utah and Nevada—emphasizes software. "We carry the machines mainly as a service," says Stern, indicating that the truckload electronics dealers represent tough competition—although in full-page press advertisements heralding the chain's newest store opening in Santa Monica last month, consumers were offered two free cartridges with the purchase of any Mattel Intellivision unit.

Nevertheless, the chain does not stock a wide range of machines: besides Mattel, it stocks Atari and Coleco, and recently added Commodore's Vic 20, signifying a move into

computer games. "There were only two when we started: Atari, which had the demand, and Mattel, which I found better. Then I saw Coleco and jumped on it even before it was out," Stern says.

The firm has had to fixture as it goes along, offering games cartridges always locked under glass. "Of course, we had the basic glass display cases for our chess games. We adapted some and had some specially built according to store requirements."

All Game Keeper units are in mall sites; some are in specialty malls, or smaller regional malls. Hours run 10 to 9 p.m. Monday through Saturday, noon to 9 Sunday.

Store additions were slow until 11 were added in 1978; before that, two were added in 1976 and three in '77. There have only been a few closings in the total nine-year span and now one to two new units a year, is the projected pattern.

As a final axiom, Stern says, "Last Christmas we were just scratching the surface. Video games are going to be huge this Christmas."

NOVEMBER 13, 1982, BILLBOARD

## See Video Rental Catalogs As Vital Promotion Tools

PHOENIX—Video retailers' rental library catalogs can serve many promotional and merchandising purposes, according to Entertainment Systems Of America here.

Store owners Bob and Linda Rosser find a catalog printing program can serve as:

- A nucleus for a continuing mailing plan.
- An advertising co-op vehicle for accessories and equipment.
- Point-of-purchase pieces for regular purchases.
- Separate inserts accompanying other mailings.
- An internal inventory control adjunct.
- A way to build a store's image.

The store uses an on-premises computer with word processing capability. The Rossers are able to update their alphabetical cassette and disk catalog every month. On a weekly basis, they plan to produce a numerical listing sheet emphasizing the newest titles.

"I see marrying the two lists about once every quarter," says Linda

(Continued on page 48)

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TDK DC 90 (2 in a pack) .....\$1.19/ea.	FUJI T-120 (\$2.00 Rebate) .....\$9.79/ea.
TDK SAX 90 .....\$3.59/ea.	FUJI SMT-120 (\$2.00 Rebate) .....\$12.69/ea.
SONY LNX 90 .....\$1.19/ea.	TDK HGT-120 .....\$11.99/ea.
FUJI Metal C90 .....\$3.49/ea.	TDK PT-120 (Professional) .....\$10.19/ea.

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TDK HD-01 .....\$.79/ea.	SHURE V-15 Type IV .....\$8.95/ea.
(Head Demagnetizer) .....\$12.49/ea.	SHURE M-95ED .....\$21.95/ea.
MAXELL WDM-110 (Wand Demag.) .....\$6.99/ea.	EMPIRE 2000Z .....\$23.99/ea.

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WHOLESALE/EXPORT DIVISION

# Retailing

## Southern Calif. Group Joins VSDA

FULLERTON, Calif.—The nation's organized video dealers are closing ranks "not just to fight Mathias but to help one another." That's how retailer John Pough explains why a 30-store group he organized has just joined VSDA.

At the meeting Tuesday (2) of the Southern Calif. Video Retailers Assn., its first since it combined with VSDA Oct. 25, members were urged to focus increasingly on sales. "The studios are a little tired of rental,"

said Pough, head of four-year-old Video Cassettes Unlimited, Santa Ana.

"Studios have other ways to go," warned Pough, who reports his own as well as the group's early skirmishes with movie manufacturers. "Some titles on your shelves are back on the street—the 'Sword And The Scorerer' is out in theatrical release right now."

In stark contrast to earlier meetings here, when the studios' various

rental plans ignited Southern California dealers into becoming the nation's first regional group, this meeting focused primarily on plans for Christmas for merchandising. Pough was re-elected chapter chairman.

The mood of the meeting closely resembled that of the national VSDA meet recently at Dallas. In fact, more promotional ideas were generated than had been during a similar panel in Dallas.

## New LP/Tape Releases

Continued from page 35

- CHAMBER JAZZ SEXTET**  
Sextet For Contemporaries  
LP Piccadilly PIC-3471 ..... \$5.98
- COSSU, SCOTT**  
Spiral  
LP Music Is Medicine MIM 9056 ..... \$8.98
- DANKO, HAROLD, WITH RUFUS REID**  
Mirth Song  
LP Sunnyside SSC 1001 ..... \$9.98
- ELLINGTON, DUKE**  
Rockin' In Rhythm  
LP MCA Jazz Heritage MCA2077
- EVANS, BILL**  
California Here I Come  
LP Verve VE2-2545 (2) ..... \$9.98  
CA CT2-2545 ..... \$9.98
- The "Interplay" Sessions  
LP Milestone M47066
- FITZGERALD, ELLA**  
Sings Duke Ellington Songbook, Vol. 2  
LP Verve VE2-2540 (2) ..... \$9.98  
CA CT2-2540 ..... \$9.98
- GILLESPIE, DIZZY**  
Composers Concepts  
LP Emarcy EMS-2-410 (2) ..... \$9.98  
CA EMT-4-2-410 ..... \$9.98
- GORDON, DEXTER**  
Gordon's Gotham  
LP Everest FS360
- HAMPTON, LIONEL**  
The Blues Ain't News To Me  
LP Verve VE2-2543 (2) ..... \$9.98  
CA CT2-2543 ..... \$9.98
- HUBBARD, FREDDIE**  
Intrepid Fox  
LP Piccadilly PIC-3467 ..... \$5.98
- JACQUET, ILLINOIS**  
The Cool Rage  
LP Verve VE2-2544 (2) ..... \$9.98  
CA CT2-2544 ..... \$9.98
- Genius At Work  
LP Jazz Man JAZ-5034 ..... \$8.98
- JARRETT, KEITH**  
Concerts  
LP ECM ECM-1-1228
- JOHNSON, BUNK**, see Sidney Bechet
- KIRK, ROLAND**  
Kirk's Works  
LP Emarcy EMS-2-411 (2) ..... \$9.98  
CA EMT-4-2-411 ..... \$9.98
- KRESS, CARL**, see Dick McDonough
- MCDONOUGH, DICK, & CARL KRESS**  
Guitar Genius In The 1930's  
LP Jazz Archives reissue JA-32 ..... \$8.98
- MINGUS, CHARLES**  
Mingus Presents Mingus  
LP Jazz Man JAZ-5048 ..... \$8.98
- MONTGOMERY, WES**  
The Alternative Wes Montgomery  
LP Milestone M47065
- Jazz Guitar  
CA Piccadilly PIC5-3584 ..... \$5.98
- REID, RUFUS**, see Harold Danko
- TATUM, ART**  
Get Happy  
LP Jazz Man JAZ-5030 ..... \$8.98
- VARIOUS ARTISTS**  
Big Bands Of The Swinging Years  
LP Everest FS359
- WHITE, KITTY**  
Kitty & Friends  
LP Piccadilly PIC-3490 ..... \$5.98
- WILLIAMS, JOE**  
Worth Waiting For  
LP Pausa PR9008
- WILLIAMS, TONY**  
Once In A Lifetime  
LP Verve VE2-2541 (2) ..... \$9.98  
CA CT2-2541 ..... \$9.98
- WILSON, TEDDY, SEXTET**  
1944, Volume II  
LP Jazz Archives reissue JA-36 ..... \$8.98

- (Note: After Nov. 12, Catalog Prefixes Change To JU & JUT)
- SENSATIONAL NIGHTINGALES**  
He Is Real  
LP Malaco Mal-4380 ..... \$7.98  
CA Mal-4380 ..... \$7.98  
BT Mal-4380 ..... \$7.98
  - TURNER, ROBERT, & THE SILVER HEARTS**  
Hold Out  
LP Tyscot TR 092782  
CA C-TR 092728
  - WILLIAMS, MARION**  
Lord You Been Mighty Good To Me  
LP John Hammond Recs. FW 37598 ..... No List  
CA FWT 37598 ..... No List

### THEATRE/FILMS/TV

- FITZCARRALDO**  
Soundtrack  
LP Polydor PDH-1-6363 ..... \$9.98  
CA CTH-1-6363 ..... \$9.98
- GANDHI**  
Soundtrack  
LP RCA ABL1-4557 ..... \$9.98  
CA ABK1-4557 ..... \$9.98

### CLASSICAL

- BACH, JOHANN SEBASTIAN**  
Brandenburg Concerti (6)  
Leonhardt, Bylisma, Bruggen, Rippas, Others  
LP Pro Arte 2PAL-2022 (2) ..... No List  
CA 2PAC-2022 ..... No List
- Cantatas Nos. 211 "Coffee" & 212 "Peasant"  
Varady, Baldin, Fischer-Dieskau, Academy Of St. Martin-In-The-Fields, Marriner  
LP Philips digital 6514 213 ..... \$12.98  
CA 7337 213 ..... \$12.98
- Cantatas, Vol. 31  
Harnoncourt  
LP Das Alte Werk 26.35602 (2) ..... \$21.96
- Tocatta & Fugue In D Minor, BWV 565; Prelude, Largo (BWV 529, No. 2) & Fugue In C, BWV 545; Prelude & Fugue In E Flat, BWV 552  
Chorzempa  
LP Philips digital 6514 274 ..... \$12.98  
CA 7337 274 ..... \$12.98
- Well-Tempered Clavier, Book 2  
Richter  
LP Quintessence 3PC 3706 (3) ..... No List
- BARTOK, BELA**  
Concerto For Orch.; Dance Suite  
London Symph. Orch., Solti  
LP London Jubilee JL 41037 ..... \$6.98  
CA JL5 41037 ..... \$6.98
- Sonatas Nos. 1 & 2 For Violin & Piano  
Zukerman, Neikrug  
LP CBS Masterworks digital IM 36697 ..... No List  
CA IMT 36697 ..... No List
- BETHOVEN, LUDWIG VAN**  
"Eroica" Variations, Op. 35; "Turkish March" Variations In D, Op. 76; Variation In F, Op. 34  
Richter  
LP Quintessence PMC 7210 ..... No List  
CA P4C 7210 ..... No List
- Piano Sonatas No. 4 In E-Flat Major; No. 11 In B-Flat Major  
Perahia  
LP CBS Masterworks M 36695 ..... No List  
CA MT 36695 ..... No List
- Sonata No. 23 In F Minor, Op. 57 "Appassionata"; Sonata No. 7 In D, Op. 10, No. 3  
Sherman  
LP Pro Arte digital PAD-108 ..... No List  
CA PCD-108 ..... No List
- Symphony No. 3 In E Flat Major (Op. 55) "Eroica"  
Vienna Philh., Solti  
LP London Jubilee JL 41040 ..... \$6.98  
CA JL5 41040 ..... \$6.98
- Symphony No. 7  
Collegium Aureum  
LP Pro Arte digital PAD-123 ..... No List  
CA PCD 123 ..... No List
- BERLIOZ, HECTOR**  
Symphonie Fantastique, Op. 14  
Cleveland Orch., Maazel  
LP Telarc DG-10076 ..... \$17.95

(Continued on page 48)

Survey For Week Ending 11/13/82

# Billboard® Midline LPs

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NOVEMBER 13, 1982, BILLBOARD

THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track		
1	8	15	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33132	CBS		26	26	3	<b>BLACK SABBATH</b> Master Of Reality Warner BS2562	1971	WEA	5.98	
2	3	11	<b>THE DOORS</b> The Doors Elektra EKS 74007	1967	WEA	5.98	27	27	3	<b>MOODY BLUES</b> In Search Of The Lost Chord Deram DES5 8017	1968	POL	5.98
3	4	11	<b>THE DOORS</b> Waiting For The Sun Elektra EKS 740024	1968	WEA	5.98	28	NEW ENTRY	<b>STEELY DAN</b> Pretzel Logic MCA 37042	1974	MCA	5.98	
4	1	15	<b>CROSBY, STILLS, NASH AND YOUNG</b> So Far Atlantic SD 19119	1974	WEA	5.98	29	40	9	<b>JANIS JOPLIN</b> Greatest Hits Columbia PC 32168	1973	CBS	
5	6	15	<b>CAROLE KING</b> Tapestry Epic PE 34946	1971	CBS		30	30	3	<b>THE BEATLES</b> Rock 'N' Roll Music Vol. II Capitol SN-16021	1976	CAP	5.98
6	13	15	<b>DAN FOGELBERG</b> Nether Lands Epic PE 34185	1977	CBS		31	31	3	<b>JEFF BECK</b> Blow By Blow Epic PE 33409	1975	CBS	
7	7	11	<b>THE DOORS</b> The Soft Parade Elektra EKS 750005	1969	WEA	5.98	32	45	5	<b>STEELY DAN</b> Katy Lied MCA 37043	1975	MCA	5.98
8	5	9	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA MCA 37001	1971	MCA	5.98	33	NEW ENTRY	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	1981	WEA	5.98	
9	10	15	<b>BILLY JOEL</b> Piano Man Columbia PC 32544	1974	CBS		34	NEW ENTRY	<b>STEELY DAN</b> The Royal Scam MCA 37044	1976	MCA	5.98	
10	11	15	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust & The Spiders From Mars 1972	RCA	5.98	35	35	13	<b>TALKING HEADS</b> More Songs About Buildings And Food Sire SRK 6058	1978	WEA	5.98	
11	12	9	<b>THE WHO</b> Live At Leeds MCA 37000	1970	MCA	5.98	36	25	7	<b>YES</b> The Yes Album Atlantic 19131	1971	WEA	5.98
12	20	7	<b>ALAN PARSONS PROJECT</b> Eve Arista 9504	1979	IND	5.98	37	22	17	<b>GENESIS</b> Wind And Wuthering Atco 38-100	1977	WEA	5.98
13	17	3	<b>JOE JACKSON</b> Look Sharp! A&M 3187	1979	RCA	5.98	38	33	13	<b>TALKING HEADS</b> Talking Heads '77 Sire SRK 6036	1977	WEA	5.98
14	2	11	<b>THE WHO</b> Who Are You MCA MCA 37003	1978	MCA	5.98	39	28	9	<b>CROSBY, STILLS AND NASH</b> CSN Atlantic 19104	1977	WEA	5.98
15	14	13	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 4089	1976	IND	5.98	40	NEW ENTRY	<b>DON McLEAN</b> American Pie United Artists LN 10037	1971	CAP	5.98	
16	18	9	<b>VAN HALEN</b> Women And Children First Warner Bros 3415	1980	WEA	5.98	41	29	17	<b>GENESIS</b> ... And Then There Were Three Atlantic SD 19173	1978	WEA	5.98
17	19	17	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	1975	CBS		42	NEW ENTRY	<b>JOHN LENNON</b> Mind Games Capitol SN-16068	1973	CAP	5.98	
18	24	9	<b>AC/DC</b> Let There Be Rock Atco 36-151	1977	WEA	5.98	43	38	5	<b>BLUE OYSTER CULT</b> Some Enchanted Evening Columbia PC 35563	1978	CBS	
19	9	17	<b>YES</b> Fragile Atlantic SD 19132	1972	WEA	5.98	44	23	13	<b>BAD COMPANY</b> Straight Shooter Swan Song SS-8502	1975	WEA	5.98
20	37	17	<b>DAN FOGELBERG</b> Home Free Columbia PC 31751	1972	CBS		45	21	15	<b>KING CRIMSON</b> In The Court Of The Crimson King Atlantic 19155	1969	WEA	5.98
21	16	11	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA MCA 37143	1977	MCA	5.98	46	49	17	<b>BLACK SABBATH</b> Black Sabbath Warner Bros. WS 1871	1970	WEA	5.98
22	15	31	<b>LED ZEPPELIN</b> Presence Swan Song 8416	1976	WEA	5.98	47	44	5	<b>RUSH</b> Fly By Night Mercury SRM1-1023	1975	POL	5.98
23	32	19	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	1972	MCA	5.98	48	48	5	<b>RUSH</b> Rush Mercury SRM1-1011	1975	POL	5.98
24	36	5	<b>STEPPENWOLF</b> 16 Greatest Hits MCA 37049	1973	MCA	5.98	49	34	7	<b>YES</b> Close To The Edge Atlantic 19133	1972	WEA	5.98
25	39	11	<b>SPYRO GYRA</b> Morning Dance MCA MCA 37148	1979	MCA	5.98	50	42	17	<b>JEFFERSON AIRPLANE</b> The Worst Of Jefferson Airplane RCA AYL1-3661	1970	RCA	5.98

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# Video

## Who Concert Going To College Campus Entertainment Network Sets Pay-For-View

By CARY DARLING

LOS ANGELES—When the Who gives its last North American concert Dec. 17 at Toronto's Maple Leaf Gardens, not only will thousands of major market non-concert attendees be able to see or hear the show over pay tv outlets and major radio stations, but thousands of others in medium and small markets will be able to view the show as a pay-per-view event through the Campus Entertainment Network.

This marks the New York-based network's third such endeavor, coming on the heels of a 3-D satellite broadcast of an Oct. 30 Devo performance from Beverly Hills, to 15 campuses (Billboard, Oct. 16) and a broadcast of the Broadway show "Sophisticated Ladies" Nov. 5 that was beamed to 10 campuses.

The Who concert will be delivered live to major markets by satellite through 20th Century-Fox Pay Television. This represents Fox's first pay-per-view concert and, after "Star Wars," is the company's second pay-per-view event. Systems involved include ON-TV, Select-TV, Group W Cable, Minnesota Cable Systems and 22 others nationwide. Radio stations carrying the performance are WPLJ-FM New York, KLOS-FM Los Angeles, WLS-FM Chicago, KLOL-FM Houston, WYSP-FM Philadelphia, KFOG-FM San Francisco, WBCN-FM Boston, WGCL-FM Cleveland, WBRU-FM Providence and WCMF-FM Rochester, N.Y.

Additionally, in perhaps as many

as 100 markets, residents will be able to see the show on a large screen video system at a local college auditorium. These campuses, which have not been set yet, are part of the Campus Entertainment Network's goal of bringing major concerts, theatrical events and sporting events to smaller markets via video. Markets and colleges which were part of the Devo or "Sophisticated Ladies" broadcast were Tulane Univ. in New Orleans, Lehigh Univ. in Bethlehem, Pa., Memphis State Univ. in Memphis, Univ. of North Carolina in Chapel Hill, Univ. of South Carolina in Columbia, Univ. of Washington at Seattle and Univ. of Wisconsin at Oshkosh and Steven's Point.

20th Century-Fox Pay Television president Andrew Wald also notes that his firm is negotiating with Japan, Australia and countries in South America to broadcast the Who there.

However, CEN—which will be working with Fox in terms of overall marketing, although each is servicing different markets—does not want to limit itself to music events. Before the Who performance Dec. 17, CEN will announce which shows it is bringing in for the spring semester. "It is important for us to do more than music," says CEN chairman Jeffrey Moritz. "We want to do Broadway plays and cultural fare. It's all part of a learning process. At the bottom, I think we're helping to

develop telecommunications literacy in the audience."

At a press conference on the Fox lot in Los Angeles Oct. 29, members of the Who—though critical of some aspects of video—were enthusiastic about the cable and satellite hookup. "Cable is direct," said Pete Townshend. "In an arena, I wave my arm and two seconds later the sound arrives."

So far, CEN projects have done well, according to Moritz. Ticket prices for CEN screenings are in the \$5 range, and Moritz noted that the Devo broadcast pulled as few as 250 at some colleges and as many as 1,000 at others. The \$600,000 Devo production will be issued as a videodisk and videocassette in 1983, with discussions currently underway with Warner Bros. "And the live 3-D requires a lot of polishing before we use it again," he says.

However, this was a small hitch in the overall CEN plan to Moritz. "We're trying to develop the video center concept. Now that touring has become a dinosaur as acts aren't putting up with the financial and physical rigors of the road, video becomes more important," he explains. "The classic case is a school such as the Univ. of Montana where you have a lot of kids with nothing to do. They should have access to the same types of entertainment as the Univ. of Maryland."

CEN plans approximately 12 pay-per-view events for the 1983-84 academic year.

## RCA Disk Exec Asks For Copyright Cooperation

By IRV LICHTMAN

NEW YORK—As RCA's SelectaVision videodisk system pursues greater involvement in music programming, its director of business affairs calls for continuing music publisher "flexibility" in negotiating for use of their copyrights.

After his first year in the post, Arnold Holland notes that most publishers are willing to go along with RCA's structure—based on a percentage of wholesale—that guarantees publishers a "floor" rate generally equivalent to the four-cent mechanical on recordings.

"Publishers are now dealing on a reasonably informed basis and

things work in a much smoother fashion," says Holland, who joined RCA after six-and-a-half years on the West Coast in the legal and business affairs department of Capitol Records, where he was involved in home video/cable product negotiations.

SelectaVision is still "skewed heavily toward movies," notes Holland, "but there's a lot of interest in music programming, and in years to come it'll be an important part of our business."

"With declining record sales, publishers would do well to experiment

(Continued on page 61)



**MAKING UP**—The Pointer Sisters' new single, "I'm So Excited," is videotaped, with the group's producer, Richard Perry, overseeing the task with Ken Ortega. Pictured here during the Los Angeles shoot is Anita Pointer, lead vocalist on the tune, released on Planet Records.

## U.K. Software Companies Postpone Their Merger

• Continued from page 9

profits at \$1.125 million instead of the anticipated \$1.615 million.

In fact, auditors Stoy Hayward have not included a \$210,000 commitment fee received from cigarette firm Carreras Rothmans under the terms of a video advertising deal. Had they done so, the company would be much closer to its target forecast, but instead that sum will be taken into the current year's profits.

Intervision managing director Bev Ripley says, "Our merger is rather like a video machine: it was in fast forward, and now it's gong into freeze frame. But the old heads are still buzzing in the background."

"The simple reason for the post-

ponement is that the lawyers and accountant can't agree over the figures. It's a question of agreeing on a starting base that's fair to both companies. It will be spring now before anything is going to happen, and I think the route we have to go now is that Intervision takes over Home Video Holdings. We are waiting for the HVH figures at the moment. When they are out we shall have to look at them very closely and move on from there."

Ripley is also considering his own position. Initially it appeared that it would be a secondary one in any merged operation, but now he says, "I shall either be alongside Peter Abbey as joint chief executive, or something like that, or else I would resign. It's as simple as that."

## VCRS RETAILING FOR UNDER \$400

### Price War Erupts In Germany

By WOLFGANG SPAHR

HAMBURG — A price-cutting war is erupting in the German video marketplace, threatening to create chaos. The national retail trade federation has already filed a tough complaint about one department store's "special offer" on a Japanese VCR model.

Video recorders are currently on sale for less than \$400, and many dealers are renting out major movies on cassette for just \$1.50 a day.

The price-cutting situation is exacerbated by severe cash flow problems in the retail trade. There are around 4,000 video dealers and 1,800 specialist video shops in Germany. Trade experts believe that video-only shops with stocks of less than 600 cassette titles can't expect to compete in such a crowded business.

U.S. and U.K. product remains the top-seller at software level. Warner Home Video has the two most successful titles at this time, the Sean Connery James Bond films "Goldfinger" and "From Russia With Love."

But the VCR arena is where the price war is at its most fierce. The Horten department store chain advertised the Sanyo VTC 9300, including a free blank videocassette, for less than \$400, drawing an immediate complaint from the Cologne-based German Radio And TV Retail Trade Federation, which asserted the model was "obsolete."

The trade group contended that although the offer was dubbed "special," the price was normal for "antiques." The retail trade already has fourth generation VCRs, says the

federation, and the Horten model being offered was first generation.

Sanyo itself has joined in the argument, accusing Horten of acquiring several hundred units of the model from the so-called "grey" import market in order to be able to make the special price offer. The firm says that it hasn't manufactured the VTC 9300 model for more than a year and that it is "not up to the latest technical standards." Sanyo does not guarantee the VCR being sold by Horten, adding that the retail

## Rental Seen On The Rise In Greek Mart

By JOHN CARR

ATHENS—With regular television programming declining in quality, and hit movies arriving in this country relatively late, Greeks are turning to video rental for home entertainment in large numbers. A video rental boom is expected this winter, according to major rental and sales outlets in this city.

As out-of-home entertainment becomes more and more expensive in this city—and with traffic a growing problem—it's felt that the door has opened for legitimate companies to meet the rising demand.

Of the approximately 50 video rental and sales concerns in the Athens area, only a "handful" currently deal exclusively in legitimate product, according to one leading figure in the video business. The top

(Continued on page 63)

price of around \$390 in Germany just isn't "realistic."

But this stiff trade competition is spread across the entire field of electronic home entertainment in Germany. Philips, with its own V2000 system, has made it known that further intensification of price-cutting warfare could lead to a cutback in production and layoffs in its European video factories. The French have already erected a barrier against Japanese video imports.

During the first nine months of this year, some 7.63 million VCRs were imported into Europe from the Far East, 78% more than in the same period of 1981. During September alone, 1.2 million units came into West Germany, 54.6% more than in August.

Sales for the entire year, however, are not expected to top the two-million-unit level—which helps explain the current aura of desperation.

Japanese overproduction is a main reason for the drop in prices. In Germany, it is mainly Beta system hardware that is on sale at "super-low" prices. Mail-order house Quelle and other retail outlets are selling VCRs at under the "psychologically magic" level of 1,000 Deutsch Marks (roughly \$395).

Now there's a newly alarming rumor that Tchibo, a chain of stores principally dealing in coffee, is entering the overcrowded video market with a cheap recorder. The company allegedly has some 40,000 VCRs waiting in Hamburg harbor aboard a ship from the Far East.

The attempts by traditional specialist retailers to tone down the price war are understandable. But

(Continued on page 64)



**PARTYING DOWN**—Perry Gips (left) and Mark Clark of Partymaster work behind the scenes at a recent Rockmaster rock'n'roll video show in New York.

# Video

## Music Monitor

By CARY DARLING

Who's Last: Though the **Who** are allowing their final North American concert in Toronto on Dec. 17 to be broadcast by satellite to thousands of fans (separate story, page 37), don't get the idea that this veteran British quartet is ready to live out its artistic life behind a glass screen.

"It all depends on how much they are willing to sublimate the music to video," says guitarist **Pete Townshend** of the artistic importance of many of the new acts that concentrate on visuals. "Music has changed. A British artist like Steve Strange (Visage) is only as good as his last video. The video is now important, but we run deeper than that. Until the depth of video is plumbed, video won't reach that mass audience that music has."

"Video is a new potential art form. However, the technological advances are outstripping the artists' capability to keep up. We're just coming to grips with the phonograph record, and now video comes along. There are only one or two videos which I could live with for the rest of my life, while every week I hear one or two records I can live with."

The economics of video, in terms of less economically advantaged Who fans not having cable and therefore not being able to see the pay-per-view performance, is something Townshend admits hadn't crossed his mind. "It's difficult to deal with that," he admitted. "There's a great gulf between the people we reach and the people we want to reach. It's all part of the technological advance, though. Hopefully, the price of cable will come down like tv itself."

On the plus side of video, Townshend says he is toying with the idea of a conceptual long-form piece. "It does seem to give an album added life," he reasons. "But can MTV do a multi-showing of a two-hour concept piece? That will be one of the things we will be exploring."

Following their current North American tour, the Who will tour Europe. While there will be at least one more studio album, the group is putting an end to touring. But the group's members—Townshend,

singer **Roger Daltrey**, bassist **John Entwistle** and drummer **Kenney Jones**—admit that there is the possibility of occasional concerts in the future.

• **Time For Promos:** Warner acts the **Time**, **Prince** and **Vanity 6** are shooting videos with Gowers, Fields & Flattery. Prince is doing four tracks, "1999," "Let's Pretend We're Married," "Little Red Corvette" and "Automatic," from his "1999" album. For the **Time**, the firm is doing "The Walk," while for **Vanity 6**, it is doing "Nasty Girl."

• **Jett Set:** The London-based firm of Millaney-Grant-Mulcahy has completed promos for **Joan Jett's** "Bad Reputation," directed by **David Mallett**; **Billy Idol's** "White Wedding," directed by **David Mallett**; and **Hey Elastica's** "Eat Your Heart Out," directed by **Russell Mulcahy**.

• **Up Close:** **Linda Rondstadt** has recently finished her "Get Closer" clip, directed by **Richard Namm** and produced by **Robert Lombard** for the **The Lombard Entertainment Co.** **Toni Basil** served as choreography director. The clip was shot on 16mm and edited on video.

• **Ladies Night:** The Broadway play "Sophisticated Ladies," which was cablecast over the **Campus Entertainment Network** Nov. 5, was also seen in major markets that same night as a pay-per-view event over the **Oak Media** system. It was the first live telecast of a Broadway musical that is still in the midst of a Broadway run.

• **Noone Time:** **Peter Noone**, former lead singer for **Herman's Hermits**, who released a solo album on **CBS/Johnston** this year, is hosting "Battle Of The Beat," a new half-hour music tv special featuring new bands to air in 1983. The show tapes Monday (8) and has been sold to the five CBS-owned and operated stations in New York, Los Angeles, Chicago, Philadelphia and St. Louis. It will be syndicated in other U.S. and Canadian markets by **Lexington Broadcast Services**.

• **A Little Night Music:** "A Very Special Concert," featuring **Nancy Wilson**, **Chick Corea**, **Stanley Clarke**, **Joe Henderson** and **Lenny White**, will air in December over **Oak System's ON-TV** pay tv system. The show was taped at **Rissmiller's** in **Reseda, Calif.** The performance was recently released on **Elektra/Musician Records**, while a special with the musicians is being edited for spring release.



**ZOO REVUE—E.J. Stewart** Video of **Primos, Pa.** is producing "Hot Spots," a cable tv music series for the **USA Network**. As part of that series, it recently taped **Krokus** in concert at the **Brooklyn Zoo**, a new venue. A main emphasis is capturing the excitement of the club.

## Disney Sets Holiday Promos

**NEW YORK**—Walt Disney Home Video is backing "Tron" and "A Walt Disney Christmas" with multi-pronged promotions for the holiday selling season.

When "Tron" is released on videocassette and disk Dec. 1, it will be with a VHS demonstration tape for in-store use, color posters, pre-printed order sheets and advertising art for dealers.

"A Walt Disney Christmas" has earned gold awards, and is now being rereleased with two additional cartoon titles: "On Ice" (1935) and "Donald's Snowfight" (1940). There are four other cartoons on the videocassette, for a running time of 46 minutes. List price is \$49.95, and a free Mickey Mouse plush toy comes with each purchase. A floor display, window banners and consumer flyers are available to dealers free with a minimum order of 16 units. Disney is also mounting a consumer ad campaign.

Other new titles from the company include a reissue of "Mary Poppins," this time in stereo.

Billboard®

Survey For Week Ending 11/13/82

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	26	1	1	7
<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042			<b>CONAN THE BARBARIAN</b> Universal City Studios Inc., MCA Distributing Corporation 77010		
2	4	7	2	4	21
<b>CONAN THE BARBARIAN</b> Universal City Studios Inc., MCA Distributing Corp. 77010			<b>ON GOLDEN POND</b> ● CBS-Fox Video 9037		
3	2	9	3	3	21
<b>STAR WARS</b> ▲ CBS-Fox Video 1130			<b>STAR WARS</b> ▲ CBS-Fox Video 1130		
4	3	24	4	2	5
<b>ON GOLDEN POND</b> ● CBS-Fox Video 9037			<b>QUEST FOR FIRE</b> CBS-Fox Video 1148		
5	5	4	5	5	7
<b>QUEST FOR FIRE</b> CBS-Fox Video 1148			<b>DEATH WISH II</b> Orion Pictures, Warner Home Video 26032		
6	20	2	6	11	4
<b>SHARKY'S MACHINE</b> Warner Brothers Pictures, Warner Home Video 72024			<b>THE SWORD &amp; THE SORCERER</b> Universal City Studios Inc., MCA Distributing Corp. 77010		
7	11	3	7	7	14
<b>THE SWORD AND THE SORCERER</b> Universal City Studios Inc., MCA Distributing Corp. 77010			<b>SHARKY'S MACHINE</b> Warner Brothers Pictures, Warner Home Video 72024		
8	8	11	8	8	7
<b>ARTHUR</b> Orion Pictures, Warner Home Video 22020			<b>DEATHTRAP</b> Warner Brothers Pictures, Warner Home Video 11256		
9	9	7	9	9	7
<b>DEATH WISH II</b> Orion Pictures, Warner Home Video 26032			<b>NICE DREAMS</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456		
10	18	2	10	6	10
<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166			<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004		
11	7	4	11	14	12
<b>DEAD MEN DON'T WEAR PLAID</b> Universal City Studios Inc., MCA Distributing Corp. 77011			<b>CAT PEOPLE</b> Universal City Studios, Inc., MCA Distributing Corp. 77008		
12	10	12	12	21	4
<b>CAT PEOPLE</b> Universal City Studios, Inc., MCA Distributing Corp. 77008			<b>DEAD MEN DON'T WEAR PLAID</b> Universal City Studios Inc., MCA Distributing Corp. 77011		
13	17	8	13	12	23
<b>FOR YOUR EYES ONLY</b> CBS-Fox Video 1128			<b>ARTHUR</b> Orion Pictures, Warner Home Video 72020		
14	6	25	14	28	4
<b>ROCKY II</b> CBS-Fox Video 4565			<b>HALLOWEEN II</b> Universal City Studios Inc., MCA Distributing Corp. 77005		
15	13	7	15	15	28
<b>DEATHTRAP</b> Warner Brothers Pictures, Warner Home Video 11256			<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120		
16	19	5	16	18	9
<b>FROM RUSSIA WITH LOVE</b> CBS-Fox Video 4566			<b>TAXI DRIVER</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542		
17	25	2	17	16	10
<b>PERSONAL BEST</b> Warner Brothers Pictures, Warner Home Video 61242			<b>ROCKY II</b> CBS-Fox Video 4565		
18	29	3	18	26	9
<b>DUMBO</b> Walt Disney Home Video 24			<b>BUTTERFLY</b> Vestron VA-60007		
19	30	30	19	10	23
<b>HALLOWEEN II</b> Universal City Studios, Inc., MCA Distributing Corporation 77005			<b>BODY HEAT</b> The Ladd Co., Warner Home Video 70005		
20	33	48	20	13	18
<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b> Universal City Studios, Inc., MCA Distributing Corporation 77004			<b>ABSENCE OF MALICE</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005		
21	NEW ENTRY		21	22	5
<b>ELVIS ON TOUR</b> MGM/UA Home Video 600153			<b>STRIPE</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600		
22	35	5	22	24	18
<b>THE TIME MACHINE</b> MGM/UA Home Video 600152			<b>RAGTIME</b> Paramount Pictures, Paramount Home Video 1486		
23	12	6	23	23	10
<b>ROCKY</b> ● CBS-Fox Video 4546			<b>SOME KIND OF HERO</b> Paramount Pictures, Paramount Home Video 1118		
24	36	11	24	30	4
<b>CASABLANCA</b> CBS-Fox Video 4514			<b>FOR YOUR EYES ONLY</b> CBS-Fox Video 1128		
25	14	6	25	19	5
<b>NICE DREAMS</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456			<b>THE SEDUCTION</b> Media Home Entertainment 196		
26	16	11	26	17	4
<b>BODY HEAT</b> The Ladd Co., Warner Home Video 20005			<b>PERSONAL BEST</b> Warner Brothers Pictures, Warner Home Video 61242		
27	15	18	27	33	4
<b>GOLDFINGER</b> CBS-Fox Video 4595			<b>THE AMATEUR</b> CBS-Fox Video 1147		
28	21	18	28	35	2
<b>RAGTIME</b> Paramount Pictures, Paramount Home Video 1486			<b>PRIVATE BENJAMIN</b> Warner Bros. Pictures, Warner Home Video 61075		
29	23	13	29	31	4
<b>DIAMONDS ARE FOREVER</b> CBS-Fox Video 4605			<b>WRONG IS RIGHT</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10565		
30	32	2	30	NEW ENTRY	
<b>SOME KIND OF HERO</b> Paramount Pictures, Paramount Home Video 1118			<b>EXCALIBUR</b> Warner Brothers Pictures, Warner Home Video 72018		
31	22	6	31	25	4
<b>PRINCE OF THE CITY</b> Warner Brothers Pictures, Warner Home Video 22021			<b>GOLDFINGER</b> CBS-Fox Video 4595		
32	38	12	32	20	12
<b>ABBOTT AND COSTELLO MEET FRANKENSTEIN</b> Universal City Studios Inc. MCA Distributing Corp. 55074			<b>TRUE CONFESSIONS</b> MGM/UA Home Video 800145		
33	39	8	33	36	4
<b>BUTTERFLY</b> Vestron, VA-60007			<b>TAPS</b> CBS-Fox Video		
34	24	11	34	37	5
<b>TAXI DRIVER</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542			<b>PARTNERS</b> Paramount Pictures, Paramount Home Video 1446		
35	28	20	35	34	5
<b>ABSENCE OF MALICE</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005			<b>AN AMERICAN WEREWOLF IN LONDON</b> Universal City Studios, MCA Distributing Corp. 77004		
36	27	5	36	38	4
<b>THE SEDUCTION</b> Media Home Entertainment 196			<b>DIAMONDS ARE FOREVER</b> CBS-Fox Video 4605		
37	26	14	37	27	4
<b>TRUE CONFESSIONS</b> MGM/UA Home Video 800145			<b>PRINCE OF THE CITY</b> Warner Brothers Pictures, Warner Home Video 22021		
38	37	27	38	29	4
<b>STRIPE</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600			<b>TIME BANOITS</b> Paramount Pictures, Paramount Home Video 2310		
39	34	18	39	32	4
<b>STAR TREK: SPACE SEED</b> Paramount Pictures, Paramount Home Video 60040			<b>ROCKY</b> ● CBS-Fox Video 4556		
40	31	3	40	39	4
<b>THE GODFATHER EPIC</b> Paramount Pictures, Paramount Home Video 8480			<b>CANNERY ROW</b> MGM/UA Home Video 800143		

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# Talent & Venues



Billboard photo by Chuck Pulin

**HALLOWEEN CONTEST**—Frank Zappa introduces the finalists in a costume contest during his annual Halloween concert in New York, held this year at the Ritz.

## Rock'n'Rolling

### Something's Going On: Frida's Doing Interviews

By ROMAN KOZAK

After being in a group that has sold 150 million or so records around the world, you don't have to do promotional interviews. But Frida of Abba (which has never been as popular in the U.S. as elsewhere) has a new solo album on Atlantic Records, and there she was, like a real pro, doing a whole series of interviews, graciously answering the same questions again.

"Money has nothing to do with this," she says. "I still enjoy singing, and this (her solo LP) was an attempt to do something different from what I usually do with a group. It was a real pleasure working with Phil (Collins, the producer). I would do it again."

The album, "Something's Going

On," was released abroad first, and in many countries is going quite well. It and the single, "I Know There's Something Going On," have just entered the U.S. charts.

"In a way it's like starting all over again," Frida says, adding that she doesn't mind promoting her album, since it has been "quite a while" since she's had to do anything like this with Abba. Though the various members are no longer married to each other, Abba still exists as a group.

"We are meeting after this in London. We are having our 10th anniversary. We are going to release a double album of our singles throughout the years," she says.

Frida notes that "nothing special" is planned in conjunction with the anniversary, but the band will get back to work, doing television and

(Continued on page 43)



## Longhorn In For The Long Haul

### Dallas Country Room Going Strong After 25 Years

By KATY BEE

DALLAS—After almost 25 years in business, Dewey Groom's Longhorn Ballroom may have slipped out of the spotlight, but it's continuing to survive in the highly competitive country nightclub market.

The onetime c&w dance hall belonged to Bob Wills in the early '50s and later to Jack Ruby. Its checkered history has seen virtually all of country music's greats perform under its stagelights.

The national publicity garnered by Billy Bob's in the Fort Worth Metroplex area, known as "the world's largest honky tonk," has overshadowed the Longhorn in recent years. But, according to Dewey Groom's son and club manager Doug Groom, "Friday and Saturday nights draw 600 to 1,200 people" to the 1,900 capacity club, even without a name act as a drawing card.

He says the Longhorn has "more atmosphere than any club I've seen," and it unquestionably has a certain class. Each customer is ushered to a specially reserved table. The restrooms provide personal attendants. Rare amenities for a honky tonk, but they're a Longhorn tradition.

The cover charge is \$4 or \$5 on regular nights and between \$7 and \$15 when name performers are fea-

ured. Sure shots that pack the room at top dollar are Merle Haggard, Ronnie Milsap, Loretta Lynn, Conway Twitty and Joe Stampley. John Anderson recently played to a packed Ballroom crowd. Jerry Lee Lewis holds the all-time attendance record.

"I get them cheaper than anyone else," Groom says. "I know what they're worth. The only place they can play in Dallas and make any money is here." Regarding Billy Bob's, he says, "Fort Worth needed a place. They haven't hurt our business." He explains that the two venues cater to different markets in the Metroplex.

The Longhorn sets a limit of \$25,000 for acts, although no one has received that amount to date. Lo-

retta Lynn came in for \$20,000—tops so far—and Milsap might in the future. Eddie Rabbitt is priced out of their market now, says Groom.

Advertising expenditures for the Longhorn run between \$1,500-\$2,000 per booking. Groom estimates attendance almost doubled since he switched from AM radio to FM six years ago. FM spots on KPLX-FM bring in a younger crowd. "I don't really want the old people. They don't spend the money. But we'll always have the older crowd. We couldn't run them off if we tried," he says.

The performers have access to complete dressing rooms with color TV and showers, but they are seldom used. Comments Groom,

(Continued on page 43)

## Nero Returns, Briefly, To The Club Environment

NEW YORK—When Peter Nero recently closed a three-week solo engagement at the Cafe Carlyle here, he completed a brief respite from a busy schedule of concert engagements with the Philadelphia Pops orchestra.

In hour-long performances at the Carlyle, the pianist demonstrated

that he could still deliver the jazz-oriented goods which first won him fame in the 1960s and included 23 solidly selling albums for RCA.

The Carlyle engagement was the culmination of a mini-tour that began in the summer at Bubba's in Ft. Lauderdale. By the time he got to New York, he performed as if he had never left the club environment, playing renditions of such materials as his own minor hit, "Sunday In New York," and extended Ellington and Gershwin medleys.

Now Nero is back with the symphony orchestras. He will do a season of four pairs of concerts with the Philly Pops, of which he has been the musical director and conductor since it was founded in 1979.

Why did he return to the clubs? He wanted the exposure, he says. Tv is a tough nut to crack for an artist of his type, while fewer and fewer records are being made. In contrast to the steady output RCA afforded him in the late 1960s, he's made only three albums in the last 10 years for three different labels.

DOUGLAS E. HALL

## Frank Sinatra Changing His Atlantic City Address

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—In moving from the Resorts International Hotel Casino to the Golden Nugget Casino/Hotel here, Frank Sinatra goes from being Resorts' top performer to Golden Nugget's ace marketing tool.

Stephen A. Wynn, chairman of the board at Golden Nugget, in announcing the signing of Sinatra to an exclusive contract for 1983, says that nobody has attempted to use an entertainer as a marketing tool with "quite the precision we're attempting to do here."

Instead of appearing (as he has for the past three years) in the 1,700-seat Superstar Theatre at Resorts, where seating was always at a premium, Sinatra will perform in a series of small concerts in the Golden Nugget's more intimate 500-seat Opera House Theatre. And instead of putting admission tickets on public sale, most of those getting in to hear Sinatra will be invited high-rolling gamblers who are generally house guests, along with special guests invited by Sinatra himself. It is unlikely that many tickets, if any, will be made available to the public.

Wynn says that the Golden Nugget is going to treat its clientele on a "preferential" basis. He also suggests that more important than the private concerts for the high rollers will be the television commercials Sinatra will make for the hotel. Wynn said the singer will become "the core of the hotel's media advertising program."

While the financial terms of the contract were not disclosed, it is assumed that it was at least as good as his deal with Resorts International, where he was reported to be getting \$50,000 a night. With Sinatra leading the roster of big names regularly

playing Resorts International, that hotel/casino has always been marketed as the number one entertainment complex with the number one entertainer.

Resorts International was so pleased with Sinatra that it built a special suite for \$175,000 for his exclusive use when he performed at the hotel. Sinatra's contract with Resorts International expired at the beginning of 1982, and he has since performed at the casino on an engagement-by-engagement basis. Sinatra recently completed a nine-day engagement there with his daughter, Nancy. Wynn said he had been negotiating with Sinatra and his attorney Milton Rudin for a year, and that the deal was sealed last week.

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## Talent In Action

### JUICE NEWTON

Opryland, U.S.A., Nashville  
Tickets: \$11.50

In the understatement of the evening, Juice Newton prefaced her Oct. 29 appearance here by informing the audience, "We use a lot of electricity when we play." Yeah, boy, and pass the amperes: country was never like this.

Newton performs with Silver Spur, an L.A. band hot enough to fry eggs on their instruments. Although she can do country material, she is far from a country act herself. In 15-plus songs, she deftly proved her own showmanship while maintaining a mega-dose of vocal power into the 1,100-seat theatre.

The 75-minute set was well staged, colorfully lit, sharply paced; but it was Newton's own laconic theatricality, deliberated ad libs and split-second timing which commanded the attention of an audience which included a large number of Nashville songwriters with tunes on her last three albums.

In a hot pink and black mini-dress with matching tights and double-cuffed leg warmers, Newton prowled the stage, dancing, miming, strumming her black guitar and delivering a set that more often than not slipped over into flat-out rock'n'roll.

Material such as "Break It To Me Gently," "I'm Gonna Be Strong" and the crackling "Shot Full Of Love" showed off her forceful range. Newton appeared up to any challenge, whether sustaining a high natural register in "Angel Of The Morning" or punching up a wry kicker like "It Ain't Country" with a "My Sharona" break sneaked into the arrangement.

She got excellent instrumental support and harmonies from her band: Jim Lang on keyboards, Chuck Martin and Otha Young on lead guitars, Johnny Pierce on bass and Danny Gorman on drums. Their five-part blend on "woo bop bops" in "Love Sail Away" elevated the song into an arresting exercise instead of merely another tune in the set and illustrated a sensitivity to vocal dynamics sometimes overlooked in live performances.

The only flaws in the show came with an unusually sluggish rendition of "Angel Of The Morning," on which a tempo problem seemed to throw Newton's phrasing out of synch, and "Queen Of Hearts," on which monitor trouble threw her vocals off-key. But they were minor problems in an otherwise superior show that forecasts Newton's prominence in the ranks of new high-voltage female talents. **KIP KIRBY**

### DON WILLIAMS ROSANNE CASH

Ritz Theatre, Elizabeth, N.J.  
Tickets: \$10.50, \$11.50, \$12.50

"I don't know what keeps us from playing up here more often, but that's sure going to change," said the normally reticent Don Williams, overwhelmed by the enthusiastic reception he received here Oct. 22.

To the casual listener, Williams seems locked into a mellow balladeer mold. In truth, he is a subtle stylist, who adroitly juggles standard slow songs like "Amanda" with more uptempo numbers like "Tulsa Time."



Billboard photo by Chuck Pulin

### VANITY'S DATE—Warner Bros. act Vanity 6 play the Ritz in New York.

The Gentle Giant reeled off more than 20 hits, including "I Believe In You" and the lyrical gem, "Good Ole Boys Like Me." When the audience was invited to chime in on old favorites like "You're My Best Friend," they responded with the fervor of well-schooled choirboys.

Midway through his set, Williams turned centerstage over to his four-member backup group, the Scratch Band featuring Danny Flowers. The versatile group quickly kicked into rock'n'roll gear, showcasing guitarist Flowers' high-pitched, infectious vocals on several tunes from their debut MCA album, including "To Be Your Man" and "Mountain Song."

Complementing Williams' laid-back performance was opener Rosanne Cash's country-rock offering. Although she is not an overtly showy entertainer, Cash is compelling to watch on-stage as her sultry vocals taunt and tease on songs like "Seven Year Ache" and "Third Rate Romance." She accompanied herself on the guitar for a tune or two, but for the most part, Cash left the instrumentals to the high-powered Cherry Bombs. **ROBYN WELLS**

### VANITY 6 The Ritz, New York Admission: \$10

Vanity 6's album, one of this season's major surprise hits, sells sex and romance along with all its attendant fears and desires. At their Oct. 25 performance at the Ritz, the trio sold it with gusto and offhand wit in a hurried, medley-like set lasting about 20 minutes.

Dressed in lingerie and high heels, the group made a splashy entrance in front of a thoroughly mixed crowd of Ritz regulars and a high proportion of black fans drawn by local radio promotion. The first three songs, all short rock/wave numbers, allowed Vanity, Brenda and Susan (no last names, apparently) to trade leads, and were entirely garbled by a dreadful sound mix that blunted any possible impact that these songs—

"He's So Dull," "Drive Me Wild" and "Bite The Beat"—might have had.

Still, somehow, one got the inescapable impression, if only from the reputation of the group's mentors, the Time, that the unidentified backup band just had to be tight as a bottom-line prerequisite to performing the electronic arrangements at all. And what the sound system did not carry, Vanity 6 conveyed with mime and body language.

If the first few numbers bemused the audience, the last two galvanized them. The extended funk raps, "If A Girl Answers (Don't Hang Up)" and "Nasty Girl," the top club and radio hits in the city at the time of the show, were much anticipated and greeted warmly, with a rash of dancing and rap-along. **BRIAN CHIN**

(Continued on page 43)



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# Boxscore

Survey For Week Ending 7/10/82

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**—\$1,365,415, 83,000, \$17.50 & \$15, Wolf & Rissmiller Concerts, Los Angeles Coliseum, sellout, Oct. 29.
- **THE WHO, LOVERBOY, JOHN COUGAR**—\$776,565, 51,771 (55,000 capacity), \$15, Feyline Presents/Fahn & Silva Presents, Jack Murphy Stadium, San Diego, Oct. 27.
- **THE WHO, LOVERBOY, JOHN COUGAR**—\$754,657, 44,132 (65,000), \$17.10, Feyline Presents, Sun Devil Stadium, Ariz. State Univ., Tempe, Oct. 31.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$257,935, 17,494 (19,000), \$15 & \$12.50, C.K. Spurlock, Reunion Arena, Dallas, Oct. 31.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$235,510, 19,500, \$10.50, Ron Del-sener Prods., Madison Square Garden, New York City, sellout, Oct. 19.
- **FLEETWOOD MAC, GLEN FREY**—\$230,438, 15,757 (17,000), \$15 & \$12.50, Feyline Presents, Univ. of Texas Frank Erwin Center, Austin, Oct. 31.
- **ANNE MURRAY**—\$195,368, 11,748, \$17.50, \$15.50, \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two sellouts, Oct. 29-30.
- **FLEETWOOD MAC, GLENN FREY**—\$194,068, 13,862 (20,000), \$14, Feyline Presents, Unidome, Univ. of N. Iowa, Cedar Falls, Oct. 25.
- **FLEETWOOD MAC, GLENN FREY**—\$181,060, 12,753, \$15 & \$13.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Oct. 28.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$173,358 (Canadian), 14,399, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Oct. 26.
- **RUSH, RORY GALLAGHER**—\$163,110, 16,510, \$11 & \$10, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Nov. 1.
- **OAK RIDGE BOYS, STEVE WARINER**—\$160,439, 16,752 (17,260), \$10, \$9, & \$8, in-house promotion, Lanierland Music Park, Cummings, Ga., four shows, Oct. 15-16.
- **FLEETWOOD MAC, GLENN FREY**—\$158,917, 11,239 (12,215), \$15, \$13, & \$11, Contemporary Presentations, Devaney Sports Complex, Lincoln, Neb., Oct. 26.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$152,060, 10,554, \$15 & \$12.50, C.K. Spurlock, Barton Coliseum, Little Rock, Ark., sellout, Oct. 30.
- **JUDAS PRIEST, CONEY HATCH**—\$143,548 (Can.) 11,960, \$12.50 & \$12, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Oct. 28.
- **CROSBY, STILLS & NASH**—\$100,623, 7,952 (12,224), \$13.50 & \$11.50, Brass Ring Prods., Murphy Center, Middle Tenn. State Univ., Murfreesboro, Oct. 30.
- **RUSH, RORY GALLAGHER**—\$95,297, 9,336 (10,000), \$10.50 & \$9.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., Oct. 30.
- **CROSBY, STILLS, & NASH**—\$84,620, 7,407 (12,400), \$12.50 & \$11.50, Sunshine South, Stokely Athletic Center, Univ. of Tenn., Knoxville, Oct. 29.
- **OAK RIDGE BOYS, RICKY SKAGGS**—\$83,769, 7,456 (13,762), \$12.50, \$11.50, & \$10.50, Brass Ring Prods., Crisler Arena, Ann Arbor, Mich., Oct. 29.
- **HEART, JOHN COUGAR**—\$83,586, 7,777 (9,000), \$11 & \$10, Tony Ruffino-Larry Vaughn Prods., Syracuse (N.Y.) War Memorial, Oct. 14.
- **BILLY SQUIER, NAZARETH**—\$76,950, 8,200, \$10.50 & \$9.50, Contemporary Presentations, Bismarck (N.D.) Civic Center, sellout, Oct. 29.
- **HEART, JOHN COUGAR**—\$72,776, 7,548 (10,106), \$10 & \$9, Cumberland Concerts, Von Braun Civic Center, Huntsville, Ala., Nov. 1.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$61,406 (Can.), 5,194, \$12 & \$11, Concert Prods. Int'l, Massey Hall, Toronto, two sellouts, Oct. 29-30.
- **SANTANA, HUGHES-THRALL BAND**—\$52,448, 5,949 (8,300), \$10 & \$9.50, Stone City Attractions/Pace Concerts, San Antonio Convention Center Arena, Oct. 28.
- **BILLY SQUIER, NAZARETH**—\$52,330, 5,349, \$10.50 & \$9.50, Contemporary Presentations, Rushmore Plaza Civic Center, Rapid City, S.D., sellout, Oct. 27.
- **SANTANA, HUGHES-THRALL BAND**—\$49,066, 5,925 (9,300), \$10.50, Stone City Attractions, Reunion Arena, Dallas, Oct. 29.
- **SANTANA, HUGHES-THRALL BAND**—\$44,018, 4,500 (7,252), \$10.50, \$9.50, & \$8.50, Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Oct. 30.
- **JETHRO TULL, SAGA**—\$41,970, 3,462 (6,200), \$12.50, \$11.50, & \$10.50, Rock 'n Chair Prods., Reno (Nev.) Centennial Coliseum, Oct. 23.
- **PETER TOSH, UP FRONT**—\$35,432, 3,358 (4,000), \$10.75, Fantasma Prods., Sunrise (Fla.) Theater, Oct. 30.
- **GEORGE THOROGOOD & THE DESTROYERS, JOHNNY WINTER**—\$34,549, 5,500, \$8.57 & \$6, Jam Prods., Aragon Ballroom, Chicago, sellout, Oct. 31.
- **EDDIE MONEY, DONNIE IRIS**—\$33,018, 3,095 (5,373), \$11 & \$10, Olympia Stadium Corp., Lansing (Mich.) Civic Center, Oct. 31.
- **THE CLASH, SUBURBAN LAWNS**—\$31,029, 3,062 (4,452), \$11.50 & \$10.50, Rock 'n Chair Prods., Sacramento (Calif.) Memorial Auditorium, Oct. 22.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$28,012 (Can.), 2,241, \$12.50, Concert Prods. Int'l/Donald K. Donald Prods./Bass Clef, Nat'l Arts Centre, Ottawa, Ont., sellout, Oct. 27.
- **PETER TOSH, NEW BREED BAND**—\$25,620, 2,524 (3,500) \$10.50, Fantasma Prods., Tampa (Fla.) Jai Alai, Oct. 28.
- **DAZZ BAND, SHALAMAR**—\$24,722, 2,341 (4,000), \$11.75, Fantasma Prods., Sunrise (Fla.) Theater, Oct. 29.
- **MEN AT WORK**—\$23,974 (Can.), 2,294, \$11 & \$10, Concert Prods. Int'l/Donald K. Donald Prods./Don Jones, Alumni Hall, London, Ont., sellout, Oct. 31.
- **GRAND MASTER FLASH & THE FURIOUS FIVE, EVELYN (CHAMPAGNE) KING, HOWARD JOHNSON**—\$23,158, 2,242 (5,522), \$10 & \$9, Wee Three Prods., Univ. City Center, Philadelphia, Oct. 29.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$22,925 (Can.), 2,183, \$11 & \$10, Concert Prods. Int'l/Donald K. Donald Prods., Hamilton (Ont.) Place, sellout, Oct. 28.

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# Talent & Venues

## Dance Trax

By BRIAN CHIN

The sales market is up a bit this week, reports our source in retail, on the basis of some strong 12-inch product; with some major-artist blockbusters on the way, it looks like the swell could last out the year.

Though not a conventional "disco" entry, Marvin Gaye's "Midnight Love" (Columbia) will surely be a heavyweight in all dance locations and duplicate the cross-format barrier-busting it's performing in New York. The album, played as well as written almost entirely by Gaye himself in Belgium and Germany, does give the distinct impression that he's been away from America and recharged musically. The more uptempo cuts, "Midnight Lady," "Rockin' After Midnight" and "Joy," are quite unusual: not really beat-oriented, but light-hearted and contagious. "Third World Girl" and "My Love Is Waiting" are downtempo and weightier.

★ ★ ★

Patrick Cowley's "Mind Warp" (Megatone) is a wide-ranging demonstration of all the musical possibilities lying between Cowley's penchant for the pop-sounding melody and Euro-pop's vision of electronic apocalypse. Both sides, segued loosely, do interesting change-ups in the form of mid-tempo instrumentals. Break fans will appreciate the Voyage-influenced "Primitive World"; Cowley's other fans will choose "Tech-No-Logical World" (Paul Parker guests here) and the title track.

Two pick hits: Mikki's "Itchin' For Love," released earlier this year on Emerald International 12-inch, has been remixed thoroughly (by Sergio Munzibai) to a lot of good radio and street reaction. The best parts of the song come back heavier and sharper, and an instrumental dub does nine minutes' worth of solid changes.

Yello's "You Gotta Say Yes To Another Excess" (Stiff 12-inch) comes as something of a surprise following the sleeper success of "Bostich" last summer: at the time, Dieter Meier told us he'd continue making records randomly, with no actual attempt to "follow up." Happy accident or not, "Excess" is intense, beat-crazy fusion music (it suggests a more anarchic version of Slimline's "If You Can Dance")—super-fast, but funky too. Could be a key crossover.

★ ★ ★

Some brief notes: some upcoming Arthur Baker projects, previewed at a recent gathering in his honor, include a daring electronic version of "Soul Makossa," starring "Planet Rock" keyboardist John Robie; new material by British jazz-funkers Freeez; a yet-unfinished cut with Sly Dunbar and Robbie Shakespeare guesting. . . . Our two favorite imports lately: Musical Youth's "Pass The Dutchie" (MCA/U.K.), a charming teen-reggae we like as much as any Jackson Five record, almost, and Riuichi Sakamoto's maximum techno-funk "Riot In Lagos," which reprises the electronic style of Kraftwerk, Soul Sonic Force and Chas Jankel in highly progressive and original form, on Rocktopus 12-inch, from Germany, Sakamoto is Yellow Magic Orchestra's keyboard man.

Four cuts on the Klymaxx album "Girls Will Be Girls" (Solar) were produced by the Time's Jimmy Jam and Terry Lewis; while more pop and polished than the Time-produced Vanity 6 smash, we liked "Heartbreaker," "All Turned Out" and "Wild Girls."

## Report Of Houston Incidents Called 'Misleading'

NEW YORK—"One Man Killed, Two Hurt At Concert In Houston," read the headline in the New York Times Sunday (31), but Chris Miller, program director of KLOL-FM, which sponsored the free show

featuring Peter Frampton, says the report is misleading.

All the incidents happened away from the concert area, with the fatal stabbing occurring at least an hour after the show was over and at least a

half mile away from the site, he says.

The concert, at Hermann Park, was the last of a series of three during the summer and attracted about 35,000 fans.

Billboard  
Dance/Disco Top 80  
Survey For Week Ending 11/13/82  
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	8	NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) W 1-23716	57	2	2	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004
2	2	12	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	43	44	6	RED HOT STUFF—Magic Lady—A&M (12 inch) AM 2436
3	3	15	REDD HOTT—Sharon Redd—Prelude (LP—all cuts) PRL 14106	53	3	3	SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut
4	4	10	DON'T GO—Yaz—Sire (12 inch) 0-29886	45	45	5	WALK ON BY/D TRAIN'S THEME—D Train—Prelude (12 inch) D638
5	5	10	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	46	52	3	CAN'T GET AWAY (FROM YOUR LOVE)—Carol Williams—Vanguard SPV-58 (12 inch)
6	6	11	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059	47	36	11	DANCE OR DIE—Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997
7	7	6	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	48	55	5	LOVE MY WAY/AEROPLANE—Psychedelic Furs—Columbia (12 inch) 44-03197
8	8	5	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	49	58	2	IN AND OUT—Willie Hutch—Motown (12 inch) 4501
9	9	9	(YOU SAID) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	50	NEW ENTRY	1	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964
10	30	4	1999—Prince—Warner Bros. (7 inch) 7-29896	51	NEW ENTRY	1	HAPPY FEELING—Denroy Morgan—Becket (12 inch) BKD 512
11	16	6	GIVE ME—I Level—Epic (12 inch) 49-03292	52	NEW ENTRY	1	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves
12	13	25	ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) (49-03144)129	53	NEW ENTRY	1	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302
13	14	6	BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919	54	56	2	AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372
14	12	14	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	55	59	2	KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073
15	19	4	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825	56	NEW ENTRY	1	LOOPZILLA—George Clinton—Capitol (12 inch) 8528
16	18	9	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)	57	63	4	MT. AIRY-GROOVE—Pieces of A Dream—Elektra (12 inch) 67967
17	20	6	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635	58	60	5	BABY OH NO—Bow Wow Wow—RCA (12 inch) PD1306
18	10	9	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)	59	62	3	STICK TO THE GRIND—King Cotton—Island DM 4834 (12 inch)
19	21	6	COME AND GET YOUR LOVE—Lime—Prism (12 inch) PDS-440	60	61	3	TOO HOT—Pure Energy—Prism PDS-445 (12 inch)
20	40	2	EVERYBODY—Madonna—Sire 0-29899 (12 inch)	61	54	5	E. T. BOOGIE—Extra T's—Sunnyview (12 inch) SUN 404
21	23	4	ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 inch) TB 827	62	26	16	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002
22	39	3	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)	63	24	17	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102
23	11	9	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)	64	31	8	A PUPPET TO YOU—Alfie Silas—RCA (12 inch) PD-13305
24	35	4	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504	65	42	6	777-9311/THE WALK/I DON'T WANT TO LEAVE YOU—The Time—Warner Bros. LP cut 1-2370
25	27	9	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)	66	46	7	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001
26	32	4	MAGIC WAND—Whodini—Jive/Arista (12 inch) VJ 12008	67	37	8	DON'T LET GO OF ME—Mike & Brenda Sutton—Sam (12 inch) 12351
27	15	13	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	68	64	7	BABY, I NEED YOUR LOVING—Carl Carlton—RCA-PD-13314
28	29	6	SHE'S JUST A GROUPIE—Bobby Nunn—Motown (12 inch) 4502 MG	69	65	8	WAY OUT—Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
29	34	5	WOT—Captain Sensible—A&M (12 inch) SP 12052	70	66	11	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
30	48	3	PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch)	71	47	11	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200
31	41	2	NUNK—Warp 9—Prism PDS 450 (12 inch)	72	67	7	VOYEUR—Kim Carnes—EMI-America (LP Cut) (ST 17078)
32	17	10	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721	73	70	17	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203
33	33	11	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019	74	72	7	ELEVATOR—Our Daughter's Wedding—EMI (12 inch) 50086
34	25	8	STOOL PIGEON—Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK-3681	75	71	14	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718
35	51	2	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	76	69	18	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718
36	38	7	PAC-JAM—Jonzun Crew—Tommy Boy (12 inch) TB 826	77	68	14	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574
37	28	7	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1	78	73	10	I MUST BE DREAMIN'—Wanda—Elektra 69998
38	50	2	PLAYING FOR TIME—Madleen Kane—Shalet C8804 (12 inch)	79	74	22	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)
39	49	3	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)	80	77	19	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005
40	22	9	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)				
41	43	7	CAN HE FIND ANOTHER—Double Discovery—Tropique/Polydor-PDD 524 (12 inch)				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).  
★ Stars are awarded to other products demonstrating significant response.

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It's You, Only You—Lene Lovich  
Girl, You're Not In Love/I'm Not In Love—Sherrie Payne  
Lies—The Thompson Twins  
You Gotta Say Yes To Another Excess—Yello  
You're Not So Hot—Carol Douglas  
Nipple To The Bottle—Grace Jones  
Tease Me—Gloria Gaynor  
As Years Go By—Doktor  
Reach Out I'll Be There—Gary Private  
Phone Home—Johnny Chingas  
Don't You Want My Love—Vera  
Nostra Dams—Vega  
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Green Onions—Zinthesizer

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Bad Passion (Remix)—Steel Mind  
Dracula's Tango—Toto Coelo  
Birds & Dogs—The Twins  
Running Bear—Suzy Mack  
Wishing—A Flock of Seagulls  
Living On The Ceiling—Blanc Mange  
Love You've Been Fakin'—Index  
Do Wah Ditty—Dolly Dots  
Plastic Doll—Dharma  
Collision—Sphinx  
Eastern Palace—Risan  
Banana—The Marrakech Orch.  
In America—D.J.F.T. Band  
Don't Take Your Love To Hollywood—Kelly Marie  
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**Chemical Romance—X Factor**  
**Love Is A Stranger—Eurythmics**  
**Passion In A Dark Room—Mood**  
**Tequila—Big Boss**  
**Freedom—Thanya**  
**Not Love—Trilogy**  
**Take A Chance—Bizzy & Co.**  
**You Sky Me—Five Letters**  
**Droid—Mito**  
**Gloria (sung in French)—Shelia**  
**B. Devotion**  
**Have I The Right—Lee Prentice**  
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# Talent & Venues

## U.S Nesting Helps A Flock of Seagulls

• Continued from page 6

had a chance, and because they didn't tour, where are they now?"

Copeland says the Flock Of Seagulls tour was totally self-supporting, with the band able to finance a video out of its profits and still go home with money in their pockets. He says this was done by making sure the band never exceeded its financial capacities. As it grew, it was able to add support personnel and equipment and the band members were able to stay in better hotels.

Copeland compares putting A Flock Of Seagulls on tour with the Go-Go's to what happened when the Go-Go's were the opening act for the Police. In both cases, much to everybody's "pleasant embarrassment," the support group went on to overtake the headliners in album sales. The Go-Go's went on to headline Madison Square Garden on their own, and Copeland predicts that A Flock Of Seagulls will be able to do the same within a year.

"Their support band will be the next Flock Of Seagulls. We got a roll going," he says.

Mick Rossi, one of the three managers of the band (the other two are

Harry McGuire and Tommy CrossaOn), says that it was also advantageous to spend the last six months in the U.S. because, although the band tends to get lumped with the new techno-pop names, it is more street-oriented and hence was having trouble in Britain fitting in with the fashionable "new romantics."

"But we felt that the time was right for this band in the U.S., with its guitar and synthesizer combination," says Rossi. "And the American public loved us. We had other commitments at home and in Europe, but when we were in America we did videos. We sent them to Australia and had a gold album without playing there. We also went gold in Canada, where we did play a few times. So while doing America, we were actually doing three countries at one time."

Rick Dobbis, senior vice president of artist development at Arista, admits that Haircut 100, which then had the number two album in Britain, was initially a higher priority for Arista than A Flock Of Seagulls, which was "a new band that we just liked."

However, once the band decided to make the commitment and stay in U.S., it became a "very attractive situation" for Arista. The "A Flock Of Seagulls" LP was originally released at \$6.98, which didn't leave much of a profit margin for the label, but since the tour was self-sufficient, requiring no support from the record company, there were funds available for merchandising and advertising, says Dobbis.

Dobbis says Arista was able to get AOR play on the album via the retail route. The label originally released an EP, featuring such electronic dance club hits as "Telecommunications" and "Modern Love Is Automatic." "We didn't expect to get airplay," he says, but when the album came out, Arista went to the mainstream retailers, arguing that since the band was popular in clubs and selling at retail outlets specializing in club hits, it could also be successful for them.

"We got the retailers to give us a shot for in-store play," says Dobbis. "This affected AOR. Retailers helped move it into the mainstream. Then we could reach the pop people (with the single "I Ran"). It was a long and difficult battle."

## Talent In Action

### NITECAPS

CBGB, New York  
Tickets: \$6

The Nitecaps have won a reputation in recent months as one of New York's more exciting performing groups for good reason—they pump out some of the most stimulating rock-soul music around.

The quartet, whose debut album for Sire, "Go To The Line," ships in January, are led by singer-songwriter John Xavier Bonfiglio, an affable, energetic 20-year-old guitarist who invests an abundance of energy in his performance. He looks like a genial altar boy, but onstage he dispels that image with his gritty voice, momentous leaps and windmill kicks. Guitarist Al Maddy, bassist Peter Jordan and drummer Sammy Brown work equally hard to realize Bonfiglio's breezy pop-rock melodies.

One of their most endearing qualities is their appreciation for soul chestnuts like "Ain't No Sunshine," "Let's Get It On" and "Gimme One More Chance." But the group was signed on the strength of its original work, and at CBGB Oct. 30 they featured such new songs as "Same Situation," "Little Too Long," "Somebody Cares," "Can't Let One More Day Go By" and "The New Me" during two 85-minute sets.

Of course, one can't forget the contribution of the Uptown Horns (saxophonists Cris Cioe, Arno Hecht and trumpeter Paul Litoral), whose rhythmically aggressive parts added fire and color to the music. **LEO SACKS**

## Act-ivities Promoters Put Squeeze On

Competing New York area promoters **Ron Delsener, John Scher and Tony Ruffino & Larry Vaughn** are burying the hatchet, at least temporarily, to jointly produce a unique dance concert by **Squeeze** Nov. 24, at Nassau Coliseum.

"We are doing it all together because the booking agency (FBI) wants it that way," says Ann O'Keefe, spokesperson for Ruffino & Vaughn. "The purpose is to encourage more dance bands to play the coliseum, and to keep the expenses down. There is no union charge for setting up the chairs in the hall, and fewer ushers."

To ensure safety, tickets are limited to 13,000 at the 17,000 capacity venue, and doors will be opened earlier than usual. Tickets for the show, already sold out, were \$12.50 and \$10.50.

Laserium is doing a one-hour laser show of "Signals," the new **Rush** LP. . . . **John Cougar** got hit on the head with a bottle, requiring six stitches, but came back to finish his show when he opened for the Who at Sun Devil Stadium in Tempe, Ariz. . . . **The Waitresses**, who have done the theme song and appeared on the CBS-TV sitcom "Square Pegs," will have their next LP produced by **Hugh Padgham**.

**Fleetwood Mac** and opening act **Glenn Frey** earned \$250,000 for the City of Hope with a benefit concert at the Irvine Meadows Amphitheatre near Los Angeles. **Boz Scaggs** and **Joe Walsh** joined Frey during his set, while **Don Henley** dueted with **Stevie Nicks** on "Leather And Lace" during Fleetwood Mac's appearance. "A million dollars worth of talent sometimes can live up to its reputation," wrote L.A. Times critic Robert Hilburn about the show.

**Wendy O. Williams** sprained her ankle during rehearsals for a stunt that called for her to jump off a moving school bus which was crashing through a wall of 100 television sets for a video in conjunction with the **Plasmatics'** new LP on Capitol Records. Despite the injury, she did the stunt as planned. . . . **The Shaggs**, considered by many critics to be the worst/best rock band in history, are coming out with an album of previously unreleased material on Rounder Records, compiled by **NRBQ's Terry Adams**.

Signings: Epic/Curb act the **Burrito Brothers** to International Celebrity Services. . . . **Wayne Jackson and Andrew Love**, originators and leaders of the Memphis Horns, to Buddy Lee Attractions in Nashville for bookings. . . . Warner Bros. performer **Karen Brooks** to Regency Artists for bookings.

MCA act the **Fixx** to FBI for bookings. . . . **Billy Idol** to International Talent Group for bookings.

## Dallas Room Going Strong

• Continued from page 40

"They don't need them. They stay on their bus."

The Longhorn's lighting system is updated continuously, and now boasts \$100,000 in equipment. Specialties of the house include a western shop, and free dance lessons.

The Longhorn Ballroom is closed Monday and Tuesday, and it is sometimes concentrating on convention trade during those nights. Sometimes the facility is rented for \$1,250 to other promoters ("We get the bar," Groom notes). Black acts like B.B. King or James Brown have appeared at the club. Even The Sex Pistols were once showcased here.

The future of the Longhorn Ballroom seems stable as long as there are fiddles and steel guitars in Texas. How much would the Grooms sell the property for now? "Hell, five million," Doug exclaims. "The Longhorn will be here 'til they tear it down. It's here to stay."

## Rock'n'Rolling

• Continued from page 40

radio appearances, including specials in Germany and England. After that, Abba will do a studio album.

Frida says decisions about Abba are made by a board, consisting of the four group members, manager Stig Anderson, and various investors and advisors. Frida says she did her own solo album for "the fun of it."

"Then it grew on me, and I felt that it could be a very good thing. Then, as time went by, I loved it. It was nice working with other people, to use other musicians," she says.

★ ★ ★

So you want to know why the punk rockers in Britain, when they started, adopted all these strange names for themselves?

"I'll tell you why we all changed our names," says Captain Sensible of the Damned. "When we all started, we could only get one or two gigs a month. And you wanted to be able to claim Social Security at the same time. So if they (the government) knew that whoever was playing in a band, making money, they would stop the Social Security. That's why Joe Strummer, Johnny Rotten, Rat Scabies, Captain Sensible all got their names. It makes sense."

Though part of the Damned, Captain Sensible also has a solo career going. He's signed to A&M Records, and his straight version of "Happy Talk," the Rogers & Hammerstein tune from "South Pacific," went to No. 1 in the U.K. earlier this year.

That's planned for U.S. release, as is an album next year, featuring a jazz track, a heavy metal track, a folk track and a few '60s psychedelic things. Sensible is a real fan of '60s American psychedelia.

"I listen to a lot of Strawberry Alarm Clock and things like that," he says. "When I'm in America most of what I do is go to old record shops,

and get Left Banke records. I buy as many as I can get, then I struggle home on the plane with them.

"I spend every penny I have on them, and when I get back home I don't even have the money to get a cab from the airport. All I have is enough for the train fare. I have to carry all these albums, my guitar and a suitcase. I'm struggling about, but it's worth it. When you get the records home, they're brilliant."

"I don't have all of the Grass Roots or the Seeds yet. There is a Seeds live album I must have. It's nectar. I have not bought a record that's less than 10 years old recently. People aren't making any good records anymore. People have forgotten how to use their instruments in a strange way. These old groups weren't the greatest musicians of all time, but they used their instruments really cleverly."

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		Artist-TITLE-Label			
LAST WEEK	THIS WEEK														
1	1	20	36	38	6	37	37	37	53	37	53	150	2		
MEN AT WORK Business As Usual Columbia ARC 37978 CBS		WEEKS AT #1 1		KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram) POL		LOVERBOY Get Lucky Columbia FC 37638 CBS		GLENN FREY No Fun Aloud Elektra E1 60129 WEA		SANTANA Shango Columbia FC 38122 CBS		JEFFERSON STARSHIP Winds Of Change Gunt BXL1 4372 (RCA) RCA		AMERICA View From The Ground Capitol ST 12209 CAP	
3	3	6	38	40	21	39	39	40	21	39	21	73	14		
BRUCE SPRINGSTEEN Nebraska Columbia TC 38358 CBS		WARNER BROS. 1-2360/ WEA		LIONEL RICHIE Lionel Richie Motown 6007 ML IND		STRAY CATS Built For Speed EMI-America ST 17070 CAP		THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 IND		THE WHO It's Hard Warner Bros. 1-23731 WEA		BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS		BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP	
4	4	28	40	41	12	42	42	43	21	43	21	77	22		
JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram) POL		LIONEL RICHIE Lionel Richie Motown 6007 ML IND		STRAY CATS Built For Speed EMI-America ST 17070 CAP		THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 IND		THE WHO It's Hard Warner Bros. 1-23731 WEA		BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS		BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP		RUSH Signals Mercury SRM 1-4063 (Polygram) POL	
6	6	4	41	42	8	43	43	44	32	44	32	78	13		
LIONEL RICHIE Lionel Richie Motown 6007 ML IND		STRAY CATS Built For Speed EMI-America ST 17070 CAP		THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 IND		THE WHO It's Hard Warner Bros. 1-23731 WEA		BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS		BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP		RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS	
7	7	22	42	43	14	44	44	45	14	46	14	80	12		
THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 IND		THE WHO It's Hard Warner Bros. 1-23731 WEA		BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS		BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP		RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA	
8	8	8	43	44	32	44	44	45	14	46	14	81	66		
THE WHO It's Hard Warner Bros. 1-23731 WEA		BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS		BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP		RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA	
9	9	5	44	45	14	45	45	46	39	47	21	82	8		
BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS		BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP		RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA	
10	10	15	45	46	14	46	46	47	39	47	21	82	8		
BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP		RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP	
11	11	7	46	47	21	47	47	48	11	48	11	85	5		
RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP	
12	12	5	47	48	11	48	48	49	11	49	11	85	5		
NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA	
14	14	23	48	49	11	49	49	50	11	50	11	85	5		
THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA	
15	15	20	49	50	11	50	50	51	11	51	11	85	5		
RUSH Signals Mercury SRM 1-4063 (Polygram) POL		NEIL DIAMOND Heartlight Columbia TC 38359 CBS		THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA	
16	16	4	50	51	11	51	51	52	3	52	3	85	5		
THE CLASH Combat Rock Epic FE 37689 CBS		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA	
17	17	6	51	52	3	52	52	53	3	53	3	85	5		
MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP	
18	18	18	52	53	3	53	53	54	3	54	3	85	5		
JOE JACKSON Night And Day A&M SP-4906 RCA		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP	
19	19	18	53	54	3	54	54	55	3	55	3	85	5		
OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP	
20	20	20	54	55	3	55	55	56	3	56	3	85	5		
PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP							
21	21	22	55	56	3	56	56	57	3	57	3	85	5		
SHEENA EASTON Madness, Money And Music EMI-America ST 17080 CAP		UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP									
22	22	22	56	57	3	57	57	58	3	58	3	85	5		
UTOTIA Utopia Network 60183 (Elektra) WEA		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP											
23	23	23	57	58	3	58	58	59	3	59	3	85	5		
SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Alco) WEA		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP													
24	24	24	58	59	3	59	59	60	3	60	3	85	5		
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25	25	25	59	60	3	60	60	61	3	61	3	85	5		
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26	26	26	60	61	3	61	61	62	3	62	3	85	5		
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27	27	27	61	62	3	62	62	63	3	63	3	85	5		
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28	28	28	62	63	3	63	63	64	3	64	3	85	5		
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29	29	29	63	64	3	64	64	65	3	65	3	85	5		
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30	30	30	64	65	3	65	65	66	3	66	3	85	5		
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31	31	31	65	66	3	66	66	67	3	67	3	85	5		
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32	32	32	66	67	3	67	67	68	3	68	3	85	5		
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33	33	33	67	68	3	68	68	69	3	69	3	85	5		
PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP		PAT TRAVERS Black Pearl EMI-America ST 17080 CAP	
34	34	34	68	69	3	69	69	70	3	70	3	85	5		
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35	35	35	69	70	3	70	70	71	3	71	3	85	5		
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# MARKETPLACE

## Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad: \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions, \$39.00 per. Price discounts based on consecutive issue frequency.
- FANCY BORDER, \$5.00 PER INSERTION.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$ 75 per word, minimum ad order \$22.00.
- DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

ADDRESS ALL ADS: Billboard Classified.  
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Phone: Jeff Serrette 212/764-7388  
(800) 223-7524 Toll Free  
All major credit cards accepted

## Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER \_\_\_\_\_
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

### PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

Amer. Express      Credit Card Number: \_\_\_\_\_

Diners Club

Visa      Expires \_\_\_\_\_

Master Chg.      Signature \_\_\_\_\_

Bank # \_\_\_\_\_

### FOR SALE

#### NOW FOR SALE:

PERHAPS THE MOST LAVISHLY EQUIPPED PRIVATE RECORDING STUDIO IN THE WORLD.

This recently completed state-of-the-art 48 track studio is set in a private residence in a secluded part of Beverly Hills with a canyon view. HIGHLIGHTS include: Harrison 56 x 48 MR2 Console automated with Melquist dual floppy mixing computer, two Studor A-800 multitrack recorders linked with Q-Lock 310 Synchroizer, several tape machines including (2 tracks) Ampex 102 1/4", Studor A-80 1/2", Ampex 102 1/2", Studor A-80 1/2" preview, (4 track) Ampex 104 1/2", several reverbs including: EMT 140, 250, 244, and Lexicon. Outboard gear includes: Lexicon Super Prime Time, Lexicon 93, Scamp Rack, B&B Rack, Ursa Major, Sontec, Kepex, UREI & Dynaflange. Large assortment of solid state and vintage tube microphones. Noise reduction includes 33 Telefunken cards as well as Dolby and DBX. Your choice of 9' Yamaha or 7'4" African red mahogany Bozendorfer grand piano, 62 reels of Scotch 250 2" tape plus more. Synclavier 32 voice synthesizer with CRT and dual floppy drives, professional quality video system, all broadcast standard, and much more equipment.

Call Lee Thoburn  
(213) 852-0412

**WILLIE NELSON**  
"Diamonds in the Rough"  
never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & 8T from:  
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call or write for free catalog

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ALL MAJOR LABELS & CURRENT HITS  
write for our  
**TOP 1000 LIST**  
and price schedule  
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Major Labels from \$.50 and up. Call or write for free catalog.

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Rahway, N.J. 07065  
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"Frost & Fire"  
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Liquid Flames Records  
Write, Call, or Telex for Information and Catalogue  
HABLAMOS ESPANOL  
Greenworld Distribution  
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Torrance, CA 90509-2896  
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(800) 421-2095 (Toll Free)  
Telex: (4) 5720103 "GREEN" (ITT System)

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New York, N.Y. 10038  
Phone (212) 962-4930  
★ TELEX 239063 Maxi ★  
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WHILE OTHER PEOPLE are raising their prices, we are lowering ours. Major label LP's as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

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\$1,950,000 Brochure #BB8-17

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Tel. 212/472-4790  
Exclusive local representative broker:

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Peapack Road, Far Hills, NJ 07931  
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**SMALL CLUB CONCERT PHOTOS**  
All excellent color shots, taken one foot away from stage. Billy Idol, Joan Jett, Plasmatics, Costello, Springsteen, Ramones, Fcbert, Nina Hagen, Johansen, and many others. Send S.A.S.E. for free list.  
C.Y.  
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**SONGWRITER'S CONTACT SERVICES**  
Attention Record Companies/Producers!  
Our songwriters sell millions of records—Hits available now! Attention Great Songwriters! 100 artists presently looking for hit songs.  
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**BLANK AUDIO & VIDEO CASSETTE—8-TRACK**  
Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex & Agfa bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure  
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N.Y. RES. (212) 435-7322

**WHY PAY MORE?**  
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1-45 any amount cass. 61 strk. 84  
46-60 any amount .. 69 .. 1.01  
61-80 any amount .. 75 .. 1.01  
81-90 any amount .. 85 .. 1.10  
CASSETTE & 8TRK. DUPLICATORS, CUSTOM DUPLICATION, SHRINK WRAP & LABEL ADD 25¢  
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1310 South Dixie Hwy. West  
Pompano Beach Fla. 33060  
Tel: (305) 943-2334

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Custom Cut 8 Track and Cassettes 90 different lengths in one minute increments. Prices start at .85.  
• 8-T & cass. Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies  
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In Florida call collect (813) 778-4442  
**BAZZY ELECTRONICS CORP.**  
3018 Avenue "C" Holmes Beach, Florida 33510  
Master Card & Visa Welcome

**LOW COST CASSETTES High-Speed Duplication**  
Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround  
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(518) 465-4556 Collect  
**VHS & BETA BOXES**

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Special Orders Welcome  
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Send for our '82 catalog NOW!!!  
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1-(800) 523-1197-(national) if you don't have a phone directory listing or business card  
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### POSTERS

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"The only name for all your Poster needs"  
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FRONT ROW AND OFF-STAGE COLOR PHOTOS OF OVER 400 ROCK, POP, METAL, AND NEW WAVE ACTS  
LONGEST IN THE BUSINESS. HIGHEST QUALITY.  
LARGEST SELECTION  
SEND \$2 FOR CATALOG/2 SAMPLES \$3 GETS 3 SAMPLES (LIST 3 ARTISTS) \$4 GETS 4 (LIST 4) LIMIT \$5 FOR 5 (LIST 5) LIST FAVES AND ALTERNATES FOR SAMPLES  
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MADISON SQ STA NY, NY 10159

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DEALERS ONLY

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**MARK BRIGGS**  
40 California Ave., Framingham, MA 01701

(Continued on page 48)

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# HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	13	<b>UP WHERE WE BELONG—</b> Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-9996 (Atlantic)	★	33	6	<b>I.G.Y. (What A Beautiful World)</b> —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29900	67	26	12	<b>SWEET TIME—</b> REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzer), K. Cronin, Epic 14-03175
2	10	6	<b>TRULY</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, Motown 1644	★	34	6	<b>HEARTBREAKER</b> —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015	68	78	2	<b>DOES IT MAKE YOU REMEMBER</b> —Kim Carnes (Val Garay), K. Carnes, D. Ellingson; EMI-America 8147
3	3	11	<b>HEART ATTACK</b> —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100	★	35	6	<b>MISSING YOU</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03289	69	79	2	<b>DOWN UNDER</b> —Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303
4	9	19	<b>GLORIA</b> —Laura Branigan (Jack White, Greg Mathieson), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	★	36	2	<b>THE GIRL IS MINE</b> —Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	70	81	3	<b>BAD BOY/HAVING A PARTY</b> —Luther Vandross (Luther Vandross), L. Vandross, M. Miller; Epic 14-03205
5	7	10	<b>HEARTLIGHT</b> —Neil Diamond (Bacharach, Sager, Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03219	★	37	9	<b>I'M SO EXCITED</b> —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, T. Lawrence; Planet 13327 (RCA)	71	32	10	<b>I GET EXCITED</b> —Rick Springfield (Keith Olsen), R. Springfield; RCA 13303
6	2	19	<b>WHO CAN IT BE NOW?</b> —Men At Work (Peter McIan), C. Hay, Columbia 18-02888	★	38	7	<b>ROCK THE CASBAH</b> —The Clash (The Clash), The Clash; Epic 34-03245	72	NEW ENTRY	NEW ENTRY	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> —Air Supply (Harry Maslin), H. Greenfield, K. Kirsch; Arista 1004
7	5	17	<b>JACK AND DIANE</b> —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp; Riva/Mercury 210 (Polygram)	★	39	6	<b>BE MY LADY</b> —Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13350 (RCA)	73	37	11	<b>I NEED YOU</b> —Paul Carrack (Nick Lowe), P. Carrack, N. Lowe, M. Belmont; Epic 14- 03146
8	8	16	<b>YOU CAN DO MAGIC</b> —America (Russ Ballard), R. Ballard; Capitol 5142	★	40	6	<b>YOU AND I</b> —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	74	50	8	<b>GET UP AND GO</b> —The Go-Go's (Richard Gottehrer), Caffey, Wiedlin; I.R.S. 9910 (A&M)
9	4	15	<b>I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)</b> —Michael McDonald (Ted Templeman, Lenny Waronker), J. Leiber, M. Stoller, M. McDonald, E. Sanford; Warner Bros. 7-29933	★	41	7	<b>STATE OF INDEPENDENCE</b> —Donna Summer (Quincy Jones), Vangelis, J. Anderson; Geffen 7-29895 (Warner Bros.)	75	54	24	<b>EYE OF THE TIGER</b> —Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)
10	14	7	<b>MUSCLES</b> —Diana Ross (Michael Jackson), M. Jackson; RCA 13348	★	42	9	<b>A PENNY FOR YOUR THOUGHTS</b> —Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292	76	NEW ENTRY	NEW ENTRY	<b>I GOTTA TRY</b> —Michael McDonald (Ted Templeman), M. Greenfield, K. Loggins; Warner Bros. 7- 29862
11	6	20	<b>EYE IN THE SKY</b> —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696	★	43	8	<b>ON THE WINGS OF LOVE</b> —Jeffrey Osborne (G. Duke), P. Schless, J. Osborne; A&M 2434	77	NEW ENTRY	NEW ENTRY	<b>FOREVER MINE</b> —The Motels (Val Garay), M. Davis; Capitol 5182
12	36	5	<b>MANEATER</b> —Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	★	44	9	<b>WHAT ABOUT ME</b> —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra)	78	89	2	<b>THEME FROM DYNASTY</b> —Bill Conti (Bill Conti), B. Conti; Arista 1021
13	27	11	<b>MICKEY</b> —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; RaidiChoice/Virgin Record/Chrysalis 2638	★	45	7	<b>EVERYBODY WANTS YOU</b> —Billy Squier (Mack and Billy), B. Squier; Capitol 5163	79	NEW ENTRY	NEW ENTRY	<b>VALERIE</b> —Steve Winwood (Steve Winwood), Winwood, Jennings; Island 7-29879 (Warner Bros.)
14	24	13	<b>STEPPIN' OUT</b> —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428	★	46	7	<b>DESTINATION UNKNOWN</b> —Missing Persons (Ken Scott), Bozzio, Bozzio, Cuccurullo; Capitol 5161	80	82	3	<b>STAND OR FALL</b> —The Fixx (Rupert Hine), Curmin, West-Oram, Woods, Greenall, Barrett; MCA 52106
15	1	1		★	47	5	<b>A LOVE SONG</b> —Kenny Rogers (Kenny Rogers), L. Greenwood; Liberty 1485 (EMI-America)	81	88	2	<b>I KNOW THERE'S SOMETHING GOING ON</b> —Frida (Phil Collins), R. Ballard; Atlantic 7-89984
16	1	1		★	48	4	<b>WHATCHA GONNA DO</b> —Chilliwick (Bill Henderson, Brian MacLeod), B. Henderson and B. MacLeod; Millennium 13110 (RCA)	82	NEW ENTRY	NEW ENTRY	<b>YOU'VE GOT A MOTIF</b>



# New LP/Tape Releases

• Continued from page 36

**BOCCHERINI, LUIGI**  
**Sonatas For Cello & Continuo**  
 Bylsma, Kuikjen, Smith  
 LP Pro Arte digital PAD 117 No List  
 CA PCD-117 No List

**BRAMHMS, JOHANNES**  
**Symphony No. 1 In C Minor (Op. 68)**  
 Vienna Philh. Orch., Kertesz  
 LP London Jubilee JL 41033 \$6 98  
 CA JL5 41033 \$6 98

**Trio No. 1 In B Major, Op. 8 (Original 1854 Version & 1889 Revision)**  
 Odeon Trio  
 LP Quintessence 2PMC 2716 (2) No List  
 CA 2P4C 2716 (2) No List

**BRUCKNER, ANTON**  
**Symphony No. 4 in E-flat Major ("Romantic")**  
 Cologne Radio Symph. Orch., Wand

• Continued from page 45

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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  
 JAN. 8th ISSUE—DEC. 27th

LP Pro Arte PAL-1044 No List  
 CAPAC 1044 No List

**Vienna Philh. Orch., Boehm**  
 LP London Jubilee JL 41039 \$6 98  
 CA JL5 41039 \$6 98

**Symphony No. 9**  
 Concertgebouw Orch., Haitink  
 LP Philips digital 6514 191 \$12 98  
 CA 7337 191 \$12 98

**CHOPIN, FREDERIC**  
**Ballades; Impromptu No. 4 "Fantasie-Impromptu"**  
 Davidovich  
 LP Philips digital 6514 099 \$12 98  
 CA 7337 099 \$12 98

**COPLAND, AARON**  
**Fanfare For The Common Man; Rodeo; Appalachian Spring (Suite)**  
 Atlanta Symph. Orch., Lane  
 LP Telarc DG-10078 \$17 95

**Four Episodes From Rodeo; El Salon Mexico; Fanfare For The Common Man; Dance Symphony**  
 Detroit Symph., Dorati  
 LP London digital LDR 71047 \$12 98  
 CALDR5 71047 \$12 98

**COUPERIN, FRANCOIS**  
**Nouveaux Concerts Nos. 5, 6, 7, 9, 11, Others**  
 Leonhardt  
 LP Pro Arte 2PAL-2018 (2) No List  
 CA 2 PAC-2018 No List

**DEBUSSY, CLAUDE**  
**L'Enfant Prodigue; La Damselle Elue**  
 Norman, Carreras, Fischer-Dieskau, Maurice, Cotrubas, Women Of  
 Sulfunkchor, Stuttgart Radio Symph., Bertini  
 LP Arte Pro digital PAD-128 No List  
 CA PCD-128 No List

**DONIZETTI, GAETANO**  
**Il Campanello**  
 Dara, Baltza, Casoni, Romero, Gaifa,  
 Vienna State Opera Chorus, Vienna  
 Symph. Orch., Bertini  
 LP Pro Arte digital PAD-125 No List  
 CA PCD-125 No List

**DVORAK, ANTONIN**  
**Overtures—Carnival; My Home; Othello; In Nature's Realm**  
 Czech Philh., Neumann  
 LP Pro Arte PAL-1054 No List  
 CA PAC-1054 No List

**Quartets Op. 96 "American" & Op. 16**  
 Varsovia Quartet  
 LP Arte Pro digital PAD-132 No List  
 CA PCD-132 No List

**Slavonic Dances (Complete)**  
 Czech Philh. Orch., Kosler  
 LP Pro Arte 2 PAL-2020 (2) No List  
 CA 2 PAC-2020 No List

**DVORAK, ANTONIN**  
**Symphony No. 8 in G (Op. 88)**  
 Vienna Philh., Maazel  
 LP DG digital 2532 034 \$12 98  
 CA 3302 034 \$12 98

**Vienna Philh. Orch., Karajan**  
 LP London Jubilee JL 41043 \$6 98  
 CA JL5 41043 \$6 98

**ELGAR, EDWARD**  
**Enigma Variations; Pomp & Circumstance Marches 1-5**  
 Philharmonia Orch., Davis  
 LP CBS Masterworks digital IM 37755 No List

**FAURE, GABRIEL**  
**Sonata In No. 2 E Minor; Respighi; Sonata In Be Minor**  
 Suk, Hala  
 LP Pro Arte PAL-1066 No List  
 CA PAC-1066 No List

**FOSS, LUKAS**  
**Round A Common Center; Copland; Piano Quartet (1950); Wyner; Intermezzi**  
 Welles, Menuhin, Cantilena Chamber  
 Players  
 LP Pro Arte digital PAD-120 No List  
 CA PCD-120 No List

**GASTOLDI, GIOVANNI**  
**Balletti For 5 Voices For Singing, Playing & Dancing**  
 Niederaltich Scholars, Ruhland  
 LP Pro Arte digital PAD-119 No List  
 CA PCD-119 No List

**HANDEL, GEORGE FRIDERIC**  
**Four Coronation Anthems**  
 Choir of Westminster Abbey, English  
 Concert, Pinnock, Preston  
 LP Archv digital 2534 005 \$12 98  
 CA 3311 005 \$12 98

**Silte Venti; Cecilia; Volgi Un Sguardo**  
 Smith, Elwes, English Concert, Pinnock  
 LP Archv digital 2534 004 \$12 98

**Twelve Concerti Grossi, Op. 6**  
 Standage, Wilcock, Pleeth, English  
 Concert, Pinnock  
 LP Archv digital 2742 002 (3) \$38 94  
 CA 3382 002 (3) \$38 94

**HAYDN, FRANZ JOSEPH**  
**String Quartet Op. 51; The Seven Last Words From The Cross**  
 Kremer, Rabus, Causse, Iwasaki  
 LP Philips digital 6514 153 \$12 98  
 CA 7337 153 \$12 98

**Symphonies Nos. 85 & 87**  
 Collegium Aureum  
 LP Pro Arte PAL-1046 No List  
 CA PAC-1046 No List

**Symphonies No. 101 (The Clock) & No. 104 (London)**  
 National Arts Centre Orch., Bernardi  
 LP CBS half-speed mastered SM5001 No List

**Symphonies Nos. 102 & 103**  
 London Philh. Orch., Solti  
 LP London digital LDR 71070 \$12 98  
 CALDR5 71070 \$12 98

**JANACEK, LEOS**  
**Glagolitic Mass**  
 Benackova, Randova, Prbyl, Kopchak,  
 Czech Philh. Chorus, Brno State Philh., Jilek  
 LP Pro Arte PAL-1060 No List  
 CA PAC-1060 No List

**MAHLER, GUSTAV**  
**Symphony Nos. 6 & 10**  
 Czech Philh., Orch., Neumann  
 LP Pro Arte 2 PAL-2019 (2) No List  
 CA 2 PAC-2019 No List

**Symphony No. 8**  
 Benackova, Sounova, Nielsen,  
 Soukupova, Marova, Moser, Schoene,  
 Novak, Prague Philh. Chorus, Czech Philh  
 Orch., Neumann  
 LP Pro Arte digital 2 PAD-204 (2) No List  
 CA 2 PXC-204 No List

**MOZART, WOLFGANG AMADEUS**  
**Symphonies Nos. 28 & 29**  
 Academy Of St. Martin-In-The-Fields,  
 Marriner  
 LP Philips 9500 652 \$10 98  
 CA 7300755 \$10 98

**Symphonies Nos. 38 "Prague" & 39**  
 Bavarian Radio Orch., Kubelik  
 LP CBS Masterworks digital IM 36730 No List

**Violin Concerto No. 3; Sinfonia Concertante In E Flat**  
 Altenburger, German Bach Soloists,  
 Winschermann  
 LP Pro Arte digital PAD-118 No List  
 CA PCD-118 No List

**POULENC, FRANCIS**  
**Aubade; Ibert; Divertissement; Debussy; Prelude A L'Apres-Midi D'Une Faune**  
 National Arts Centre Orch., Bernardi  
 LP CBC half-speed mastered SM5013 No List

**Gloria For Soprano, Choir & Orch.; Concerto In G Minor For Organ, Strings & Timpani**  
 McNaair, Murray, Atlanta Symph. Orch. &  
 Chorus, Shaw  
 LP Telarc DG-10077 \$17 95

**RACHMANINOV SERGES**  
**Symphony No. 2**  
 Concertgebouw Orch., Ashkenazy  
 LP London digital LDR 71063 \$12 98  
 CALDR5 71063 \$12 98

**RAMEAU, JEAN PHILIPPE**  
**Pygmalion**  
 Elwes, Slius, Chor De Chapelle Royale  
 Paris, La Petite Bande, Leonhardt  
 LP Pro Arte PAL-1082 No List  
 CA PAC-1082 No List

**RAVEL, MAURICE**  
**Bolero; Debussy; Iberia; Berlioz; Royal Hunt & Storm**  
 Toronto Symph. Orch., De Priest  
 LP CBC digital SM5016 No List

**"Doubletime Tapes"**  
 CA DG 3584 024 \$7 98

**SIBELIUS, JEAN**  
**Violin Concerto In D Minor, Op. 47; Humoresques, Op. 87B**  
 Oistrakh  
 LP Quintessence PMC 7207 No List  
 CA P4C 7207 No List

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**The Kiss**  
 Depoltova, Vodicka, Haken, Brno State  
 Phil. Janacek, Opera Chorus & Orch.,  
 Vajnar  
 LP Pro Arte 3 PAL-3005 (3) No List  
 CA 3 PAC-3005 No List

**Ma Vlast (My Country)**  
 Czech Philh. Orch., Smetacek  
 LP Pro Arte digital 2 PAD-201 (2) No List  
 CA 2 PXC-201 No List

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 Moscow Radio Symph., Ivanov  
 LP Quintessence PMC 7209 No List  
 CA P4C 7209 No List

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 Cleveland Orch., Maazel  
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 Mathis, Schwarz, Wulkopf, Hollweg,  
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 Radio Symph. Orch., Chmura  
 LP Pro Arte digital 2 PAD-203 (2) No List  
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**Piano Quintet In A Major ("Trout") (Op. 114)**  
 Members Of The Vienna Octet, Curzon  
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**Piano Sonata In C Minor, Op. Posth.; Impromptu In A Flat, Op. 142, No. 2**  
 Richter  
 LP Quintessence PMC 7208 No List  
 CA P4C 7208 No List

**Symphony No. 9 In C ("Great C Major")**  
 Vienna Philh., Solti  
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**SCHUMANN, ROBERT**  
**Cello Concerto In A Minor, Op. 129 (Cadenza By Lynn Harrell); Saint-Saens; Cello Concerto No. 1 In A Minor, Op. 33**  
 Harrell, Cleveland Orch., Marriner  
 LP London digital LDR 71068 \$12 98  
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 CA Quintessence CFJ-001 No List

**Popular Melodies From The Classics**  
 CA Quintessence CFJ-007 No List

**Popular Themes**  
 CA Quintessence CFJ-004 No List

**Strauss Waltzes**  
 CA Quintessence CFJ-013 No List

**Very Best Of Bach**  
 CA Quintessence CFJ-002 No List

**Virtuoso Violin**  
 CA Quintessence CFJ-014 No List

**Viva Vivaldi**  
 CA Quintessence CFJ-008 No List

**GERMAN BACH SOLOISTS & HELMUT WINSCHERMANN**  
**Great Baroque Allegros**  
 LP Pro Arte PAL-1081 No List  
 CA PAC-1081 No List

**MAAZEL, LORIN**, see Vienna Philh.

**RUHLAND, KONRAD**, see Cappella Antiqua Of Munich

**SOELLSCHER, GOER**  
**Greensleeves**  
 LP DG digital 2532 05- \$12 98  
 CA 3302 054 \$12 98

**VARIOUS ARTISTS**  
**Digital Classics**  
 LP Philips digital 6570 994 \$6 98  
 CA 7310 994 \$6 98

**VARIOUS ARTISTS**  
**Early Italian Madrigals**  
 LP Pro Arte 2 PAL-2021 (2) No List  
 CA 2 PAC-2021 No List

**VIENNA PHILH. & LORIN MAAZEL**  
**Happy New Year!**  
 LP DG digital 2532 059 \$12 98  
 CA 3302 059 \$12 98

**WILLIAMS, JOHN, & THE BOSTON POPS**  
**Aisle Seat—Great Film Music**  
 LP Philips digital 6514 328 \$9 98  
 CA 7337 328 \$9 98

**WINSCHERMANN, HELMUT**, see German Bach Soloists

## CHRISTMAS

**ALPERT, HERB, & THE TIJUANA BRASS**  
**Christmas Album**  
 LP A&M SP-3113 \$5 98  
 CA CS-3113 \$5 98

**AMELING, ELLY, & MEMBERS OF THE COLLEGIUM AUREUM**  
**A German Christmas (Christmas Songs Of Germany From The 15th & 16th Centuries)**  
 LP Pro Arte PAL-1078 No List  
 CA PAC-1078 No List



## Music Directors Mull Automation Record Service Also Topic At Public Radio Confab

NEW YORK—Public radio music directors see automation and satellite transmission as providing needed economies to financially strapped stations, but are also worried that they may lead to a loss in jobs and to the homogenization of program content.

These and other concerns surfaced during the annual meeting of the Music Personnel Conference in St. Paul, Minn., Oct. 20-24, which for the first time included a look at jazz in the convention agenda in addition to its traditional concentration on classical music.

The organization, now in its 18th year, also adopted a constitution and expects to be formally incorporated later this year as the Assn. of Music Personnel in Public Radio. At that time it will establish headquarters in Washington, D.C.

A panel of classical record company representatives urged the music directors (about 150 attended) to give more promotional support to recording artists passing through their cities on tour, especially younger talent. They also voiced the

now familiar appeal for radio to eschew printing timings in program guides, in order to discourage home tapers.

Label panelists were Janet Shapiro of PolyGram Classics, Jill Kaufman of Nonesuch, Don Johnson and Steve Vining of Pro Arte, and Daniel Proteau of Radio Canada's disk wing. They fielded the expected requests for more liberal record service policies with promises to do what they could.

Some increase in barter of program booklet space for record service was noted, says conference president Mordecai Lipschutz, who points out that barter has been useful at his station, WXXI in Rochester, N.Y. Panelists also asked music directors to provide more on-air label credit for records they play, which some resisted as treading too close to "commercialism."

A number of stations reported good results in programming classics and jazz in the same time segments. Such format sharing, along with other crossover ploys, is said to be increasing.

Elections saw Lipschutz returned as president of the conference, with Victor Ledin of KQED San Francisco named vice president, and Mary Edwards of KWMU in St. Louis secretary-treasurer.

Others named to the group's board were John Hunt of WBFO Buffalo, N.Y.; Peter Goldsmith of WNEB, also in Buffalo; Al Pryor of WGBO Newark, N.J.; David Paisley of KSOZ Point Lookout, Mo.; Ann Santen of WGUC Cincinnati; and John Montinari of WFCR Amherst, Mass.

The MPC Distinguished Service award went to Linda Clauder of WHA Madison, Wis., who has been active in the organization since its founding.



**MUSICAL APERITIF**—An engineer's view of the Orpheus Ensemble, kick-off group to perform in the live chamber music broadcast series sponsored by the Dubonnet wine company over WQXR in New York City. Seated at the rear is Bob Sherman, station program director.

### DROPS N.Y. PHILHARMONIC

## CBS Diversifies Orchestral Plans

By IS HOROWITZ

NEW YORK—Termination of its exclusive contract with the New York Philharmonic does not signal a reduction in orchestral recordings for CBS, says Joe Dash, vice president in charge of Masterworks.

He points to a heavy orchestral recording program here and abroad as evidence that the label's commitment to this area of repertoire continues strong.

News of the company's decision to let the New York Philharmonic contract lapse at the end of this year became generally known last week. It brings to an end the last remaining exclusive contract between an orchestra and record label, an association that in this case extended for about 40 years.

"We decided it was appropriate for artistic and commercial reasons to diversify our orchestral recordings," says the Masterworks chief. He cites a 15-LP deal with the Vienna Philharmonic, and other disk projects with the Concertgebouw and orchestras in London, as examples.

Future recordings will also be made with the New York Philharmonic, says Dash, but on a "project-by-project" basis. Other domestic recordings will be made with the Boston Symphony, the Minnesota Orchestra and the St. Paul Chamber

Orchestra, he adds.

CBS' decision to diversify its orchestral recording commitment is in line with the label's increasing stress on worldwide marketing. With much of Masterworks' gross now coming from foreign markets, it is felt that orchestras with a European identity should figure more in the product mix.

These plans were touched on during a recent meeting here of CBS European executives concerned with classical marketing, the second such annual conclave to be held under the administration of Bob Campbell, Masterworks marketing chief.

Among the elements of the worldwide marketing effort is a new stress in Europe on the label's Great Performances series, the midprice line assembled from earlier released product by top orchestras and soloists. "We will now be releasing more abroad," says Campbell.

So far, 65 titles have been released domestically in the Great Performances series, with 35 more planned for next year. The plan is to hold the line at a total of 100.

More attention is also to be directed at boxed sets, which have for some time been manufactured in Germany and assembled in Holland for world distribution. Eleven new boxes have just been released domestically. For the first time, the boxed set line will also be made available on cassette, duplicated on chrome tape and imported as well.

Among the new boxed titles are the complete Bartok String Quartets in a new digital version by the Juilliard String Quartet, a three-record collection of works by Claude Bolling titled "Suite Inspiration," a new Handel's "Messiah" directed by Jean-Claude Malgoire, and a "Barber Of Seville" featuring Marilyn Horne.

On the orchestral side, Dash says, "We are talking to the New York Philharmonic about a major project with Zubin Mehta," to be accomplished under its new non-exclusive relationship.

However, Joe Kluger, assistant manager of the orchestra, says that no dates for recording with CBS have yet been pencilled in. He confirms that the orchestra is talking with other labels, although no agreements have been completed.

Interestingly, Mehta's contract with London Records is also said to

be terminating this year. A recording of Berlioz' "Symphonie Fantastique" Mehta and the New York Philharmonic did for London is the only one to be made as an exception to the exclusive CBS pact in recent years.

London, whose deal with Mehta preceded his assumption of the musical directorship of the New York Philharmonic, had the right to produce more recordings with the orchestra here, but did not exercise its option beyond that one LP.

CBS is known to have at least three Mehta/New York Philharmonic recordings awaiting release—a Strauss "Heldenleben"; a Brahms Symphony No. 1, completing the cycle; and a Wagner album with Monserrat Caballe as soloist.

### RCA Offers New Deal On Budget Tapes

NEW YORK—RCA Records, encouraged by what it describes as "extraordinary" sales of the new budget Victrola cassette series, offered dealers another buy-in opportunity last week at a special 5% discount.

Launched in September, the \$3.98 line of 50 titles taken from the Red Seal vaults has already moved more than 350,000 units according to Jack Chudnoff, vice president of merchandising. This is more than was anticipated for the entire last quarter, he adds.

Irwin Katz, Red Seal merchandising chief, says another 50 titles are now being processed for release early next year. They will again follow the pattern of standard repertoire performed by some of the most prestigious artists who have recorded for the label in past years.

Unlike cassette product released by other major labels at this price point, none of the Victrola cassettes are currently available in disk configurations. The recordings date largely from the 1950s, although a few, directed by Arturo Toscanini, even predate the stereo era.

Dealer aids include a 180-unit dump box display plus header cards, and quantity distribution of a four-color brochure listing all available titles.

## Classical Notes

With all the recent publicity given the show "Cats," now on Broadway, both London Records and Angel are rushing out special albums to feed feline fanciers' appetites. London's approach has been to pull appropriate excerpts from past albums, such as the "Cat Duet" from

Ravel's "L'Enfant et les sortilèges," and 12 more selections that refer to the species. And from Angel comes a refurbished reissue of Robert Donat reading from T.S. Eliot's "Practical Cats." Latter only takes one LP side, so Dame Edith Evans is heard reciting a number of Shakespeare sonnets on the flip.

The Fifth and Sixth Symphonies are already in the can in CBS Masterworks' current project to record all the Mahler Symphonies with Lorin Maazel and the Vienna Philharmonic—in digital, of course. This will be the conductor's first major recording project since he assumed the directorship of the Vienna State Opera last September. . . . David Bar-Illan helps Music Minus One celebrate its 30th birthday this month by performing a movement of the Mendelssohn Concerto No. 1, live, to the accompaniment of the MMO recording of the work by the Stuttgart Orchestra. It will take place at a party mounted by the Baldwin Piano Co. in New York.

Classic La Scala opera posters imported by Fiesta Arts Inc., of Greenvale, N.Y., from Ricordi in Milan are being made available to record dealers at 50% off the suggested list price of \$10 each. . . . Moss Music Group will be recording a solo album with Horacio Gutierrez, winner of the 1982 Avery Fisher Prize. It will be the first disk in a new Avery Fisher series on Moss Music's Vox Cum Laude label under a three-year contract with the contest backers.

### CBS, WNCN IN PROMO

NEW YORK—Local classical music station WNCN and CBS Masterworks have entered into a cross-promotion to push the station, its program guide magazine Keynote, and the label's Great Performances midline series.

Pegged to an every-other-week show featuring the record line, WNCN is distributing 50,000 slick flyers promoting the three entities. Headed by the rubric "Can you manage Mozart? Let WNCN and CBS Records prove you can," the flyer is being supplied in quantity to area record stores, including Record World, Sam Goody, Barnes & Noble and Record Hunter.

### PolyGram Test Called Success

LONDON—Early success is reported by PolyGram Classics and Our Price Records in extending classical inventory carried in the chain's larger stores.

Specially assembled packages of Deutsche Grammophon, Philips and Decca titles, featuring basic repertoire, have been placed in the shops at price points ranging from budget to full price.

PolyGram Classics sales manager Ralph Smedley sees the program as reaching consumers who do not patronize classical specialty stores but who have been exposed to the music through media other than records or concerts.

The test will be continued through the Christmas season, says Garry Nesbitt, managing director of Our Price. "Only then will a decision be made whether to continue," he adds.

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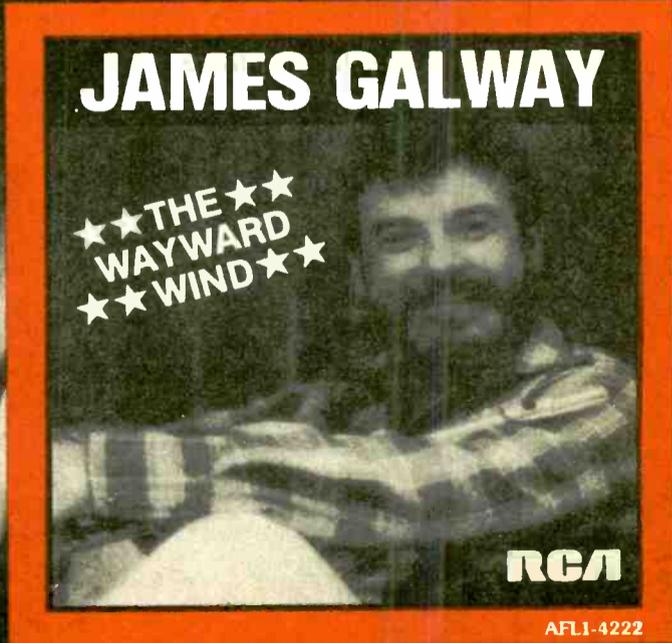
*James Galway wears a new hat!*



Hailed worldwide as "The Man With The Golden Flute," few artists have achieved the phenomenal success of James Galway. With the pop smash album "Annie's Song," the Japanese inspired "Song Of The Seashore" and a score of classical hits behind him, James now trades his tux in for a 10 gallon hat...with the album of Nashville hits... "The Wayward Wind."

James Galway is also familiar to millions of television viewers from his numerous appearances on "The Tonight Show," "Dick Cavett," "Today," "Good Morning America" and "Sesame Street."

*Includes:*  
Don't It Make My Brown Eyes Blue  
Duelin' Banjos  
Shenandoah  
*Also Including:*  
The Wayward Wind and Piper, Piper  
with guest Nashville artist Sylvia.

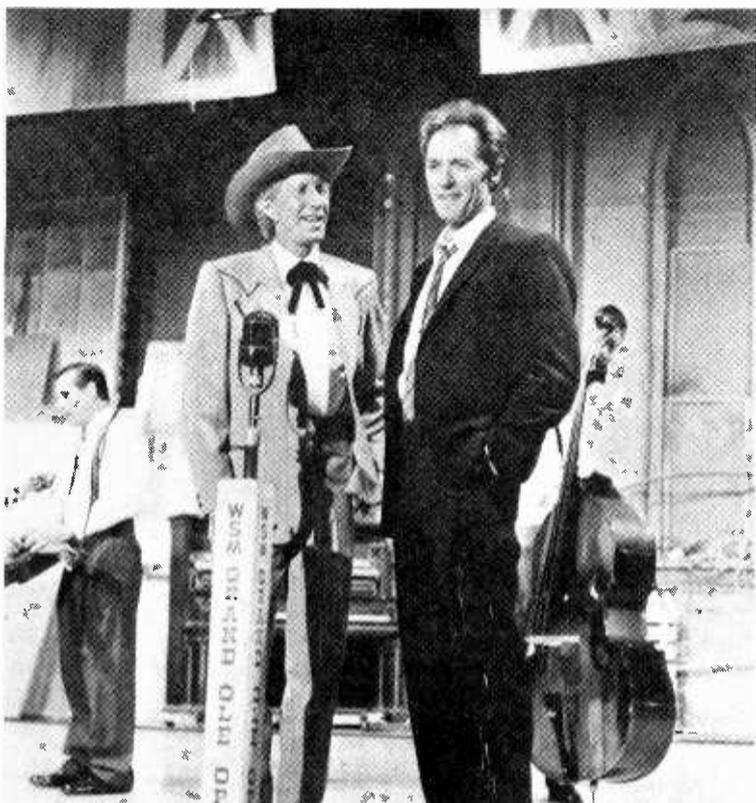


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Produced by Tom Collins

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Records and Tapes



**HONKYTONK MEN**—Film star Clint Eastwood, right, and Warner/Viva artist Porter Wagoner confer on the stage of the former Grand Ole Opry in the Ryman Auditorium. Wagoner appears in Eastwood's upcoming film entitled "Honkytonk Man."

#### EYES NEW CHART ACTION

## Eastwood Focuses On Movie-Music Connection

NASHVILLE—If Clint Eastwood decides to release either of his two solo numbers from the just-released "Honkytonk Man" soundtrack, it wouldn't be the first time the actor has hit the country charts.

Eastwood scored a No. 1 single with Merle Haggard when they teamed up on "Bar Room Buddies" from the 1980 movie, "Any Which Way You Can"—and a subsequent release from the same Eastwood film, a duet with Ray Charles titled "Beers To You," made it to 55.

Eastwood and record producer Snuff Garrett are partners in Viva Records. They formed the label two years ago after two prior film/LP successes had proven there was a market for country music in movie scores.

Viva's debut soundtrack LP was "Any Which Way You Can"; shortly after that, the fledgling label found that it had launched a new duet team when David Frizzell and Shelly West took "You're The Reason God Made Oklahoma" to No. 1. The record (and the singers) had reportedly been turned down by every major label before Eastwood's decision to use "Oklahoma" in the soundtrack.

But Eastwood says he has always been fascinated by the link between music and movies. When he made his directorial debut with "Play Misty For Me," he wanted a song that would fit a particular spot in the film. He remembered a record he had heard on the radio called "The First Time Ever I Saw Your Face." He tracked the record down, used it in the picture, and it went on to become a No. 1 single for Roberta Flack.

"I wanted to use a lot more original material like this in 'Misty,'" Clint recalls. "The trouble was, I didn't get much of a budget back in those days. And

since Universal Pictures already owned a bunch of copyrights, they insisted I use their music in the movie. As a result, the disk jockey in the film ended up not really being pop or jazz or country or anything you could define."

Eastwood is a strong believer in the role music plays in his films. He works closely with Garrett on what artists and what songs go into each project. Among those who have appeared on Eastwood soundtracks are Fats Domino, Ray Charles, Ronnie Milsap, Eddie Rabbitt, Mel Tillis, Merle Haggard and Glen Campbell.

"The music has to fit the movie," says Eastwood. "It's not enough just to get a song and say, 'Hey, this sounds like a hit.' It's got to enhance the project, fit the mood you're trying to create. It's entirely possible, you know, to have great music and a flop film, or vice versa."

Eventually, he would like to see Viva branch out into other kinds of music releases. But the actor, who is a jazz buff and plays both piano and guitar, insists that this will have to develop naturally:

"We're looking to do some pop projects as well as country, and maybe even some jazz things. But I want this to progress gradually, be solid when it happens. We don't want to blanket ourselves in a hit and miss way."

Eastwood laughs. "It's a crap shoot, really, on both ends, whether you're making a picture or making an album. That's why it's so important that the record company and film company have good communication and cooperation. That's why we formed Viva, and why we're able to do the kinds of radio and marketing promotion tie-ins we do with Warner Pictures."

KIP KIRBY

## Triple 'Honkytonk Man' Push Set Cross-Promotion For Eastwood Film, Soundtrack

• Continued from page 6

An additional 50 stations will get 25 free "Honkytonk Man" albums for on-air giveaway, tickets for private screenings of the movie, and ticket buys. Country stations wishing to coordinate their own individual market promotions angled to the Eastwood picture/soundtrack are collaborating with Hinton-Svendson.

Country radio will receive extensive time buys geared to the soundtrack and the film, according to Viva president Don Blocker. There will also be a total of 50 "Honkytonk Man" advance screenings across the country on Dec. 15-16 for programmers, radio station listeners retailers and WEA personnel involved at the distribution level.

At retail, five-foot standups of Eastwood and his son are being used. These point-of-purchase displays are kangaroo easels with a front rack for displaying 25 "Honkytonk Man" soundtrack LPs. Approximately 750 of these have been designed around a 10-market display contest coordinated by WEA and Jan Rhees Marketing in Nashville.

The winning WEA branch will be awarded a cash prize; the winning retailer will receive WEA-distributed Atari video games. Eastwood is penning personal letters that will be sent with a pair of passes to see "Honkytonk Man" when it opens in the retailers' own area. Additionally, the film company has made up a quantity of Wallace Beery-styled "Depression jerseys" stamped with the "Honkytonk Man" logo. Two

hundred each are being shipped to country radio and retail.

This collaboration marks the fourth such soundtrack/film venture for producer Snuff Garrett and Eastwood under the auspices of Warner Bros. Pictures. Prior to forming their jointly-owned Viva label two years ago, the pair teamed up on "Every Which Way But Loose" in 1978 and "Bronco Billy" in 1980. Viva had the soundtrack to the sequel to "Every Which Way But Loose," 1981's "Any Which Way You Can."

### OCRB Sends Questionnaire To Stations

NASHVILLE—Country radio stations throughout the U.S. are now receiving a questionnaire designed by the Organization of Country Radio Broadcasters to tabulate a listing of all station personnel.

The listing, which will be included in the program book for the Country Radio Seminar in February, will be the first "OCRB Update" in a series of information resources. The new service to broadcasters will cover topics designed to improve the effectiveness of stations on all levels.

Stations are being urged to complete and return the current personnel questionnaire as soon as possible.

"Every Which Way But Loose" is credited with being the first Hollywood film to actively involve country radio at the national level through major promotional tie-ins. "Loose" and its two follow-ups together spawned five No. 1 hit singles, three top five singles and a top 10 single in nine consecutive releases.

Another Warner Bros. Pictures film using country music, "Honky-suckle Rose," featured two No. 1 singles by Willie Nelson, "On The Road Again" and "Angel Flying Too Close To The Ground." And the "Any Which Way You Can" soundtrack on Warner/Viva was responsible for launching the careers of David Frizzell and Shelly West through the No. 1 "You're The Reason God Made Oklahoma."

Besides extensive country radio time buys in local markets, "Honkytonk Man" will be promoted through national network television advertising and local 30-second tv spots tying the soundtrack album in with the movie.

Warner Bros. Pictures' Hyams expects this latest cinema venture to follow in the footsteps of its predecessors. "Every Which Way But Loose" netted \$50 million in film rentals; "Any Which Way You Can" netted \$42 million; "Bronco Billy" did \$19 million in rentals; and "Honeysuckle Rose" has netted \$13 million to date.

On Nov. 30, Viva Records is co-hosting a celebration in Los Angeles, with Warner Pictures and Eastwood's Malpas Productions as a label. Also planned for late November will be a special screening of "Honkytonk Man" in Nashville, where some of the film's shooting took place.

### Guests Set For 'Talkin' Debut

NASHVILLE—"Talkin' Country," a new 90-minute live satellite country music radio show, will air every Thursday night from Los Angeles with Charlie Cook as host. The program will include a guest artist, on-air listener phone calls made to a toll-free 800 number, and top country hits.

For the show's premier segment Thursday (4), live guests were slated to be Alabama and Janie Fricke. According to producer Michael Lansing, who coordinates the broadcast from Dick Orkin Studios in Los Angeles, 16 major-market stations thus far have been set to air the program, which is structured to incorporate nine minutes of network commercials and six minutes of local availability.



**COUNTRY'S NEWEST DUET**—Warner Bros. recording artists T.G. Sheppard and Karen Brooks team together for the first time on "Faking Love" a single from Sheppard's LP, "Perfect Stranger."

## New On The Charts

### LARRY JENKINS

"I'm So Tired Of Going Home Drunk"—★

Larry Jenkins, although new to the charts, is no newcomer to the music business. In the past five years, he and songwriting partner Joe Chambers have written songs recorded by Conway Twitty, Leon Everett, Johnny Paycheck, Donna Fargo, Lacy J. Dalton and George Jones.

Jenkins, who's been playing the guitar since he was 10, logged a number of years with the band Southern Express before Chambers produced a session on him which resulted in a recording contract with Capitol Records earlier this year.

Jenkins, whose uncle is Conway Twitty, is a former staff writer for Twitty Bird Music, and now pens for Al Gallico Music. For more information, contact Capitol Records in Nashville.



Larry Jenkins

# Country Chart Fax

## Skaggs Streaks; Remakes Make It

By SHARON ALLEN

Ricky Skaggs, CMA's male vocalist of the year, ascends to the No. 1 position for the third time this year. Skaggs is proving himself not only as a major recording artist, but also as a producer of both his own material and other artists'. He produced the current top 10 singles, "You Put The Blue In Me," by the Whites (including Skaggs' wife, Sharon).

Skaggs' debut on Billboard's Hot Country Singles chart was in 1980 with "I'll Take The Blame," which peaked at 86 on Sugar Hill. For Epic, "Don't Get Above Your Raising" reached 16 (May, 1981), and "You May See Me Walkin'" cracked the top 10 (Sept., 1981). This year, Skaggs has skyrocketed to the top with "Crying My Heart Out Over You" (April), "I Don't Care" (July), and now "Heartbroke."

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Chart Fax notes that at least 14 of this week's Hot Country Singles (including "The Elvis Medley") are remakes of songs first recorded by pop, r&b and other country artists.

Here they are: "Let It Be Me," Willie Nelson (country—Glen Campbell and Bobbie Gentry, 1969, pop—Betty Everett and Jerry Butler, 1964; Everly Brothers, 1960; Sweet Inspirations, 1967; Jill Corey, 1957).

"I Will Always Love You/Do I Ever Cross Your Mind," Dolly Parton (country—A-side previously released by Parton, 1974, flip side charted by Kin Vassey, 1979).

"Cherokee Fiddle," Johnny Lee (country—Michael Murphey, 1977).

"Sittin' On The Dock Of The Bay," Waylon Jennings and Willie Nelson (r&b—Otis Redding, 1968; pop—Dells, 1969; Sergio Mendes & Brasil '66, 1966; King Curtis, 1968).

"I Wish You Could Have Turned My Head," Oak Ridge Boys (country—Peggy Forman, 1981; Sonny Throckmorton, 1978).

"(Lost His Love) On Our Last Date," Emmylou Harris (country—Conway Twitty, 1972).

"Confidential," Con Hunley (pop—Sonny Knight, 1956).

"Yesterday's Wine," Merle Haggard and George Jones (country—Willie Nelson, 1962).

"Don't It Break Your Heart," Steve Wariner (country—Con Hunley, 1982).

"Hey Baby," Anne Murray (country—Donnie Rohrs, 1978; pop—Bruce Channel, 1962; Jose Feliciano, 1969; Ringo Starr, 1977).

"634-5789," Marlow Tackett (country—Jimmie Peters, 1978; r&b—Wilson Pickett, 1966).

"The Elvis Medley," Elvis Presley (country—Presley re-releases; "Jailhouse Rock," 1957; "Teddy Bear,"

1957; "Hound Dog/Don't Be Cruel," 1956; pop—Presley re-releases: "Burning Love," 1972; and "Suspicious Minds," 1969).

"Talk To Me," Mickey Gilley (r&b—"Talk To Me, Talk To Me," Sunny & the Sunlows, 1963; Little Willie John, 1958).

"Smoke Gets In Your Eyes," Narvel Felts (r&b/pop—the Platters, 1959; Blue Haze, 1972; Richard Barrett, 1958). This song was written by Jerome Kern in 1933 for the Broadway show "Roberta" (the show that introduced Bob Hope and his "Thanks For The Memories").

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After almost two years' absence, Porter Wagoner debuts on this week's chart with "Turn The Pencil Over" on Warner/Viva. Wagoner's last solo effort (in 1980) was "Is It Only 'Cause You're Lonely," which reached 84. But there were also two releases with Dolly Parton, "Making Plans" and "If You Go, I'll Follow You," that scored better chart positions that same year.

\*\*\*

Hot Country LP notes: You can add another "Greatest Hits" package to those mentioned last week, as Mel Tillis' Elektra album debuts at starred 62 this week.

## Nashville Scene

By KIP KIRBY

Is Rosanne Cash merely a "country artist"? That depends on who you ask. If you ask radio programmers at pop and AOR stations, they'll say no, because they play her records. If you ask retailers, they'll say no, because they're selling her albums to audiences outside the confines of country. If you ask music critics, they'll say no, she's like Ronstadt in her crossover appeal.

So who says Rosanne Cash is only a country artist? MTV, that's who. Cash has done a video—a beautifully-executed stylistic concept piece created by video ace Michael Nesmith as one of his Pacific Arts Video's final music projects—for her current single, "I Wonder." Nesmith (who is moving from video clips into film work) agreed to do the Cash video because he admires her work artistically—and because "I Wonder" is not a typical country record by any means.

Yet the clip has been axed from contention  
(Continued on page 54)



### DJ's Look For "No Longer A Stranger"

A tribute to Willie  
by  
**Tommy "J"**

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# Billboard® Hot Country LPs™

Survey For Week Ending 11/13/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	34	<b>ALWAYS ON MY MIND</b> ▲ Willie Nelson, Columbia FC 37951 CBS	37	36	17	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047 POL
★	3	35	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL-1-4229 RCA	38	41	3	<b>SOUNDS LIKE LOVE</b> Johnny Lee, Full Moon/Asylum 60147 (WEA)
★	3	22	<b>JUST SYLVIA</b> Sylvia, RCA AHL-1-4263 RCA	39	39	28	<b>BUSTED</b> John Conlee, MCA 5310 MCA
★	4	5	<b>HIGHWAYS ARE HEARTACHES</b> Ricky Skaggs, Epic FC 37996 CBS	40	35	63	<b>THE PRESSURE IS ON</b> ● Hank Williams Jr., Elektra/Curb SE 535 WEA
★	5	4	<b>A TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FC-38203 CBS	41	37	17	<b>TOO GOOD TO HURRY</b> Charly McClain, Epic FC 38064 CBS
★	8	4	<b>HANK WILLIAMS JR'S GREATEST HITS</b> Hank Williams Jr., Elektra/Curb, 60193 WEA	42	44	10	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995 CBS
★	7	6	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FC 37193 CBS	43	47	18	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320 MCA
★	12	5	<b>GREATEST HITS</b> Dolly Parton, RCA AHL-1-4422 RCA	★	58	3	<b>WILD AND BLUE</b> John Anderson, Warner Brothers 23721 (WEA)
★	9	7	<b>BIG CITY</b> Merle Haggard, Epic FC 37593 CBS	45	38	8	<b>THE HOTTEST NIGHT OF THE YEAR</b> Anne Murray, Capitol-ST-12225 CAP
★	10	10	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688 WEA	46	42	7	<b>FAMILY TRADITION</b> Hank Williams, Jr., Elektra/Curb 6E-194 WEA
★	14	4	<b>W W II</b> Waylon Jennings & Willie Nelson, RCA AHL-1-4455 RCA	47	50	40	<b>THE DAVID FRIZZELL AND SHELLEY WEST ALBUM</b> Warner/Viva BSK 3643 WEA
★	12	9	<b>QUIET LIES</b> ● Juice Newton, Capitol ST-12210 CAP	48	46	16	<b>STICKIN' TOGETHER</b> The Kendalls, Mercury SRM-1-4046 (Polygram) POL
★	13	11	<b>PUT YOUR DREAMS AWAY</b> Mickey Gilley, Epic FC 38083 CBS	49	49	6	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb 6E-278 WEA
★	25	3	<b>RADIO ROMANCE</b> Eddie Rabbitt, Elektra 60160 (WEA)	50	54	2	<b>STEVE WARINER</b> Steve Wariner, RCA AHL-1-4154 (RCA)
★	15	17	<b>DREAM MAKER</b> Conway Twitty, Elektra 60182 WEA	51	53	2	<b>THE BEST OF JERRY LEE LEWIS (Featuring 39 And Holding)</b> Jerry Lee Lewis, Elektra 60191 (WEA)
★	16	16	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL-1-4348 RCA	52	55	6	<b>TOM JONES COUNTRY</b> Tom Jones, Mercury SRM-1-4062 POL
★	17	18	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397-1 WEA	53	52	109	<b>GREATEST HITS</b> ▲ Ronnie Milsap, RCA AHL-1-3772 RCA
★	18	13	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Motion Picture Soundtrack MCA 5112 MCA	54	43	26	<b>THE MAN WITH THE GOLDEN THUMB</b> Jerry Reed, RCA AHL-1-4315 RCA
★	19	19	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC-37570 CBS	55	48	25	<b>NUMBER ONES</b> Conway Twitty, MCA 5318 MCA
★	20	21	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL-1-3930 RCA	56	60	40	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra EI 60005 WEA
★	21	15	<b>LOVE WILL TURN YOU AROUND</b> ● Kenny Rogers, Liberty L0-51124 CAP	57	57	7	<b>THE OSMOND BROTHERS</b> The Osmond Brothers, Elektra/Curb 6E-237 WEA
★	22	20	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120 CAP	58	56	111	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol SOO 12110 CAP
★	27	4	<b>IT AIN'T EASY</b> Janie Fricke, Columbia FC 38214 CBS	59	61	236	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305 CBS
★	25	24	<b>GET CLOSER</b> Linda Ronstadt, Asylum 60185 (WEA)	60	62	77	<b>CARRYIN' ON</b> The Family Names, Oavid Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
★	26	26	<b>INSIDE</b> Ronnie Milsap, RCA AHL-1-4311 RCA	61	51	111	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586 CBS
★	26	26	<b>GREATEST HITS</b> ▲ Willie Nelson, Columbia KC2 37542 CBS	★	NEW ENTRY	→	<b>MEL TILLIS' GREATEST HITS</b> Mel Tillis, Elektra 60192 WEA
★	27	23	<b>CONWAY'S #1 CLASSICS, VOL. 1</b> Conway Twitty, Elektra EI-60115 (WEA)	★	NEW ENTRY	→	<b>HEARTBREAK</b> Rodney Lay, Churchill CR 9423 (MCA)
★	28	28	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty L00 1072 CAP	64	65	2	<b>TURNED LOOSE</b> Roy Clark, Churchill CR 9425 (MCA)
★	29	29	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305 MCA	★	NEW ENTRY	→	<b>(You're My) SUPER WOMAN (You're My) INCREDIBLE MAN</b> Louise Mandrell and R. C. Bannon, RCA AHL-1-4377 WEA
★	34	4	<b>SURE FEELS LIKE LOVE</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS	66	66	32	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol) CAP
★	31	32	<b>THE LEGEND GOES ON</b> The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL	67	68	27	<b>AMAZING GRACE</b> Cristy Lane, Liberty 51117 CAP
★	32	22	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb EI-60100 (Elektra) WEA	68	63	7	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams, Jr., Elektra/Curb 6E-237 WEA
★	33	31	<b>JUST HOOKED ON COUNTRY</b> Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FC 38154 CBS	69	59	5	<b>HE SET MY LIFE TO MUSIC</b> Barbara Mandrell, MCA 5330 MCA
★	34	33	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL-1-3644 RCA	70	64	106	<b>GREATEST HITS</b> ▲ The Oak Ridge Boys, MCA 5150 MCA
★	40	16	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975 CBS	71	74	38	<b>BOBBIE SUE</b> ● Oak Ridge Boys, MCA 5294 MCA
★	45	3	<b>PERFECT STRANGER</b> T.G. Sheppard, Warner/Curb 23726 (WEA)	72	67	93	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330 WEA
				73	73	50	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106 CBS
				74	70	29	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306 MCA
				75	71	22	<b>SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)</b> Moe Bandy, Columbia FC 38009 CBS

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# Billboard® Hot Country Singles

Survey For Week Ending 11/13/82

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NOVEMBER 13, 1982, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)
1	5	9	<b>HEARTBROKE</b> —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	43	4	4	<b>GOING WHERE THE LONELY GO</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	74	2	2	<b>ROMANCE</b> —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373
2	2	12	<b>BREAK IT TO ME GENTLY</b> —Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148	44	5	5	<b>(Lost His Love) ON OUR LAST DATE</b> —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	77	4	4	<b>HONKY TONK MAGIC</b> —Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123
3	4	11	<b>WAR IS HELL (ON THE HOMEFRONT TOO)</b> —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	20	15	15	<b>HE GOT YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/MurfeeZongs, ASCAP; RCA 13286	87	2	2	<b>HARD CANDY CHRISTMAS</b> —Dolly Parton (G. Perry) C. Hall; Daniel/Shukap/MCA; RCA 13361
4	7	9	<b>WE DID BUT NOW YOU DON'T</b> —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	23	16	16	<b>I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	78	4	4	<b>DARLENE</b> —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor, BMI; Team 1002
5	9	12	<b>EVER, NEVER LOVIN' YOU</b> —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	47	5	5	<b>SOMETIMES YOU JUST CAN'T WIN</b> —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948	79	3	3	<b>TOO MANY IRONS IN THE FIRE</b> —Billy Parker & Cal Smith (J. Gibson) J.H. Forest; Hitkit, BMI; Soundwave 4686 (NSD)
6	12	9	<b>IT AIN'T EASY BEIN' EASY</b> —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	49	4	4	<b>WITH YOU</b> —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	73	73	4	<b>I JUST CAN'T TURN TEMPTATION DOWN</b> —Ship and Linda (P. Baugh, L. McBride) D. Cusic; Blackwood, BMI; MDJ 68179
7	1	12	<b>YOU'RE SO GOOD WHEN YOU'RE BAD</b> —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	55	3	3	<b>LIKE NOTHING EVER HAPPENED</b> —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	80	3	3	<b>HERE WE GO AGAIN</b> —Roy Clark (R. Clark) O. Lanier, R. Steagall, Dirk, BMI; Churchhill 94011 (MCA)
8	8	13	<b>LOVE'S GONNA FALL HERE TONIGHT</b> —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	26	15	15	<b>SHE'S LYING</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>STILL TAKING CHANCES</b> —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486
9	10	11	<b>OPERATOR, LONG DISTANCE PLEASE</b> —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111	53	4	4	<b>A CHILD OF THE FIFTIES</b> —The Staller Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	85	2	2	<b>SAN ANTONIO NIGHTS</b> —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929
10	11	12	<b>YOU PUT THE BLUE IN ME</b> —The Whites (R. Skaggs) R. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 7-69980	44	33	15	<b>SOUL SEARCHIN'</b> —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	77	64	22	<b>WHAT'S FOREVER FOR</b> —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466
11	13	10	<b>STEP BACK</b> —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	50	6	6	<b>CONFIDENTIAL</b> —Con Hunley (S. Dorff) D. Morgan; Senior, ASCAP; Warner Bros. 729902	78	60	18	<b>I JUST CAME HERE TO DANCE</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Welk), BMI; Warner/Viva 7-29980
12	15	10	<b>SURE FEELS LIKE LOVE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	59	5	5	<b>NEW WAY OUT</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>THE PERFECT PICTURE (To Fit My Frame Of Mind)</b> —Gary Wolf (J. Chambers) R. Murrah, J. McBride, Blackwood/Magic Castle/April/Widmont; Columbia 38-03272
13	16	6	<b>YOU &amp; I</b> —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	56	4	4	<b>TODAY MY WORLD SLIPPED AWAY</b> —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	84	3	3	<b>JUST FOR THE MOMENT</b> —Brenda Lee (R. Chancey) M. Foster, J. Hinson; Silverline/Goldline, BMI/ASCAP; MCA 52124
14	18	8	<b>REDNECK GIRL</b> —Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	61	4	4	<b>ONLY IF THERE IS ANOTHER YOU</b> —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	86	3	3	<b>I'M SO TIRED OF GOING HOME DRUNK</b> —Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins, Galleon, ASCAP; Capitol 5167
15	21	7	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> —Earl Thomas Conley (M. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	51	46	14	<b>YOU STILL GET TO ME IN MY DREAMS</b> —Tammy Wynette (G. Richey) A.L. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>BLUE AND BROKEN HEARTED</b> ME—The Burrito Brothers (R. Scruggs, J. Thompson) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS)
16	19	10	<b>16TH AVENUE</b> —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	52	45	10	<b>SHE CAN'T GET MY LOVE OFF THE BED</b> —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	87	NEW ENTRY	NEW ENTRY	<b>BABY I'M GONE</b> —Terri Gibbs (E. Penny) G. Wolf; Chamblin, ASCAP; Epic 03234
17	17	13	<b>THE KILLING KIND</b> —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	53	40	9	<b>THAT'S WHAT I GET FOR THINKING</b> —The Kendalls (R. Oea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Welk Music Group), BMI; Mercury 76178 (Polygram)	88	88	2	<b>MARIA CONSUELA</b> —Tompall & The Glaser Brothers (J. Wilson, J. Bowen) T. E. Henderson; Ptarmigan, BMI; Elektra 7-69947
18	22	6	<b>THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE DIXIE</b> —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	63	4	4	<b>GREEN EYES</b> —Tom Carline (G. Kennedy) T. Carline; Opa-Locka, ASCAP; Door Knob 82-187	89	90	2	<b>CLOSER TO CRY</b> —Jan Gray (J. Florez) D. Orender, W. Wright; Cedarwood, BMI/Denny, ASCAP; Jaxem 45-008
19	27	5	<b>THE BIRD</b> —Jerry Reed (R. Hall) H. Coleman, B. Elvis, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam. Fullman/House Of Gold/Willie Nelson, BMI; RCA 13355	72	3	3	<b>OLD HOME TOWN</b> —Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967	90	69	5	<b>WE HAD IT ALL ONE TIME</b> —The Charlie Daniels Band (J. Boylan) C. Daniels; Hat Band, BMI; Epic 34-03251
20	6	12	<b>CLOSE ENOUGH TO PERFECT</b> —Alabama (H. Shedd, Alabama) C. Chambers; Accredited/Raindance, BMI; RCA 13294	56	58	6	<b>YOUR PICTURE STILL LOVES ME (And I Still Love You)</b> —Billy Swan (L. Rogers) J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>THE GOOD OLD DAYS</b> —Wristy Lane (R. Oates) L. Lance, R. Oates; Rong Notes/Cristy Lane, ASCAP; Liberty 1483
21	9	9	<b>A WOMAN'S TOUCH</b> —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	71	3	3	<b>GONNA HAVE A PARTY</b> —Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI; Elektra 69943	91	65	8	<b>THE BEER DRINKIN' SONG</b> —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)
22	8	8	<b>STAY A LITTLE LONGER</b> —Mel Tillis (J. Bowen) T. Ouncan, B. Stills; Red River, BMI; Elektra 7-69963	76	3	3	<b>HOLD ON</b> —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892	92	62	16	<b>PUT YOUR DREAMS AWAY</b> —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055
23	29	8	<b>WILD AND BLUE</b> —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	60	42	11	<b>TALK TO ME</b> —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Gee, BMI; Epic 34-03326	93	51	9	<b>ARE WE IN LOVE (OR AM I)</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quilan, D. Pfrimmer; Collins Court, ASCAP; Townhouse-1061 (Capitol)
24	28	6	<b>I WONDER</b> —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>IT'S LIKE FALLING IN LOVE (OVER AND OVER)</b> —The Osmond Brothers (R. Hall) R. Murrah, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	94	52	15	<b>YESTERDAY'S WINE</b> —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072
25	25	3	<b>MISTAKES</b> —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	62	57	7	<b>NO ROOM TO CRY</b> —Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154	95	54	15	<b>LIVIN' IN THESE TROUBLED TIMES</b> —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hogen; Roger Cook Music/Cookhouse, BMI; Columbia 1803048
26	30	5	<b>A LOVE SONG</b> —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	70	4	4	<b>634-5789</b> —Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347	96	66	11	<b>DON'T IT BREAK YOUR HEART</b> —Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Welk Music Group), ASCAP; RCA 13308
27	31	7	<b>CAN'T EVEN GET THE BLUES</b> —Reba McEntire (J. Kennedy) T. Dampier, R. Carnes; Coal Minors, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	82	2	2	<b>THE ELVIS MEDLEY</b> —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	97	67	16	<b>HEY BABY</b> —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145
28	32	7	<b>TIE YOUR DREAM TO MINE</b> —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	66	68	6	<b>I'M LOOKING OVER THE RAINBOW</b> —Sonny James (S. James, K. Stitts) V. True, S. James; Marson, BMI; Dimension 1036	98	92	2	<b>CROWN PRINCE OF THE BARROOM</b> —David Rogers (H. Shield) H. Shield; Chip 'N' Dale, ASCAP; Music Master LTD-012
29	34	6	<b>CHEROKEE FIDDLE</b> —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945	75	2	2	<b>I WISH I WAS IN NASHVILLE</b> —Mel McDaniel (L. Rogers) B. McDaniel; Vogue (Welk Music), BMI; Capitol 5169	99	91	24	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223
30	35	6	<b>LOST MY BABY BLUES</b> —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	NEW ENTRY	NEW ENTRY	NEW ENTRY		100	81	6	<b>RIGHT BACK LOVING YOU AGAIN</b> —Chantilly (L. Morton, S. Bledsoe) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; F & L 519
31	36	6	<b>MARINA DEL REY</b> —George Strait (B. Mevis) D. Dillion, F. Oycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120								
32	32	14	<b>LET IT BE ME</b> —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073								
33	37	7	<b>I DON'T REMEMBER LOVING YOU</b> —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116								
34	39	4	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319								

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## Nashville Scene

Continued from page 53  
by the powers-that-be at MTV. Even Nesmith himself—who has supplied the Warner Amex music channel with some of its best video pieces in the past year—hasn't been able to convince MTV that "I Wonder" merits airplay on the cable outlet.

And why won't MTV air the piece? Because Rosanne Cash is country. "We were told by MTV that Rosanne is a country artist," explains a CBS Nashville spokesperson, "and MTV refuses to air video done by country artists."

Last anyone come to the conclusion that Cash's case is an isolated one, consider the related case of Alabama, a platinum-selling band with enough crossover pop/AOR airplay under

its belt to have logged an estimated 7.5 million sales units in less than two years. "Feels So Right," "Old Flame" and "Take Me Down" were all major Hot 100 singles—and the kids who go to its shows line up the night before at concert outlets to buy Alabama tickets. Yet Alabama can't get its videos aired on MTV, either. Why? Alabama, according to MTV, is also a "country act."

Since it's hard to accurately define who's country these days and who's not, we are frankly mystified that MTV is able to make these distinctions so easily. Perhaps any act that sells to country fans at the same time it sells to rock fans pays the MTV penalty of being classified country. However, we believe that in the case of

Rosanne Cash and Alabama, MTV is totally off the mark.

★ ★ ★

The night of Oct. 29 was a milestone for the four boys in Alabama, by the way: that's the evening they made their first appearance on the Grand Ole Opry. The members of the group describe the moment as the "realization of a childhood dream"—and if it was a thrill for them, it was a thrill of equal import for the younger members of the Opry audience, who suddenly went from well-behaved applause to high-pitched squealing.

as Randy, Teddy, Jeff and Mark bounded out on the stage (has anyone noticed these guys never walk onto a stage, they always seem to leap).

After a brief introduction by Jimmy C. Newman, Alabama launched into "Tennessee River," "Old Flame" and then "Mountain Music." It was difficult to gauge the reaction of the Opry's staid oldtimers (both onstage and in the audience), but for the younger crowd, it was an unexpected event they took full advantage of with cameras and screams.

From now on, by the way, when you see Alabama perform "Mountain Music" in concert, it will be Bob Martin, the band's road guitar technician, doing the droll intro. In fact, it was Martin who opened the recent CMA Awards Show telecast.

★ ★ ★

Compleat Records artist Vern Gosdin was

"reunited" with his brother Rex on a recent interview segment on the Music Country Network program. The Gosdin brothers first broke into country late in 1967 with "Hangin' On." During Gosdin's appearance on WSM's Music Country Network broadcast, the radio station logged a total of 3,500 calls on its toll-free phone lines.

Remember Diana, a young singer who covered Randy Vanwarmer's pop hit, "Just When I Needed You Most," a couple of years back on the country charts? Diana has a new record out on Adamas, titled "Who's Been Sleeping In My Bed?" The artist has already found one big supporter of the single, too—her mother, who claims the bouncy tempo makes it ideal for doing her exercises!

# T.G.'s Heart May Belong To You... But His Voice Belongs To 1.7 Million Record Buyers.



T.G. Sheppard's appearance makes it rather difficult to remember he's more than just another pretty face. But with 13 Number 1 songs to his credit, T.G. has earned a place among country's most successful artists.

"War Is Hell (On The Homefront Too)" <sup>7-29934</sup>, T.G.'s latest hit, is still climbing at Number 3. And "Faking Love" <sup>7-29854</sup>, his new single with Karen Brooks, is already headed straight for the top.

Both songs are from *Perfect Stranger* <sup>1-23726</sup>, the new T.G. album that's making friends at an alarming rate. So be prepared — although T.G. Sheppard's heart may belong to you, you'll have to learn to share the rest.

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## Warner Country. The Name Brand.

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Porter Wagoner  
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## AES Looks At Broadcast Sound Radio, TV, Film Audio Quality Discussed At Confab

By RADCLIFFE JOE

ANAHEIM—Second only to digital as a topic, the quality of broadcast sound for radio, television and movies commanded much of the attention of registrants at the 72nd AES convention Oct. 23-27 at the Disneyland Hotel here.

AES convention planners structured several technical sessions and at least two workshops to address what they see as a significant industry concern. The workshops were titled "Stereo Broadcasting," and "Enhancing Audio For Visual Production."

"Stereo Broadcasting" was moderated by Richard Burden of Burden Associates, with Ed Gordon, Times Mirror Satellite Programming; Ed Tingley, EIA; and Martin Polon, Software Merchandising.

The workshop on "Enhancing Audio For Visual Production" was moderated by Theo Mayer of Los Angeles-based Metavision Corp. Panelists included Frank Dickinson, Digital by Dickinson; Tom Seufert, Visual Music Alliance; Bob Festa, VHD; Tom Kinyon, Canyon Recorders; Steve Schwartz, Excalibur; Larry Neiman, Neiman/Tillar; Tex Rudloff, Compact Video; Richard Beggs and Kathrine Morton, Zoetrope Studios; Rob Rappaport, Multimedia; Peter Inebrit, Metavision; independent producer Basil Poledorus; and Henry Von Tischenhauser.

The consensus was that, while both audio and video have made significant technological strides in the past 10 years, they have developed separately. As a result, it is only now that any serious thought is being given to having the two technologies complement each other.

According to Polon, an increasing number of stereo manufacturers are looking to stereo video as a means of restoring business after it sagged during the 1970s.

However, there are a number of problems that restrict this move by stereo manufacturers. Primary among them is the absence of existing software. According to Polon, there are at present only a handful of movies (about 200 in all) in stereo.

In addition, in the case of television, there are no audio channels specifically designated for stereo broadcast. Consequently, broadcasters considering this move would be forced to transmit through existing signals, thereby seriously diluting the fidelity of the sound being received by subscribers.

However, the EIA's Tingley offered some hope. He said that the industry governed by the EIA is committed to the development of multi-channel sound. He disclosed that the EIA proposed, tested and analyzed such systems four years ago, and is at present re-examining and redoing some of these tests.

Nonetheless, he warned, the undertaking is going to be difficult because of what he described as the hostile environment created by the 50 or so access channels of cable.

At present there are several companies concentrating on the research of multi-channel broadcast sound. They include Zenith and Telesonics. However, it was agreed that although all are making progress, they are still plagued by the problem of up to 15 dB of signal to noiseless.

It is hoped that some of this loss can eventually be restored through companding, a technology that is at present being developed by such com-

panies as CBS, dbx, Dolby and Straight Wire Audio.

The panels agreed that the video viewing public, which is growing increasingly sophisticated to such stereo media as the videodisk, will exert pressure on the industry to improve the quality of transmissions.

Interestingly, while the U.S. drags its feet, the U.K. and Japan have been forging ahead with multi-channel stereo broadcasts. According to Polon, the Japanese have been offering viewers stereo tv since 1978. Some 30 stations in Osaka, Tokyo and other cities have been broadcasting sports, music, movies, newscasts and multilingual programs in stereo. At present these broadcasts amount to only about 40 hours a week, but it is expected that this will increase significantly as the technology advances and the concept catches on with viewing audiences.

In the U.K., according to Polon, the BBC is in the forefront of stereo tv broadcasts, using Neve and Calroc consoles. The company is expected to utilize this technology in offering viewers, in the very near future, stereo reception in a subscrip-

tion tv program. Germany, too, is said to be moving purposefully in this direction, with a system compatible with that used by the British.

Even as the panelists and their audience jawboned over the future of consumer stereo telecasts, Sony was standing the convention on its technological ear by demonstrating its popular stereo theatre using its digital audio equipment.

With the help of several of its engineers, and members of the motion picture industry, the firm recreated a motion picture environment, complete with popcorn, and unspooled clips from such films as "Poltergeist," "E.T.," "Star Trek" and a live Kenny Loggins concert, using a surround digital sound concept to envelop the audience in the experience of digital, stereophonic motion picture sound.

According to Rick Plushner, Sony's national sales manager for digital audio products, the theatrical showcase represented the first time that digital audio sound had been fully integrated with video to create a digital audio motion picture sound environment.

### NEW ELECTRONICS

## Cetec Gauss Introduces High-Speed Duplicator

ANAHEIM—The Cetec Gauss Co. has introduced a high-speed tape duplicator which, according to Mort Fuji, president of the company, is capable of duplicating music on metal and chrome standard cassettes, as well as on micro-cassettes. He claims that the system, unveiled at the AES show just ended here, is the most complete unit of its kind now available on the professional market.

The unit, model Series 2400, is said to incorporate new electronics, breakthroughs in functions and designs, refinements in technology and automatic componentry.

Smaller than many other high speed duplicators on the market, the unit includes such features as adjustable dual capstan servo system, front access modular electronics, an efficient tape loading system, precision tape packer arms, replaceable tape cleaner cartridge, hub locks and advanced circuitry.

According to Fuji, the Series 2400 can be utilized for either standard cassette, microcassette, 8-track cartridge or quarter-inch reel-to-reel duplication. He adds that the unit is designed to interface with other Cetec Gauss high speed duplicating

systems, including the Series 1200.

The capstan drive system in the series 2400 utilizes two capstans, one on either side of the head assembly. Fuji explains that this forms a closed loop capstan drive which provides greater isolation of tape tension variations, thereby minimizing wow and flutter.

The reel drive system of the unit maintains constant tension of the tape between the capstans and the supply and take-up reels, according to Fuji. He says that this is a true position tension servo system, coupled to an enclosed infra-red sensing unit to eliminate the effects of ambient light.

Fuji explains that when the reel drive system is coupled with the servo-controlled dual capstan drive system, precise tape tension control is maintained throughout the entire tape transport system. He says that this assures accurate tape speed stability and minimum wow and flutter.

The Series 2400 uses separate microprocessors for tape transport control and systems diagnostics. Fuji states that the control microprocessor provides the functional control for the unit's slave and master. He adds, "It also constantly monitors capstan servo for phase lock condition." Remote control commands are provided by a single coax line carrying control signals to all the slaves."

A low-noise magnetic head pre-amplifier is built into the master playback head assembly of the series 2400. This feature provides optimum matching for the playback head, and minimizes cable capacitance for extended frequency response, says Fuji. He continues, "A new low noise reproduce amplifier design uses discrete circuitry for optimum gain bandwidth and device noise characteristics."

The unit's tape packer arm is used to wind duplicated tape to the take-up hub without the use of reels. The packer arm, designed for improved handling in the tape duplicating operation, uses a unique guide and roller assembly to provide precise tape packing of pancakes of up to 16 inches in diameter, Fuji claims.

## Shure Introduces New Unidirectional Mikes

CHICAGO—Shure Bros. of Evanston has introduced a new series of cardioid (unidirectional) dynamic microphones.

The Shure 586 series is said to be an "improved version" of the 585 series, and is replacing the previous line.

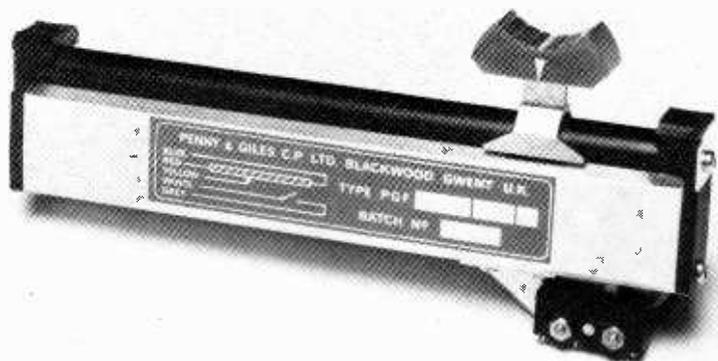
The 586 series' features include: a standard three-pin professional connector, replacing the screw-on Amphenol-type connector of the 585 series; an improved internal antipop screen; a shock mount that reduces wind and handling noise; an extended low-end frequency response; a lockable on/off switch; a feedback-reducing cardioid pickup pattern; and diecast handle. A swivel adapter is packaged with each microphone, the frequency response of which is 50-13,000 Hz.

The price tag is aimed at amateur and semiprofessional recording in particular, and is intended for general-purpose application. The Shure 586 is available in four versions, net priced from \$91.50 to \$112.50.

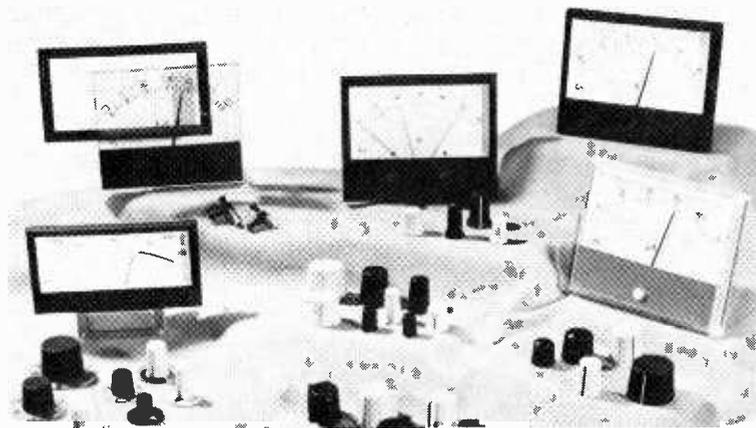
## New Products



**DIGITAL STEREO**—Advanced Music Systems has introduced the model DMX 15-80S stereo digital delay line with maximum delay capability of 33 seconds at 18kHz bandwidth. Mono or dual pitch changers are optional.



**BRITISH FADERS**—Penny & Giles of England exhibited its new series 3000 range of faders at the recent AES meet. They are high performance units designed for professional use. Features include full environment shielding, and a choice of stroke length from 45 to 104MM.



**SIFAM INDICATORS**—This line of indicators, knobs and accessories is among the products shown at the AES show by the British-based Sifam Ltd.

## Course Teaches How To Listen

ANAHEIM—Teaching neophytes in the audio engineering business how to listen for sound quality is the goal of F. Alton Everest's "Instruction In Critical Listening" program, which he showcased at the AES Convention here. Everest is an acoustics consultant from Whittier, Calif. who has developed a 10-stage course in the art of listening.

"It can take 10 to 20 years to be able to listen for every fault you can imagine," said Everest at the convention. "But what would happen if you subjected a neophyte to carefully projected sounds? Could you achieve that same high skill? This is an important question, because that guy with 20 years experience is not easily replaceable. In film, record pressing, radio and tape duplication, places where there is a need for audio quality control, this is an important question."

The Everest course, marketed through SIE Publishing of Thousand Oaks, Calif., covers such topics as estimating the frequency of sound, estimating of sound level changes, judgment of sound quality, signal vs. noise, voice colorations, estimating frequency band limitations, detecting distortion, reverberation effects and listening with discrimination. Each student receives five two-sided cassettes and a 106-page manual with which he studies the course.

## Ampex Opens New Tennessee Office

NASHVILLE—Ampex Corp. has opened a new office to warehouse tape locally for distribution to the Tennessee area. The facility will also provide service for Ampex audio and video tape recorders.

The office is located at 37 Music Square East, Nashville, Tenn. 37203. For more information contact Susan Jones, office manager at (615) 242-0022.

By ERIN MORRIS

In New York, Tom Garvin is recording his first LP at United Western Studios with producer Michael Grantham. . . . At Secret Sound Studio, Japanese jazz artist Shigeharu Mukai is laying tracks for his solo album with producer Jeremy Wall and engineer Warren Bruleigh. Nina Siff is assisting.

Male Model at Unique Recording working on project with co-producer D.J. Iolo Carew. Male Model and Frank Heller are engineering. . . . Arthur Baker producing an LP for Freeez on Beggars Banquet Records, with Peter Robbins behind the board. . . . Ice Cold Love working on their first project with producer Royal Bayyan. . . . John Pratt finishing his debut album with Michael Finlayson co-producing and engineering.

At Alpha International Recording Studios, in Philadelphia, Barbara Mason working on self-produced project for Lioness with engineer Gene Lion.

In Chicago, Capitol artists Duran Duran working on forthcoming single at Chicago Recording Company. Hank Neuberger is engineering. . . . Steve Camp laying tracks for new World LP with Neuberger engineering. . . . Grey-Star, a band fronted by former Black Oak Arkansas vocalist Ruby Starr, completing project with producer Phil Bonanno.

In Syosset, Long Island, Glen Kolotkin and Ritchie Cordell producing Doug & the Slugs at Kingdom Sound. . . . Zebra finishing Atlantic project with producer Jack Douglas.

At Studio A in Dearborn Heights, Mich., The Incredible Mohawk Brothers back in the studio finishing album project with producer/engineer Eric Morgeson. . . . Detroit Symphony Orchestra cellist Dave Levine working on self-produced effort. . . . Producers Ivy Hunter and Greg Dokes completing work with group Empulse.

In Nashville at The Recording Company, the Marshall Tucker Band self-producing their latest project with Billy Sherrill engineering. . . . The Stones River Band with Terry Bates finishing a gospel album with producers Bobby Daniels and Steve Glassmeyer. Engineering are Sherrill and Harold Lee. . . . Jerry Lee Lewis working on MCA tracks with producer Ron Chancey.

Skeeter Davis at Audio Media with producer Paul Whitehead and engineer Hollis Hafford. . . . Whitehead producing Vern Gosdin's upcoming album with Hafford behind the board.

At Fireside, Adams artist Diana working with producer Benny Kennerson and engineers Doyle Grisham and Roger Holmes. . . . Jody Miller laying album tracks with producer Kennerson and Grisham engineering.

Ronnie McDowell and producer Buddy Killen working on project at Soundship with Mike

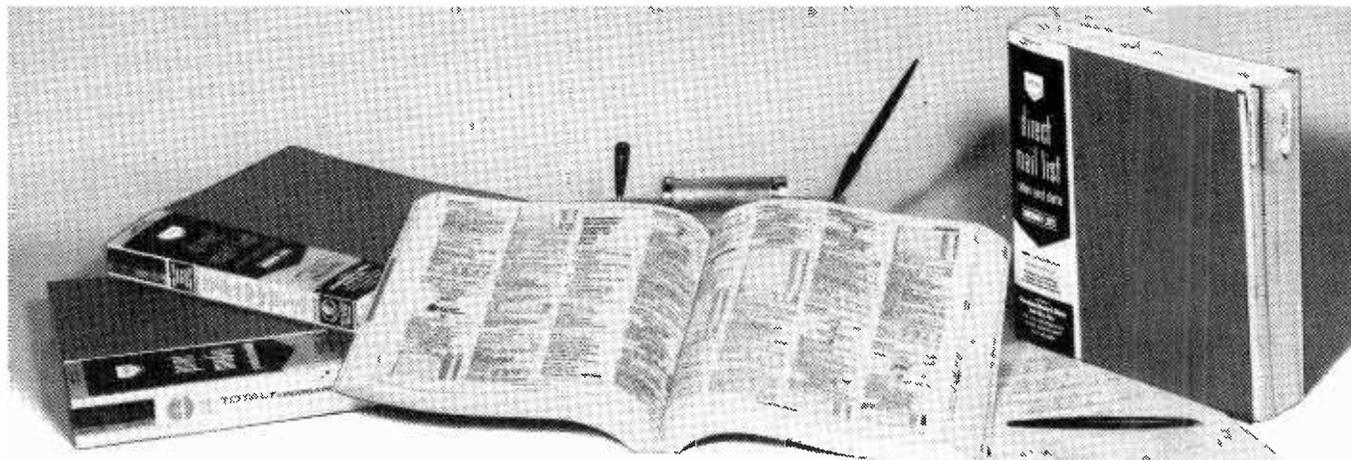
Bradley engineering. . . . Millie Jackson and Brad Shapiro co-producing sessions for r&b group the Facts Of Life with Ernie Winfrey behind the board. . . . J.P. Pennington in the studio producing the Gregg Austin Band with Dave Cline engineering. . . . Jerry Crutchfield producing MCA artist Lee Greenwood's upcoming al-

bum. Winfrey is engineering. . . . Allen Tripp working on project with Jim Haner producing and Bradley engineering.

At Woodland Sound Studios, John Conlee cutting tracks for MCA with Bud Logan producing. Rick McCollister is engineering, with Ken Criblez assisting. . . . Producer Larry Rogers working on

overdubs for Mel McDaniels on Capitol. McCollister is engineering, with Criblez as assistant.

*Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.*



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## Tapette Moves To Larger HQ

HUNTINGTON BEACH, Calif.—The Tapette Corp. has expanded its video duplicating operation and moved to larger manufacturing and production facilities.

According to Jim Neiger, founder and president of the 10-year-old firm, the new location represents a 100% increase in production space, and more than doubles Tapette's audio and video cassette duplication facility.

Tapette has also opened a recording studio, and has expanded its services in film transfers, pulsed and multi-media slide shows and specialized (16mm) cartridge duplication. Neiger says that his firm now offers full recording, mastering, production, and audio post-production to the entertainment, education, advertising, medical, industrial training and religious markets.

According to Neiger, Tapette offers custom videocassette duplication in 1/2-inch VHS, 1/2-inch Betamax, and 3/4-inch U-Matic. The firm utilizes duplicator grade videotape produced by Sony, TDK and Fuji. Its duplicating equipment is manufactured by Sony and Panasonic.

The expanded company also has the capability to do broadcast quality film transfers from 16mm motion picture and 35mm slides, and mastering to the broadcast quality one inch format, says Neiger.

Tapette is also moving into audio post-production services, editing, mastering, mixing, and a processing studio and audio-visual cassette programs. The company maintains a 3,000-title music catalog, and a library of sound effects.

## The Rhythm & The Blues

### Studio Technology Is Not Enough

By NELSON GEORGE

Has technology leapt too far ahead of pop music's ability to keep up? That is a question that one ponders when listening to many current releases. The synthesizer and ever-expanding studio technology (computer chips never sleep) have certainly changed contemporary music, making it sound radically different than it did even five years ago. Electronic music is no longer a plot element in Rod Serling's "Night Gallery," but is now clearly part of the mainstream.

Yet it seems the technology hasn't made the music better. For every "Love Come Down" or "You're The One For Me," records which merge a heavily produced, keyboard-laden sound with songs of lyrical and melodic interest, there are many songs

of lyrical and melodic interest, there are many songs that have all the personality, but none of the warmth, of a microwave oven.

In black music, as in all pop, there has been a decline in the lyric/melodic component since the disco era. There have been some strong, infectious musical hooks in recent years; there have been grooves so powerful only a deaf person could deny the urge to dance. At the same time, there have been few songwriters to emerge with the sensitivity, wit and style of a Smokey Robinson, Jesse Stone, Isaac Hayes & David Porter, or Ashford & Simpson.

Sam Dees has done some solid writing in recent years. Prince, in his blunt, self-absorbed way, has produced some tantalizing lyrics and melodies. However, the latter's upfront sexuality and directness can be boring when emulated by less skilled musicians.

The constant stream of updated

1960s soul classics is a manifestation of this creative lapse. The fact that the reading and writing skills of young people today are measurably below what they were a decade ago surely impacts on our music as well.

What's the solution? There isn't one, other than to be optimistic and have faith that this is only a temporary down period, one that will end shortly. The music is as interesting as ever. But watch out for those lyric sheets.

\*\*\*

Short Stuff: John Abbey and Johnnie Mae Mathews have formed Uhuru International Records. Mathews has brought her group, former Cotillion act **ADC Band**, to the label. A single, "Hot Legs," will be shipping as a seven- and 12-inch. An album of the same name, recorded at New Orleans' Sea-Saint Studio, will be released in January. **Gordon Prince** and **Birdies Records** of Detroit are handling U.S. distribution; Uhuru is based in Atlanta. . . . The **Reddings** began their first European tour Nov. 5 in Helsinki, Finland. The trio will also have dates in Sweden, Denmark, Germany, Belgium, Holland, Italy, Switzerland, France and England. . . . Also heading overseas is **Evelyn King**. On Nov. 2, she began a 13-day visit to Nigeria. She will perform in Lagos, Benin, Ibadan and Port Harcourt. . . . **Keith Killgo**, former keyboardist with the Blackbyrds, is releasing a four-song EP on **BWI Communications Corp.**, a new Washington-based company. Accompanying Killgo will be Blackbyrd bassist **Joe Hall III** and guitarist **Orville Saunders**. . . . CBS Records and the Detroit Assn. of Black Organizations co-sponsored a Halloween benefit concert on Oct. 30. **Rodney Franklin**, **Noel Pointer**, **Roy Ayers**, **George Duke** and **Stanley Clarke**, all performed to raise money for **DABO**, a non-profit federation of 110 black organizations in the Detroit area.



**PIECE OF CAKE**—Patrice Rushen accepts a birthday cake illustrating the cover of her "Straight From The Heart" LP from Jim Blevins, E/A's Los Angeles promotion manager/special markets at a recent Roxy date.



**STARGAZERS**—From left, Quincy Jones and Michael Jackson confer with Steven Spielberg during sessions for the forthcoming "E.T. Storybook" album, which Jones produced and Jackson narrates.

## Four Trammyps Sentenced On Federal Tax Charges

By MAURIE ORODENKER

PHILADELPHIA—Four members of the Trammyps were sentenced Oct. 25 by U.S. District Court Judge Donald W. Van Artsdalen to three years' probation for failure to file income tax returns.

The judge also ordered the group to give a free concert each month during their probation, and also fined them \$1,500 each. The concerts, according to Assistant U.S. Attorney Garry S. Glazer, would be given for charitable organizations as part of the sentence.

The four men—Harold Wade, his brother Stanley Wade, James Ellis and Robert Upchurch—had pleaded guilty last month to the charges. They had been indicted by a federal grand jury here last April and charged with not reporting more than \$1.3 million that they allegedly earned as a group from 1976 through 1978.

The Trammyps, a locally based disco group, soared to the top when they recorded "Disco Inferno," featured in the movie "Saturday Night Fever."

The prosecutor said the charges resulted from an investigation

of a record company operated by Early Young, a former drummer with the Trammyps. Young, indicted in April, 1981 for similar tax violations, pleaded guilty and is on three years' probation. After the sentencing, attorneys for two members of the group said they were pleased with the ruling. Gerald Stein, attorney for Upchurch, said the group had contacted two accountants about filing their returns—paying "thousands of dollars" to one—but neither accountant did so. Stein said all four attorneys were court-appointed because the group—dubbed top disco band of the year in 1975 and 1976 by Billboard—has since declined in popularity and could not afford their own counsel.

Stein said Upchurch "doesn't have two dimes to rub together" and is living with relatives after defaulting on his mortgage last year. He said his client will have trouble paying the \$1,500 fine, let alone the thousands of dollars he owes in back taxes and interest. He claimed the group earned no royalties from either the movie or the album of "Saturday Night Fever."

## Mom & Pop Stores Closing, But Music Holding Its Own

• Continued from page 1

Ted's One Stop in St. Louis, "Here I'd say that 70% of the mom & pop stores have closed. There are only five guys making good money, and a couple of those have added video games to keep it going."

Similar tales of woe can be heard in Philadelphia, Detroit, New York and the nation's other largest markets.

"Even in the days of the industry's greatest growth, black retailers had a hard time staying afloat," says Hank Caldwell, a marketing vice president at WEA. "So in a day that everyone is struggling, it is no surprise that so many are failing."

While there are no hard figures available on the number of recently shuttered black-oriented retailers, conversations with surviving mom & pop operators suggest that those who fail are not being replaced. "It used to be that for every eight stores that went out of business, maybe five might come on in," declares Bruce Webb, owner of Webb's department store in Philadelphia. "People these days don't want to take that chance anymore."

Yet, despite this decrease in traditional outlets for black music, sales have not declined as seriously as pop music business, according to record

company personnel. Richard Allen, vice president of r&b promotion at Arista, feels the growth of independent black music labels "has helped and will continue to aid small retailers and the sale of black music, since they have more time for person-to-person contact with them and, as small businesses themselves, can understand their problems better than a conglomerate."

He adds that "even in this poor economy, black audiences have proved loyal to their particular music." He cites Arista albums by Aretha Franklin ("Jump To It"), Ray Parker Jr. ("The Other Woman") and Dionne Warwick ("Heartbreaker") as examples.

In the last four months, acts with their first or second albums in the market—such as Luther Vandross, the Time, Vanity 6, Zapp, Grandmaster Flash & the Furious Five, Jeffrey Osborne, Bobby Nunn, Lionel Richie, and Michael McDonald—have dominated Billboard's black music charts. In addition, Marvin Gaye's "Sexual Healing" 45 on Columbia is cited by both retailers and rival record company personnel as "the hottest record in the country, in either market."

An illustration of black music's still estimable sales power is that, ac-

ording to sources at Warner Bros., the Time's "What Time Is It?" album has been selling within 25,000 copies of the Who's "It's Hard" LP since mid-October, an impressive clip considering the media exposure the rock band has received in conjunction with its "farewell" tour.

Albums by only three black acts have gone platinum this year: Quincy Jones ("The Dude"), Diana Ross ("Why Do Fools Fall In Love?") and Al Jarreau ("Breakin' Away"). That makes up only 7% of this year's total to date, compared to 18% in all of 1981. However, the relative stability of black sales is suggested by the fact that 18% of the 92 albums certified gold this year were by black acts, with two months to go. The proportion was 22% for all of 1981 and 23% in 1980.

Assistance in this story provided by Paul Grein in Los Angeles.

Black artists who have notched gold LPs so far this year are George Benson, Prince, Diana Ross, the Time, Skyy, the Bar-Kays, Al Jarreau, Earl Klugh (in collaboration with Bob James), Ray Parker Jr., Shalamar, Stevie Wonder, Cameo, the Dazz Band, Rick James, the Gap Band, Zapp and Donna Summer.

An important factor in both the demise of many small black-oriented retailers and the consistent sales of black acts is the greater involvement of general market retail chains in selling this type of music. A greater emphasis on black product has been advocated by the National Assn. of Recording Merchandisers and the Black Music Assn. for several years via their "Black Music Is Green" seminars.

"I've found awareness among chain stores that black music is growing," says WEA's Hank Caldwell. "They are more willing to get involved in promotions with black acts, to do in-stores, etc."

Joe Long of Birdel's record store in Brooklyn feels that he too lost business due to competition from chain stores in downtown Brooklyn and Manhattan, where most of his customers work. "The key thing is the price," he says. "Due to the deals they make with the companies, a Disc-O-Mat can offer a Marvin Gaye at a lower price than I can. I have to make up the difference through my cutouts and oldies."

Long estimates that 15% of the mom & pop stores in his area, the populous black community of Bedford-Stuyvesant, have closed during 1982. "This has meant a little more

traffic in my store, but it's still up to me to sell the merchandise. If they were looking to buy, the other stores wouldn't have gone out of business."

Says Ted Hudson, "The black businesses that are holding their own are those that have looked into the future and been prepared." Hudson is the BMA's chief advisor on the retail industry and author of the organization's black retail program. "My prediction back in New Orleans (at the BMA convention) was that this would happen, that many stores would go out of business. The only control over it a store can have now is good business, meaning one has to lower expectations and overhead."

Last spring, Hudson opened two retail outlets in integrated areas. He reports, "One is doing well, the other one has yet to meet my projections but I think it will soon." Hudson has been so encouraged by the experience—one he hopes more black retailers emulate—that in 1983 he anticipates opening two or three in similarly integrated areas to "compete with whites on equal footing."

"The sales today are not coming just in the neighborhood anymore, but in areas where people work, where whites can stop in and buy as well," Hudson says.

# Publishing

## Good Year For Famous Music Paramount Wing Projects Rise In Revenues, Profits

By IRV LICHMAN

NEW YORK—Famous Music is experiencing one of the best years in its 52-year history, solidifying the Paramount Pictures publishing wing as "the third or fourth" largest publisher in the world, according to company chief Marvin Cane.

Sid Herman, executive vice president of finance and administration, projects a 5% increase in revenues for the year, along with a similar increase in profits compared to 1981. According to Herman, performances should show a 15% increase, while mechanicals should meet or slightly exceed budget projections. "We've gotten the most revenues ever in ASCAP's third distribution for 1982," adds Herman.

A year-end bonanza for Famous, Cane notes, is the No. 1 Joe Cocker/Jennifer Warnes track from "An Officer And A Gentleman"—"Up Where We Belong"—which in addition to single and soundtrack sales (on Island Records) is also moving on the print end, with 100,000 reported sales of the singles sheet so far by Famous distributor Columbia Pictures Publications.

In addition to extensive Paramount Pictures film and tv associations, Famous can also point this year to traditional sales successes such as the Pointer Sisters' "American Music," the first song penned by writer Parker McGhee in a recent association with Famous; recordings by the Bellamy Brothers; and Stacy Lattisaw's "Don't Throw It All Away."

Cane further points to strong print business, including the still-selling "Love Story" theme, for which he claims a total of two million units sold so far, and recent usage of such standard copyrights as "That Old Black Magic," "The Second Time Around," "Call Me Irresponsible" and "Moon River" in various jingles.

Also picking up is home video usage of Famous material. Herman says Famous has arrived at a basic formula that he claims is being also used by other publishers. Essentially, video rights are negotiated on a "buy-out" basis, with film material entailing a one-time payout for synch rights plus an additional, somewhat lesser sum. For non-film

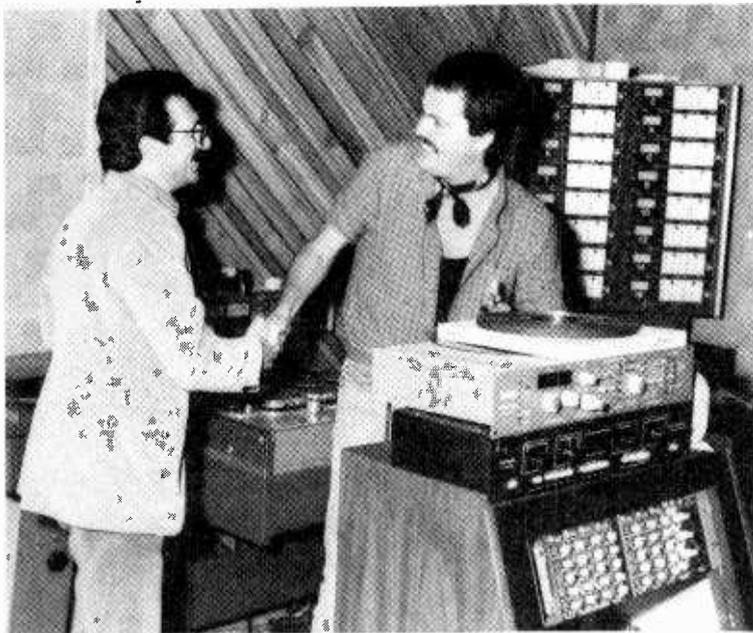
copyrights, a single payment is negotiated.

Cane concedes that the Famous tie-in with Paramount weighs heavily in its favor, as cover records are increasingly hard to come by. "The independent publisher," he says, "has an uphill battle with the difficulty of finding places to place songs."

Cane feels the "Up Where We Belong" cut strengthened its association with Paramount Pictures, since there was an extra effort of communication between the film music division, headed by Joel Sill, and Famous. He also credits Paramount executive vice president Gordon

Weaver and sales and marketing vice president Frank Mancuso with seeing the Cocker/Warnes effort through, especially when the studio's desire to have a strong song was voiced after the film was completed.

In an era of executive musical chairs, Cane is proud of a stable staff structure, which numbers 21. Cane himself has been with Famous for 15 years, with a similar number of years clocked by professional staffer Dick Milford. Herman has been with Famous for more than 30 years. Longtime West Coast professional man Julie Chester died last February and was replaced by veteran professional man Wally Schuster.



**WELCOME ABOARD**—Irwin Robinson, president of Chappell Music, left, welcomes Kat Family recording artist/writer Bobby Springfield to the Chappell family during a recent visit to Nashville. Springfield has signed an exclusive publishing agreement with the BMI-cleared Chappell affiliate, Unichappell. Springfield's deal comes after a 10 year association with House Of Gold, where at 16 he was the company's youngest writer.

## Danish Rock Group Wins Ballet Infringement Action

By KNUD ORSTED

COPENHAGEN—In what's considered a local landmark court case, rock group Savage Rose has won an action for copyright infringement against PolyGram Records and two other defendants over the use of its music in a ballet performed at the Copenhagen Benneweis Circus in 1979.

The Danish Landsret (High Court) has ordered PolyGram to pay \$35,000 to Savage Rose, of which \$21,000 goes to group member Thomas Koppel, composer of the music to the ballet "Triumph Of Death."

Flemming Flindt, former master of the Royal Danish Ballet now living in Dallas, was found to have infringed the copyright in Savage Rose's music and was ordered to pay \$2,500 in personal damages to Koppel. Also involved in the action was the owner of the circus, Eli Benneweis.

Flindt told the court he had acquired performing rights to the music from PolyGram publishing arm

Intersong, which had taken steps to join the drama section of performing rights society KODA a few days before the first performance. KODA has sole rights to manage composers' rights in Denmark.

Flindt and Benneweis paid Intersong \$20,000 to use a tape of the Savage Rose music in the show. That sum forms part of the amount PolyGram must now pay to Savage Rose.

PolyGram managing director Stefan Fryland describes the court decision as unfair. He says: "The court did not understand the way performing rights are handled, nor did it understand that we made a new album—remade from the original tape, some excerpts from which were hugely successful—in the hope of selling 3,500 copies in this market, which for Denmark is a good sale."

But Thomas Koppel greeted the High Court ruling as "a milestone in copyright history in Denmark. We have a decision that says you can't take other people's music and use it in a performance without having the rights to do so."

## RCA VIDEODISK EXEC SAYS

### Copyright 'Flexibility' Needed

• Continued from page 37  
with us. Those willing to deal fairly and listen to the economics will have their songs used."

While RCA's initial forays into videodisk programming leaned heavily on product involving "controlled compositions"—that is, self-contained acts enabling RCA to deal with a single publisher—its broadening music scope requires negotiations with a number of publishers on a given project.

As Holland sees it, cutting the royalty pie should realize double the royalties for an artist over the publisher's income. If publishers demand more royalties than currently structured, Holland wonders "if the artist will stand for it," for it would be out of the artist's cut that additional publisher income would stem from.

Another problem area from Holland's viewpoint is length of licenses

offered by publishers. Product licensing deals call for between seven and 10 years, while Holland explains that some publishers will only offer three or five years. He insists that licensing terms run in tandem with other licensing agreements.

Holland, who also speaks on behalf of prerecorded cassettes from the RCA/Columbia Pictures software tie, cites several examples in which RCA either skirted publisher dealings on projects or simply did not use material that might otherwise have been presented as part of a concert videodisk.

Its best-selling Jane Fonda "Workout" disk used original music instead of the recordings originally desired by the actress. And he claims a major recording artist agreed not to perform several songs at a concert from a particular publisher when informed the songs could not be cleared.

Indicative of SelectaVision's growing music input over the past year have been projects featuring Bob Welch, Diana Ross and, to come in the months ahead, several Elvis Presley programs (including his 1968 concert and tv show "Aloha Hawaii").

Also on tap is an "All Star Country Fair" with Charley Pride, Razy Bailey, Sylvia and Earl Thomas Conley. All programming required clearances with a number of publishers.

With music publisher licensing of video software not part of any legislative guidelines, Holland says he's looking forward to future involvement by the Copyright Royalty Tribunal in video rights. "We'll be there to tell them what the rate should be." Meanwhile, he's grateful that "a lot more publishers are receptive to our needs and easier to work with."

## Public Broadcasting Fees Set

NEW YORK—ASCAP, BMI and SESAC have reached voluntary agreements with the Public Broadcasting Service (PBS) and National Public Radio (NPR) calling for a schedule of performance fees from 1983 through 1987.

While the BMI arrangement is shrouded in confidentiality, ASCAP will receive a total of \$11.5 million over the five-year period, while SESAC's fees are put at \$300,000.

For ASCAP, the license agreement is the performing rights group's first voluntary agreement with the public broadcasting sector, its previous fees having been mandated by the Copyright Royalty Tribunal. When public broad-

casting compulsory licenses were established by the 1976 Copyright Act, ASCAP could not arrive at a voluntary agreement.

ASCAP president Hal David and BMI president Ed Cramer hailed the agreements for their respective groups. David said the agreement marked "a new era of friendship and cooperation between music and public broadcasting," while Cramer said he was "particularly happy that in these times of growing costs and shrinking funds, BMI and public broadcasting were again able to reach voluntary agreement." Cramer also said the confidentiality clause was a "mutual understanding. It was not at our request only; they wanted it, too."

## Reorganization Is Topic Of ATV Meeting In L.A.

NEW YORK—The ATV Music Group won't be on hand at MIDEM in January, but the company is holding what is described as an "intensive" meeting in Los Angeles Nov. 15-19 to discuss the reorganization of the company.

"These meetings," declares Sam Trust, chief executive of the worldwide ATV Music Group, "will enable us to develop a plan for the group and a uniform method of operation throughout the organization in order to deal with the changing methods of communication."

"Along with our offices in England, France, Australia, and Canada, we're looking to expand with offices in Germany, Scandinavia, Italy and possibly Spain. Initially, we're going to set up administration deals for the new territories."

As one of the most profitable divisions of England's ACC, notes Trust, the parent company is desirous of further investment. "We'll be acquiring new writers and we're already exploring more acquisitions, copyrights and publishing companies."

Trust says the meeting will also focus on the licensing of video in all forms: the establishment of a policy on cable and satellite transmissions; and company philosophy in general.

In recent months, ATV has repositioned staffers and hired new talent. Peter Cornish, formerly with Island Records for eight years, was named managing director of the U.K. operation, which has been trimmed considerably and will be moving soon to new headquarters on upper Brook Street in London. The new office will also house Bruton Music, ATV's

background and cue music library, headed by Robin Phillips.

Shifts in the U.S. setup include the move of Jerry Teifer from Nashville to New York as vice president of operations. He was replaced in Nashville by Byron Hill. In addition to being vice president of creative operations, Steve Love is now general manager of the Los Angeles office.

## Print On Print

Columbia Pictures Publications offers three new personality folios, two of them featuring songs recorded by Linda Ronstadt. "Linda Ronstadt Complete," volumes one and two, sell for \$14.95 and \$12.95 respectively. The third newcomer is "Creedence Clearwater Revival Complete" (\$14.95). These folios are not the complete Columbia arrivals. There are also "That Good Ole Country Music" (\$8.95), "Motion Picture Magic," volume one from Columbia's All Organ Library (\$4.95) and "Fingerstyle Country Guitar" (\$4.95).

From Warner Bros. Publications, "The Clash Anthology" (\$7.95) is now available, as is "The Music Of REO Speedwagon Made Easy For Guitar" (\$4.95).

Cherry Lane Music offers "The Sound Of Philadelphia" (\$9.95), containing songs from the Might Three catalog cut by Kenny Gamble & Leon Huff; and "Best Of The '50s & '60s" (\$9.95), a guitar edition of songs from the Goodman Group.

## Mexican Concert Business Hurt By Peso Devaluations

MEXICO CITY—Mexican show business has been hard hit by this year's currency devaluations, with most foreign artists who normally visit the country being forced to change their plans and their prices.

Lucia Vejar, artistic coordinator of the popular Mexican tv variety show "Siempre en Domingo," estimates that Spanish artists of the caliber of Julio Iglesias, Rocio Durcal and Camilo Sesto will no longer be able to tour the country if they don't lower their prices. According to Vejar, many contracts with Spanish

artists have been cancelled or reduced. She cites the case of Raphael, who used to make 33 appearances per Mexican tour, but now will only make 18, charging 20% less than usual.

Hugo Lopez, a promoter who books such artists as Engelbert Humperdinck and Roberto Carlos, believes that only if venue operators raise their prices will such artists be able to visit Mexico. According to Lopez, the cost of bringing a top-line foreign artist to Mexico is approximately 10 million pesos, which at the current rate amounts to \$100,000.

The currency crisis has also cut short the influx of American jazz and pop artists, who only recently began to penetrate the Mexican market.

This situation affects not only foreign artists, but also those who make their living from presenting them. Particularly hard hit are the record companies, who depend on this type of promotion to boost an artist's sales. The Spanish disk industry, which depends to a great extent on Mexican sales, has also been seriously affected.

The beneficiaries of the crisis seem to be Mexican artists, on whom venue operators now depend to maintain their business afloat. Artists like Jose Jose, Estla Nuñez, Napoleon, Lupita D'Alessio and others are not only making more appearances but have been able to raise their price in Mexican pesos. They also benefit from the favorable rate of exchange for their frequent appearances in the Southwestern U.S.



ON THE PROWL—El Puma, Jose Luis Rodriguez, reaches for inspiration at the Radio City Music Hall opening of this recent tour of the U.S. and Puerto Rico.

# Latin

IN THE SOUTHWEST

## Radio Stations Going Bilingual

• Continued from page 16

erations in Fresno and Riverside, Calif.

For every fan of bilingual radio, however, there is an equally strong dissenting opinion. In Corpus Christi, Luis Muñoz, general manager of KUNO, sees bilingual radio as a hard format to sell and questions if advertising dollars will be spent at a station that does not have a clear emphasis on the Hispanic audience. If bilingual stations lose what makes them unique and reduce their attractiveness to advertisers, Muñoz believes broadcasters may find they've exchanged their short-term success for a long-term sales flop.

Similarly, Ed Gomez of KABQ Albuquerque feels the bilingual station serves neither Anglo nor Chicano listeners. KAMA El Paso program director Ernie Quiñones puts it more colorfully, noting, "You can't be the whore and the madam." Miami's Herb Levin, a veteran of that city's Spanish radio industry currently with WSUA, asserts that "we can be bilingual in the music but not in the language." His predominantly Cuban-born audience fiercely resists use of the English language, he says.

Spanish language broadcasters in Houston, Dallas and San Antonio believe, for the most part, that bilingual radio has a place in the spectrum at some future time, but for the present their stations continue with one language and with little, if any, music crossover. "If I broadcast what the Anglo stations do, I cannot

compete," is how Angel Toledo, general manager of KHFM in San Antonio, verbalizes the dilemma.

Toni Pratt, media director at the Ed Yardang Agency in San Antonio, with clients that include Coors beer and Coca-Cola, also has reservations about the sales effectiveness of the bilingual format. She notes that, with the exception of sponsors deliberately seeking males in the 18 to 25 category (notably beer accounts), a

bilingual station misses the sales effectiveness of an all-Spanish facility. Recent air checks of some stations that call themselves bilingual do not confirm that definition, Pratt points out, but instead indicate a top 40 format with Chicano DJs occasionally interjecting a Spanish word of phrase. The only two stations Pratt says she would define as bilingual are KVOZ and KJAR, both in the border city of Laredo.

Survey For Week Ending 11/13/82

### Billboard® Hot Latin LPs™

Special Survey

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CALIFORNIA				FLORIDA			
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)		
1	1	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	1	1	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018		
2	3	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702	2	—	<b>HANSEL Y RAUL</b> TH 2211		
3	—	<b>ROCIO DURCAL</b> Canto lo romantico de Juan Gabriel, Pronto 0703	3	4	<b>JULIO IGLESIAS</b> Momentos, CBS 50329		
4	4	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301	4	5	<b>OSCAR D'LEON</b> El discovolo, TH 2207		
5	2	<b>JOSE LUIS RODRIGUEZ</b> La historia del idolo, CBS 30302	5	7	<b>CELIA CRUZ CON LA SONORA MATANCERA</b> Feliz encuentro, Barbaro		
6	—	<b>LOS BUKIS</b> Yo te necesito, Profono 3090	6	—	<b>RICCHIE E POVERI</b> Y pienso en ti, Musart 14525		
7	10	<b>DULCE</b> Heridas, Profono 3079	7	11	<b>ALEJANDRO JAEN</b> No quiero nada de ti, Musart 1829		
8	—	<b>DIEGO VERDAGUER</b> Coco Loco, Profono 3084	8	—	<b>MILLIE Y LOS VECINOS</b> Acabando, Algar 32		
9	—	<b>MENUDO</b> Profono 9089	9	3	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301		
10	8	<b>LOS HUMILDES</b> Quinto aniversario, Fama 617	10	14	<b>CHRISTIAN</b> Por tu amor, Peerless 2252		
11	—	<b>LOS HURACANES DEL NORTE</b> Los meros meros maromeros, Luna 1083	11	—	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo, CBS 30302		
12	—	<b>PRISMA</b> Venganza de amor, Peerless 2217	12	—	<b>RODOLFO</b> El de siempre, Fuentes 201388		
13	5	<b>CHELO</b> Otro mas, Musart 1830	13	—	<b>ORQUESTA LA SOLUCION</b> LAD 370		
14	—	<b>ARIOS ARTISTAS</b> 16 baladas romanticas, Radio Hit 7002	14	—	<b>LANI HALL</b> A&M 30002		
15	7	<b>JOSE JOSE</b> Gracias, Pronto 0401	15	—	<b>JOAN SEBASTIAN</b> Tren a las cinco, Musart 1827		

NEW YORK				TEXAS			
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)		
1	1	<b>GRAN COMBO</b> Nuestro Aniversario, Combo 2026	1	13	<b>JULIO IGLESIAS</b> Momentos, CBS 50329		
2	2	<b>JOSE LUIS RODRIGUEZ</b> Dueno de Nada, CBS 30301	2	7	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo, CBS 30302		
3	5	<b>JOHNNY VENTURA</b> El Sueno, Combo 2028	3	—	<b>LA MAFIA</b> Carino, Cara 043		
4	4	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	4	6	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301		
5	10	<b>MENUDO</b> Por Amor, Profono 9089	5	—	<b>CHELO</b> Otro mas, Musart 1830		
6	7	<b>MARLENE</b> Amame, Sonorodven 009	6	1	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240		
7	8	<b>CELIA CRUZ CON LA SONORA MATANCERA</b> Feliz Encuentro, Barbaro	7	8	<b>BEATRIZ ADRIANA</b> La reina es el rey, Peerless 2251		
8	3	<b>OSCAR D'LEON</b> El Discovolo, TH 2207	8	—	<b>LOS BUKIS</b> Presiento que voy a llorar, Profono 3050		
9	11	<b>RODOLFO</b> El De Siempre, Fuentes 201388	9	9	<b>LOS TIGRES DEL NOTRE</b> Carrera contra la muerte, Fama 615		
10	—	<b>ROBERTO CARLOS</b> CBS 12315	10	5	<b>VICENTE FERNANDEZ</b> Es la diferencia, CBS 20628		
11	13	<b>JUAN GABRIEL</b> Cosas De Enamorado, Pronto 0702	11	—	<b>JUAN VALENTIN</b> Como le hago, Musart 10877		
12	—	<b>ARIOS ARTISTAS</b> Aqui Esta El Merengue, Karen 67	12	—	<b>JUAN GABRIEL</b> 15 exitos originales, SP 2000		
13	—	<b>SON DE LA LOMA</b> Y sigue La Cosa, Montuno 518	13	—	<b>LOS BARON DE APODACA</b> Ese que traes a tu lado, TH 2180		
14	—	<b>ORQUESTA LA SOLUCION</b> LAD 370	14	3	<b>GRUPO MAZZ</b> Command Performance, Cara 031		
15	—	<b>SANDRO</b> Fue Sin Querere, Caytronics 200	15	—	<b>LUCHA VILLA</b> De parte de quien, Musart 1828		

NOVEMBER 13, 1982, BILLBOARD

Survey For Week Ending 11/13/82

## Puerto Rico Top LPs™

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This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	—	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124
2	—	<b>JOHNNY VENTURA</b> El Sueno, Combo 2028
3	1	<b>OSCAR D'LEON</b> El discovolo, TH 2207
4	—	<b>SANDRO</b> Fue sin querer, Caytronics 0200
5	—	<b>ROBERTO CARLOS</b> CBS 12315
6	2	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
7	—	<b>TONY CROATTO</b> Jibaro, Velvet 6022
8	4	<b>WILLIE COLON/RUBEN BLADES</b> Last Fight, Fania 616
9	10	<b>ARIOS ARTISTAS</b> Aqui esta el merengue, Karen 67
10	—	<b>WILLIE ROSARIO</b> Atizame el fogon, TH 2182
11	—	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026
12	7	<b>JOSE JOSE</b> Gracias, Pronto 0701
13	5	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301
14	—	<b>FREDDIE KENTON</b> Olala, TH 2192
15	—	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo, CBS 30302

## Notas

### These Ladies Are Not Waiting

By ENRIQUE FERNANDEZ

Last month's concert at Madison Square Garden honoring Celia Cruz was a reminder that during her long and successful career (after three decades, she's hotter than ever) the queen of salsa has had few, if any, ladies-in-waiting. When asked why this is so, Celia says that, unfortunately, too many of the women who have entered her field have tried to imitate her. Be yourselves, she's telling her sisters, some of whom seem to be listening.

Three recent Latin tropical releases by women illustrate not only the diversity of female vocal styles the genre can generate, but the way in which these women are pushing the limits of a musical form which too often can lapse into a boring sameness. The most traditional release is Lita Branda's "La Tigresa de la salsa (Toboga)," with a vocal style somewhat reminiscent of Celia's. However, this Peruvian artist's phrasing is quite different from Celia's strong Afro-Cuban accent; what she shares with the queen is a deep, powerful voice and a feeling for the party spirits that good Latin dance music must always communicate.

At the other end of the spectrum stands Soledad Bravo, a practitioner of the new song that has been emerging in the Latin world since the '60s. Her album "Caribe" (TH) features compositions by Chico Buarque interpreted by Willie Colon's salsa orchestra. Her vocal style emphasizes clarity of diction; hers are songs to be not just heard, but

understood. Soledad is no salsa singer, nor does she try to be; instead she responds to a trend in Latin pop music, already full-blown in Brazil, toward sensitively sung, intelligent and intelligible lyrics encased in swinging arrangements.

Halfway between Lita and Soledad, Arabella claims her turf. Backed by what seems to be Willie Colon's orchestra without Willie Colon, she heads a new salsa series originating in Venezuela's Philips label—a Phonogram subsidiary—and distributed in the U.S. by Alhambra. Her LP "Arabella" (Mercurio) includes some string-heavy Brazilian-pop style songs—including one by Chico Buarque—but most are salsa, including cuts hard-driving enough to make it to the Latin dance clubs. Lyrics are important here also, and the songs, four by legendary songwriter Tite Curet Alonso, have been carefully chosen for their poetic value.

All three albums were recorded in New York, with that city's technical and musical personnel, acclaimed in the world of Latin dance music. All three singers are South American (Lita Branda is Peruvian and Soledad Bravo and Arabella are Venezuelan). And all three are singing Caribbean music. This is a new, all-embracing Latin sound, and the women are leading the way.

Not to be outdone, Celia Cruz has released an LP with her original group, La Sonora Matancera, titled "Feliz Encuentro" (Happy Reunion), on Musica Latina's Barbaro label.

## BBC Records' 'Fame' Album

• Continued from page 9

national press, radio advertising, and in-store support. But Bilyard concedes it was the advertising "trails" that explain RCA's decision to let BBC Records handle the initial release.

"They felt it was better for us to handle the issue of the LP from a marketing point of view, because while we can trail our own albums, we can't do that for other companies' releases because it would amount to TV advertising, which is of course forbidden on the BBC stations."

The trails ensured the album's emergence on the charts, despite the fact that it did not contain the most popular theme from the series, "Fame" itself. "We hoped to include the theme," says Bilyard, "but there were copyright restrictions that didn't allow us to. We then went after the film version, and couldn't get that either."

## German Song Tops In Italy

MILAN—A song sung in German has topped the Italian singles charts for the first time. The song, on the CGD label, is "Der Kommissar" by Austrian singer Falco, who was in the country in September making promotional appearances on tv and introducing his follow-up single, "Maschine Brennt."

CGD itself has just extended its international interests in another direction with the launch of Maracana, a new label devoted exclusively to Brazilian music. A launch party hosted by series coordinator and theatrical producer Franco Fontana was attended by, among other guests, guitarist Baden Powell, who is represented in the Maracana launch catalog by the albums "Baden Powell With Vinicius De Moraes" and "Baden Powell Live 1982."

## JASRAC Steps Up Legal Action Japanese C'right Body Goes After Nightclub Royalties

By SHIG FUJITA

TOKYO—Royalty payments to Japanese copyright society JASRAC from the somewhat mercurial nightclub and cabaret scene here are falling below the estimated income this year. As a result, legal action against offenders is being stepped up.

The organization, the Japan Society For Rights Of Authors, Composers And Publishers, is suing four cabaret halls in Sapporo City, on the northern island of Hokkaido, for \$165,000 in damages for band performances on which royalties weren't paid.

JASRAC, of which Japanese composer Yasushi Akutagawa is chairman, filed the suits with the local district court. The organization is asking the court to prohibit the halls from using copyright music, arguing that they have ignored repeated warnings from the society.

According to JASRAC, the nightclub Night Theatre King Star featured band music, averaging 85 songs a day, with no royalty payments, for the five years from 1977 to 1982.

There are about 8,000 establishments throughout Japan where copyright music is played. The society has, in the recent past, brought some 50 similar legal actions against non-paying establishments, according to Hideo Kato, head of the society's northern division.

"When we threaten an in-court appearance, most clubs look for an amicable settlement before matters get that far. Most agree to pay royalties in the future and settle old debts to us. Only some 15% of the cases unearthed actually go to court," Kato says.

There is a judicial precedent, set 27 years ago, in which the management of a cabaret was ordered to pay

full royalties based on club size and number of customers. This has served to persuade most offenders that there's little hope of bucking the system.

Kato says the collection rate ratio is substantially higher in the outlying areas, where around 90% of all clubs dutifully pay royalties. "There's more solidity about the provincial club business," he says. "In Tokyo, Osaka and the other big cities, there's a hectic changeover rate in club ownership, and clubs are constantly closing down and opening up. So operators feel they can get away without paying royalties because the club will probably be on the way to closure by the time JASRAC inspectors are able to call."

Royalties collected from cabarets and nightclubs during fiscal 1981 (April, 1981-March, 1982) totalled \$7.05 million, some 12.1% under the originally projected figure of around \$8.02.

## Piracy Still Rife In Singapore

• Continued from page 9

apore-produced pirate cassettes have dipped from last year's all-time high of about 120 million units to about 90 million.

IFPI says this is because its campaign has caused some pirates to drop out of the racket. Panicked by the thought that the Singapore government may soon clamp down alto-

gether on the illegal industry, the pirates are going for the quick buck and selling at an export price about half what it was a year ago.

But piracy remains big business. In terms of everything except quality, pirate cassettes are a highly attractive proposition to most dealers.

Pirate tapes in Singapore, in addition to being cheap, are also sold on

consignment. Should a retailer be raided and his stock confiscated, the pirates immediately make good his loss at no cost. Added to that, the pirates produce highly saleable compilation tapes of hit recordings from the catalogs of any number of companies.

Production of counterfeit blank audio tapes in Singapore is another lucrative business despite the ongoing antipiracy efforts. Figures again are approximate, but it's thought that up to 12 million tapes, virtually indistinguishable from the real thing, are produced annually for export and domestic sale. Annual production of legitimate blank tapes in Singapore is about 30 million units.

Government antipiracy action is building. In October, 1980, a committee was set up to review copyright law, and it has made piracy a key ingredient of its talks. But the process is a slow one. James Wolsey, regional director for IFPI in Singapore, looks for new government legislation soon "because the police, though active in following up our initiatives, don't themselves launch major investigations."

The local music business is looking for new, tougher laws. It wants more police officers made available to conduct more raids on offenders.

## Four Shot After Concert Near Paris

PARIS—French police are investigating an apparently random shooting after a concert given by U.K. group Imagination at the vast Hippodrome in Port De Pantin on the outskirts of Paris. Four people were injured in the incident.

The shooting occurred as 6,000 fans left the concert around 11 p.m. Two boys and two girls, all aged between 19-23, were hit. Richard Adjeman, who was shot in the head, and Brigitte Gaudissard, who was hit in the groin, were both said to be in a serious condition.

A spokesman for organizers KCP

said the concert was attended mainly by students and had been very orderly. Since the shots were fired from outside the hall, there was suspicion that the attack may have been the work of someone opposed to the noise, but KCP points out that the site is some way from the nearest housing, and that no complaints about noise levels have ever been received from local residents.

Paris police believe that the shooting was probably carried out by a deranged person with a dislike of young people and their music.

## PolyGram Aussie Cutback

• Continued from page 9

Astor hurt the company, explains Hoy, "because of the very, and I mean very, large guarantees payable to MCA and Motown. The reissuing of Neil Diamond's 'Hot August Night' as a television promotion picked up another 100,000 sales or so for the package, but I don't think even that caught up with the huge advance that was paid."

Staff retrenchments are only one aspect of a severe restructuring of operations for PolyGram Australia. The company's current office space in a high-rent tower in Kings Cross, Sydney, is being vacated, with headquarters being moved to the company's warehouse in the low-rent suburb of Alexandria. State promotions staff are currently roughing it in small quarters in the inner city

suburb of Surrey Hills, their second move within a few months.

Barlow's replacement will be Bruce Mackenzie, a South African national who currently heads PolyGram's Trutone operation in Johannesburg. Until he arrives early next year, marketing manager Graham Newman is helming operations as nominal head of what staffers dub "the gang of four."

Staff cutbacks within the Australian record business commenced late in 1981. CBS axed 15, RCA dumped 25, and there were lesser staff decimations at K-tel, EMI and other companies. The necessity for the cuts was evidenced by figures for the first quarter of 1982 that showed a drop in record/tape production of between 25% and 30%.

## BOOM EXPECTED THIS WINTER

## Video Rental Growing In Greece

• Continued from page 37

three legitimate distributors are AVE (Audio Video Entertainment), Video Sonic and MTC.

AVE claims to be renting out an average of 80 films a day. George Makzoumeh, managing director, estimates that he gains three new customers every day, who pay no registration fee.

During October, the movie most in demand for video rental was "Quest For Fire," reflecting the general demand for original software. Hardware sales outlets claim they're getting a constant stream of requests from buyers for information on the availability of the latest movies.

There are currently around 25,000 video recorders in use in Greece. Despite the high retail prices and near-prohibitive import duties and luxury tax, hardware dealers say they are

barely keeping up with the growing demand.

This burgeoning video boom is sending rental executives out scouting for new material. Makzoumeh, who was part of a Greek contingent attending Vidcom in Cannes this year, says, "It's a vital marketplace for small countries like Greece which cry out urgently for new productions." Identical views come from Yannis Sarras, managing director of Video Sonic, and John Adam, who heads MTC.

Of the major international distributors, only EMI so far has decided to enter the Greek video market at full force. It's believed here that EMI will soon face strong competition from all the other major firms except Warner Bros., which hasn't yet explored Greek prospects.

Says John Adam, "Greece is still a new and small video market, but we're sure it can improve rapidly if we start fighting piracy."

And the best way to beat the pirates, it is believed, is to get new films released quickly, weeks or even months before they arrive at the cinema boxoffice, so discerning customers can get what they want at a good price, and with Greek subtitles.

But a new video piracy threat has emerged here, as some Greek retailers have begun importing bootleg material from Amsterdam. Illegal versions of such titles as "For Your Eyes Only," "E.T.," and "The Empire Strikes Back" have hit the stores, and in some cases the streets. Pirated Warner Bros. and RCA material is also reported to be in the pipeline.

## New U.K. Network Has The Music Industry's Eye

• Continued from page 9

provide a showcase for new talent by introducing at least one unknown group each week.

Presenting the show, alongside five new personalities chosen from 3,000 applicants, will be outspoken magazine columnist Paula Yates and ex-Squeeze keyboard player Jools Holland.

Paul Corley, one of the show's producers, says: "In many ways, the 1980s are very similar to the early '60s, when 'Ready Steady Go' was born. There's a whole new generation emerging with its own ideas about fashion, music, culture and the way we live. 'The Tube' will be reflecting those new ideas in presenting a revolutionary approach to modern music on tv."

Another music program airing on Friday evenings is "Deep Roots Music," a six-part documentary series covering the history of reggae and

## Awards Gala Held In Sweden

STOCKHOLM—An awards party that was called the biggest ever given in Scandinavia was held recently in the town of Skara, with 200 gold and diamond awards, representing sales of over 2.5 million units for a total of 45 albums, presented to 120 artists.

The event was organized by Mariann, one of Scandinavia's largest independent production and distribution operations, to celebrate the achievements of its own artists and those on its distributed labels.

other Jamaican music from the days of slavery to the present. Among the acts featured in the first program were Jimmy Cliff, Toots & the Mytals and Jimmy Riley.

Alan Freeman, one of the U.K.'s most established radio personalities, will present "Unforgettable," another music series, which will run for 30 minutes each Tuesday. Aimed at recreating the mood and hits of an "unforgettable era," the show will juxtapose established acts performing today with early film clips of how they used to look. Among the acts appearing on the first show will be Acker Bilk and Freddie & the Dreamers.

## French Discos Still Thriving

• Continued from page 9

opened a new disco in two years, now appears to be lagging behind the provinces, where large discos report a slight improvement and small venues catering to up to 250 people have greatly improved their position.

Prices have risen between 7% and 17% over the last year. Entrance fees range between \$5.50 and \$14 in Paris, and from \$4.50 to \$9 in provincial areas.

Musicians will be encouraged by the survey's finding that the public prefers discos that also stage live shows. It appears to be those discos that pay serious attention to live entertainment that have fared best in recent times.

Billboard®

# Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 11/6/82  
SINGLES

This Week	Last Week	ALBUMS
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
2	11	I DON'T WANNA DANCE, Eddy Grant, Ice
3	6	MAD WORLD, Tears For Fears, Mercury
4	3	STARMAKER, Kids From "Fame", RCA
5	29	HEARTBREAKER, Dionne Warwick, Arista
6	2	ANNIE, I'M NOT YOUR DADDY, Kid Creole & Coconuts, Ze
7	4	LOVE ME DO, Beatles, Parlophone
8	10	I WANNA DO IT WITH YOU, Barry Manilow, Arista
9	7	LIFELINE, Spandau Ballet, Reformation
10	19	I'LL BE SATISFIED, Shakin' Stevens, Epic
11	16	OOH LA, LA, LA (LET'S GO DANCIN'), Kool & Gang, De-Lite
12	9	HARD TO SAY I'M SORRY, Chicago, Full Moon
13	38	CAROLINE, Status Quo, Vertigo
14	5	PASS THE DUTCHIE, Musical Youth, MCA
15	21	LOVE'S COMIN' AT YA, Melba Moore, EMI America
16	8	ZOOM, Fat Larry's Band, WMOT
17	24	BACK ON THE CHAIN GANG, Pretenders, Real
18	NEW	(SEXUAL) HEALING, Marvin Gaye, CBS
19	15	ZIGGY STARDUST, Bauhaus, Beggars Banquet
20	40	MANEATER, Daryl Hall & John Oates, RCA
21	13	REAP THE WILD WIND, Ultravox, Chrysalis
22	27	ZAMBEZI, Piranhas featuring Brs. Real
18	NEW	(SEXUAL) HEALING, Marvin Gaye, CBS
19	15	ZIGGY STARDUST, Bauhaus, Beggars Banquet
20	40	MANEATER, Daryl Hall & John Oates, RCA
21	13	REAP THE WILD WIND, Ultravox, Chrysalis
22	27	ZAMBEZI, Piranhas featuring Boring Bob Grover, Dakota
23	14	THE HOUSE OF THE RISING SUN, Animals, Rak
24	25	NEVER GIVE YOU UP, Sharon Redd, Prelude
25	18	SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL, The Clash, CBS
26	17	JACKIE WILSON SAID, Kevin Rowland & Dexy's Midnight Runners, Mercury
27	33	DO IT TO THE MUSIC, Raw Silk, KR
28	36	MUSCLES, Diana Ross, Capitol
29	12	DANGER GAMES, Pinkies, Creole
30	39	JACK & DIANE, John Cougar, Riva
31	22	IN THE HEAT OF THE NIGHT, Imagination, R&B
32	34	AMOR, Julio Iglesias, CBS
33	NEW	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
34	35	CRY BOY CRY, Blue Zoo, Magnet
35	32	THE DAY BEFORE YOU CAME, Abba, Epic
36	30	BE LOUD BE PROUD (Be Heard), Toyah, Safari
37	NEW	LIVING ON THE CEILING, Blancmange, London
38	NEW	IT'S RAINING AGAIN, Supertramp, A&M
39	20	LOVE COME DOWN, Evelyn King, RCA
40	23	JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact

This Week	Last Week	ALBUMS
1	1	THE KIDS FROM FAME, Various, BBC
2	2	THE KIDS FROM "FAME" AGAIN, Kids from "Fame", RCA
3	3	LOVE OVER GOLD, Dire Straits, Vertigo
4	6	REFLECTIONS, Various, CBS
5	5	KISSING TO BE CLEVER, Culture Club, Virgin
6	NEW	FAMOUS LAST WORDS, Supertramp, A&M
7	4	THE SKY'S GONE OUT, Bauhaus, Beggars Banquet
8	NEW	SINGLES-45's AND UNDER, Squeeze, A&M
9	11	GREATEST HITS, Olivia Newton-John, EMI
10	17	20 GREATEST HITS, Beatles, Parlophone
11	10	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze
12	8	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
13	NEW	HEARTBREAKER, Dionne Warwick, Arista
14	15	AMOR, Julio Iglesias, CBS
15	7	QUARTET, Ultravox, Chrysalis
16	16	LOVE SONGS, Commodores, K-tel
17	14	UPSTAIRS AT ERIC'S, Yazoo, Mute
18	31	THE DOLLAR ALBUM, Dollar, WEA
19	13	THE LEXICON OF LOVE, ABC, Neutron
20	9	FRIEND OR FOE, Adam Ant, CBS
21	12	CHART ATTACK, Various, Telstar

22	NEW	CREATURES OF THE NIGHT, Kiss, Casablanca
23	18	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
24	30	RIO, Duran Duran, EMI
25	25	IN THE HEAT OF THE NIGHT, Imagination, R&B
26	24	H2O, Daryl Hall & John Oates, RCA
27	NEW	VOICE OF A GENERATION, Blitz, No Future
28	NEW	THE LOVE SONGS ALBUM, Various, K-tel
29	27	FRIENDS, Shalimar, Solar
30	37	THE GETAWAY, Chris De Burgh, A&M
31	26	ENDLESS LOVE, Various, TV
32	32	AVALON, Roxy Music, EG
33	21	A BROKEN FRAME, Depeche Mode, Mute
34	19	ASSAULT ATTACK, Michael Schenker Group, Chrysalis
35	NEW	HITS OF THE SCREAMING 60'S, Various, Warwick
36	28	NEW GOLD DREAM, Simple Minds, Virgin
37	33	SILK ELECTRIC, Diana Ross, Capitol
38	NEW	MACK & MABLE, Original Cast, MCA
39	NEW	ROAD NOISE-THE OFFICIAL BOOTLEG, Judie Tzuke, Chrysalis
40	20	STRAWBERRIES, Damned, Bronze

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 11/1/82  
SINGLES

This Week	Last Week	ALBUMS
1	1	DOWN UNDER, Men At Work, CBS
2	3	NEW WORLD MAN, Rush, PolyGram
3	5	HEART ATTACK, Olivia Newton-John, MCA
4	6	THE LOOK OF LOVE, ABC, PolyGram
5	2	JACK & DIANE, John Cougar, Riva
6	9	PRESSURE, Billy Joel, CBS
7	8	STEPPIN' OUT, Joe Jackson, A&M
8	7	DON'T FIGHT IT, Kenneth Loggins & Steve Perry, CBS
9	19	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
10	4	SOMEBODY'S BABY, Jackson Browne, Asylum
11	13	GYPSY, Fleetwood Mac, WEA
12	12	I KEEP FORGETTIN', Michael McDonald, Warner Bros.
13	NEW	DA DA DA, Trio, PolyGram
14	16	HEARTLIGHT, Neil Diamond, CBS
15	17	THE ONE YOU LOVE, Glenn Frey, WEA
16	11	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
17	NEW	WATCHA GONNA DO, Chilliwack, A&M
18	NEW	START TELLIN' THE TRUTH, Toronto, A&M
19	10	ATHENA, The Who, Warner Bros.
20	NEW	ROCK THIS TOWN, Stray Cats, Arista

This Week	Last Week	ALBUMS
1	1	SIGNALS, Rush, PolyGram
2	3	BUSINESS AS USUAL, Men At Work, CBS
3	6	NEBRASKA, Bruce Springsteen, CBS
4	2	AMERICAN FOOL, John Cougar, Riva
5	4	AVALON, Roxy Music, Warner Bros.
6	NEW	I CAN'T STAND STILL, Don Henley, Asylum
7	7	IT'S HARD, The Who, Warner Bros.
8	8	LOVE OVER GOLD, Dire Straits, Mercury
9	9	SECURITY, Peter Gabriel, WEA
10	NEW	LEXICON OF LOVE, ABC, Mercury

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 11/8/82  
SINGLES

This Week	Last Week	ALBUMS
1	1	WORDS, F.R. David, Carrere
2	2	NUR GETRAEUMT, Nena, CBS
3	3	STERNENHIMMEL, Hubert Kah, Polydor
4	4	ADIOS AMOR, Andy Borg, Papagayo
5	5	DON'T GO, Yazoo, Mute
6	6	HARD TO SAY I'M SORRY, Chicago, Full Moon
7	7	WEIL I DI MOG, Relax, Ariola
8	10	MANCHMAL MOECHTE ICH SCHON MIT DIR, Roland Kaiser, Hansa
9	NEW	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
10	8	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor

11	11	ANNA-LASSMICHREIN, LASSMICHRAUS, Trio, Mercury
12	9	JEDE STUNDE, Karat, Pool
13	12	ABRACADABRA, Steve Miller Band, Mercury
14	14	AFRICA, Toto, CBS
15	13	DER HIMMEL BRENNT, Wolfgang Petry, Coconut
16	19	ICH WILL, UKW, Telefunken
17	29	DESIRE, Roni Griffith, Vanguard
18	28	LONG TRAIN RUNNING, Traks, Polydor
19	27	EYE OF THE TIGER, Survivor, Scotti Bros.
20	25	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
21	NEW	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Philips
22	NEW	PUTTIN ON THE RITZ, Tacco, RCA
23	17	FELICITA, Conny & Jean, Big Mouth
24	18	ZAUBERSTAB, Zaza, Blow Up
25	21	MADE IN ITALY, Ricci & Poveri, Baby
26	22	SADDLE UP, David Christie, Polydor
27	16	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
28	30	NON SUCCEDERA PIU, Claudia Mori, CGD
29	15	WO BIST DU, Spider Murphy Gang, Electrola
30	NEW	VERDAMP LANG HER, BAP, Musikant

## ALBUMS

This Week	Last Week	ALBUMS
1	1	VUN DRINNE NOH DRUSSE, Bap, Musikant
2	7	YOUR SONGS, Elton John, PolyStar
3	3	TUTTI FRUTTI, Spider Murphy Gang, EMI
4	4	LOVE OVER GOLD, Dire Straits, Vertigo
5	2	NIMM MICH MIT KAEPT'N JAMES, James Last, PolyStar
6	5	HAPPY GUITAR DANCING, Ricky King, Arcade
7	6	FUER USSZESCHINGIGE, Bap, Musikant
8	8	THE GETAWAY, Chris De Burgh, A&M
9	14	ROCK CLASSICS, Peter Hoffmann, CBS
10	9	FACE TO FACE, Frank Duval, K-tel
11	NEW	IN GEDANKEN BEI DIR, Roland Kaiser, Hansa
12	10	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
13	12	IV, Toto, CBS
14	18	IN THE HEAT OF THE NIGHT, Imagination, Red Bus
15	NEW	SOMEWHERE IN AFRICA, Manfred Manns Earthband, Bronze
16	11	16, Chicago, Full Moon
17	17	FIVE MILES OUT, Mike Oldfield, Virgin
18	NEW	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island
19	NEW	UPSTAIRS AT ERIC'S, Yazoo, Mute
20	13	DER BLAUE PLANET, Karat, Pool

## SPAIN

(Courtesy El Gran Musical)  
As of 10/30/82  
SINGLES

This Week	Last Week	ALBUMS
1	2	NO SUCEDERA MAS, Claudia Mori, Ariola
2	1	BABE, WE'RE GONNA LOVE TONITE, Lime II, Polydor
3	7	NO ME VUELVO A ENAMORAR, Julio Iglesias, CBS
4	5	CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, Hispavox
5	6	EYE OF THE TIGER, Survivor, Hispavox
6	NEW	ABRACADABRA, Steve Miller Band, Fonogram
7	4	JUST AN ILLUSION, Imagination, Movieplay
8	8	EYE IN THE SKY, Alan Parsons Project, Ariola
9	9	FAMILY MAN, Mike Oldfield, Ariola
10	NEW	POR AMOR, Jose Luis Perales, Hispavox

This Week	Last Week	ALBUMS
1	1	MOMENTOS, Julio Iglesias, CBS
2	8	ENTRE EL AGUA Y EL FUEGO, Jose Luis Perales, Hispavox
3	2	ROCK & RIOS, Miguel Rios, Polydor
4	3	EYE IN THE SKY, Alan Parsons Project, Arista
5	4	LIME II, Live II, Polydor
6	NEW	HOOKED ON CLASSICS II, Louis Clark & Royal Philharmonic Orchestra, RCA
7	7	BRAVO POR LA MUSICA, Juan Pardo, Hispavox
8	NEW	ABRACADABRA, Steve Miller Band, Fonogram
9	NEW	DISC CHARGE, Boys Town Gang, Hispavox
10	6	ZARZUELA, Luis Cobos & Royal Philharmonic Orch, CBS

# News/International

## BPI: Home Taping Cost \$525m In '81

• Continued from page 1

private copying is for the government to introduce a royalty on the raw material of home taping, the blank audio tape, and the means of making those recordings, the cassette recorder and other tape hardware.

"The proposed royalty has become known as a levy. The music industry has itself used that word in putting its case to the government and the public. However, having looked at the case more closely, it is felt that the term 'levy' is perhaps misleading. It is an emotive word suggesting, as it does, a tax.

"What's proposed is not a tax. When a record is sold, the artist concerned, the composer and the record producer earn a royalty. The record company share is both a profit and a

contribution towards the undertakings."

In the updated document, the industry still talks in terms of a royalty of some \$2.60 to \$3.45 on a C90 blank tape, saying "there would be a negligible impact on blank cassette sales."

It adds: "It's by no means an unreasonable figure when one considers that each C90 tape will record at least two new full-length LPs and that each tape can be used several times."

The industry says that despite many economic difficulties it has "maintained its position as a major exporting industry, earning foreign currency at a time when few British concerns can compete effectively in overseas markets, generating sales of some \$2,600 million annually worldwide."

## Find Anticounterfeit Labels Copied By U.K. Pirates

• Continued from page 1

when held up to the light. It's manufactured by Polaroid Corp.

But Thorn EMI announced last weekend that pirated films bearing imitations of the new label have already been discovered on major feature films like "Tess" and "Halloween II," and on music videos including "Genesis—Three Sides Live" and "Concert For Bangladesh."

Thorn EMI Video Productions (TEVP) stresses that, although similar, the counterfeit labels are not indistinguishable from the real thing, as they lack the original's reflective properties. The company is appealing to both dealers and the public here to test the labels before purchasing its cassettes and hopes that, with such early warning, they will be able to help stamp out the problem

by reporting illicit tapes to the authorities.

Discovery of the forged security labels coincided with a three-day meeting of trading standards officers—who provide a major force against video piracy at the grass roots level—to discuss how such copyright theft can be tackled.

Operating from local town halls and supported by video copyright owners and the Video Trade Assn. (VTA), trading standards officers here can take up reports of piracy leading to a maximum penalty of \$1,700 under the Copyright Act.

Colin Antrobus, chief field executive of the VTA, said: "The actions of these people mean that the industry is limping when it should be trotting. But we're confident we can beat the pirates, with the trading standards officers as our shock troops."

## French Exporter Is Thriving

PARIS—Despite growing criticism and opposition from more and more record companies, parallel imports remain a "vital stimulus" for a wide range of product, insists French exporter Patrick Thire, who heads up the expanding Wotre Music company here.

Wotre Music claims to have a catalog of discontinued and unavailable material of over 1,000 titles. Some 50% of its business is in the U.S., where it deals through around 40 companies, mostly wholesalers and chain stores. The firm has handled some 400,000 records annually since its launch here in 1980.

"We still provoke the majors to release titles," Thire says of the paral-

lel import sector of Wotre, citing the group Voyage, which he says sold 6,000 albums in the U.S. before being signed by a major.

At the same time, Wotre Music, which enjoys considerable economic advantages because it is based in the provinces, at Niort in western France, also distributes three specialist French rock labels, New Rose, Invitation au Suicide and Scopa/Invisible Records.

But with the U.S. dollar at a new height of roughly seven French francs, there are now almost no imports into France, Thire reports. He firmly warns French importers against over-profiting from this situation by hiking prices for overseas buyers, however.

## German Video Price War

• Continued from page 37

it's doubtful if they can succeed; it's unlikely that any big chain would want to lose contact with a major pre-Christmas sales line like cheap video hardware and software.

The Horten affair is just one aspect of the trade war. Sanyo believes the chain has just a few hundred sets of the old model to use as "bait" for video customers, but Horten insists it has thousands of units to sell. The

specialist retail trade has reacted nervously, continuing to offer its VCRs for prices ranging from \$475 to \$1,200, depending on the model.

Now it seems the Japanese industry itself has been shaken by the German price war. A spokesman for National Panasonic said recently in the Japanese city of Osaka that his company feels any price below 1,000 DM (\$395) is not adequate for the industry.

# CRIA Studies Ways To Boost Tape Sales

By DAVID FARRELL

TORONTO — The Canadian Recording Industry Assn. (CRIA) has set up an informal committee to investigate ways to boost the prerecorded cassette sales of its manufacturer members and to probe possible packaging and merchandising standardization.

In the past few months, companies like CBS, WEA, A&M and Solid Gold have selectively started providing cassettes with insert cards of lyrics and credit information that are also found on the corresponding disk releases. Attic Records is believed to have been the first to test market cassettes with the lyric sheet a year back via the release of Triumph's "Allied Forces" album, but the rest of the trade has been slow in making the concept a standard practice.

An informal poll of retailers and manufacturers reveals that the trade is still sharply divided on how the cassette should be merchandised and at what price.

The most popular format is the spaghetti box, but its bulky format and cost make it less than ideal. MCA has recently started to test a 12- by 12-inch package that has the cassette centered on the album jacket and held in place by blister wrap, but this format is generally considered to be too bulky and costly.

WEA and Capitol-EMI are both using free-standing cardboard browser boxes as a merchandising unit in large urban record outlets, but the units have a limited life span and don't guarantee the manufacturer who pays for the units that its product will be exclusively sold out of the bins.

Pricing is another area that ruffles manufacturers' feathers. Many claim that the major racks and chains are increasing the cost on

prerecorded tape by as much as one dollar over the disk, despite the fact that all the major labels now have uniform cassette and LP pricing.

The CRIA committee hopes to research new merchandising display units jointly with NARM, and to hold discussions with major retailers in an effort to promote the format and to generate new ideas from the trade on how to increase tape sales overall.

Notes association president Brian Robertson: "We are awaiting research results from NARM's tape survey and will likely make some recommendations to the industry here based on their findings." He adds that tape is the only prerecorded music format this year to have shown a sales increase, estimated at between 20%-30%.

## U.K. Consulting Firm Opens Toronto Office

TORONTO—A London-based financial consultancy which specializes in the entertainment industry has set up an office here to advise small labels and creators on general business practices and financial planning.

Malcolm Silver & Co. aims to relieve companies of the financial routines of their business and leave them free to concentrate on the creative aspects, Silver says. U.K. clients include such independent labels as Rialto Records and Groove Productions, and producers Alan Parsons and Andrew Powell.

Services include preparing and monitoring budgets and cash flow projections, and drawing up artist royalty and management accounts, as well as general administration for artists and producers.

## Firm Completes Study Of 'Active' Buyers For A&M

TORONTO—A major record buying survey has been completed for A&M Records here. The survey draws its findings from a questionnaire mailed out to some 3,000 "active" record and tape purchasers between the ages of 10 and 50.

Approximately two-thirds of the sample responded to the questionnaire, and the findings were analyzed by Joint Communications, a music-oriented research firm based here.

According to senior vice president Joe Summers, the bulk of the 111-page report will remain under wraps for some time. He notes that the mailing list was comprised of individuals who had written to the label over the past few years requesting a copy of the catalog, or purchasing through direct mail A&M anti-static protective sleeves, advertised in all releases.

It is believed that the report is the first of its kind done in Canada. It provides some valuable marketing data because the information was generated from an active audience rather than the usual socio-economic mix as a sample base.

Among the findings sanctioned for disclosure to the trade at this time are: the average respondent listens to 20 hours of radio and watches an

equal amount of tv weekly; disco music is the most "hated" music, followed by hard rock in the over-30 sample and classical music.

The survey's composite of the home taper is male and under the age of 25. The most valuable item of information released is that radio play was found to be the single most important factor in deciding whether to buy a specific record. The sole exception to this national pattern was in Quebec, where radio play was not the single most influential factor. Summers hasn't specified what is the influencing factor in this French-speaking market, but it is fair to surmise that discotheques, tv shows and newspapers and magazines are all influencing elements there.

It is expected that A&M will use the survey's findings to strengthen its own market position and then release portions of the findings to the trade.

## Anthem Relocates

TORONTO—Anthem Records and SRO, the record and management arm of rock trio Rush, has moved. The new address is 189 Carlton St., Toronto M5A 2K7; (416) 923-5855.

# Billboard Hits Of The World

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### JAPAN

(Courtesy Music Labo)  
As of 11/8/82  
SINGLES

This Week	Last Week	Artist/Label
1	1	NOBARANO ETUDE, Seiko Matsuda, CBS/Sony (Sun)
2	2	YUWAKU SURESURE, Toohiko Tahara, Canyon (Janny's)
3	5	YAKUSOKU, Watanabe Touru, Epic/Sony (NTV)
4	4	HORETAZE KANPAI, Masahiko Kondo, RVC (Janny's)
5	3	SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sony (Janny's)
6	6	ASEKAKI BESOKAKI ROCK 'N ROLL RUN, Yokohama Ginbae, King (Crazy Rider)
7	7	SHOJO A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
8	13	NATSUO AKIRAMETE, Naoko Ken, Canyon (Amuse/PMP)
9	9	YOKORENBO, Miyuki Nakajima, Canyon (Yamaha)
10	NEW	ZIG ZAG SEVENTEEN, Shibusagaki, CBS/Sony (Janny's)
11	8	MATSUWA, Amin, Nippon Phonogram (Yamaha)
12	12	YA YA-ANOTOKIO WASURENAI, Southern All Stars, Victor (Amuse)
13	10	KARIN, Yoshie Kashiwabara, Canyon (Yamaha)
14	11	BANMENO YUUTSU, Kenji Sawada, Polydor (Nabe/Anime)
15	15	HITORI MACHIKADO, Kyouko Kolzumi, Victor (Fuji/Burning)
16	16	ROCKING MY HEART, Eikichi Yazawa, Warner-Pioneer (Sunrise)
17	NEW	SANNENMENO UWAKI, Hiroshi RVC (Total)
18	17	AISHU NO KASABURANKA, Hiromi Go, CBS/Sony (Burning/PMP)
19	20	ECHIZEN MISAKI, Miyuki Kaganka, Teichiku (JCM/ANB)
20	14	DANCEWA UMAKI ODORENAI, Mio Takai, Canyon (Nakayo Shi)

### ITALY

(Courtesy Germano Ruscitto)  
As of 11/2/82  
SINGLES

This Week	Last Week	Artist/Label
1	NEW	VARIATION, Akina Nakamori, Warner-Pioneer
2	NEW	BEAT POPS, RC Succession, London
3	1	NEXT, Soundtrack, Toshiba-EMI
4	2	NYLON CURTAIN, Billy Joel, CBS/Sony
5	9	TAIYUGA IPPAI, Tatsuhiro Yamamoto, Toshiba-EMI
6	3	LUNATIC MENU, Ippu-Do, Epic-Sony
7	4	SPECIAL LIVE, Shinji Tanimura & Masashi Sada, Polydor/Warner Pioneer
8	NEW	H2O, Daryl Hall & John Oates, RVC
9	6	NUDE MAN, Southern All Stars, Victor
10	18	SHIOSAI, Mayumi Itsuwa, CBS/Sony
11	5	MACHINERY, Sheena Easton, Toshiba-EMI
12	19	GREATEST HITS VOL. 2, Olivia Newton-John, Toshiba-EMI
13	16	URUSEIYATSURA DRAMA SPECIAL, Juko Matsutani & Heilen Sasano, Canyon
14	NEW	MOMENTOS, Julio Iglesias, Epic/Sony
15	14	LOVE ME TOMORROW, Chicago, Warner Pioneer
16	11	NEBRASKA, Bruce Springsteen, CBS/Sony
17	10	NIGHT BIRDS, Shakatak, Polydor
18	7	AISHUNO KASABURANKA, Hiromi Go, CBS/Sony
19	8	PROLOGUE, Akina Nakamori, Warner-Pioneer
20	12	SAUDADE, Masayoshi Takanaka, Kitty

### AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/13/82  
SINGLES

This Week	Last Week	Artist/Label
1	1	COME ON EILEEN, Dexy's Midnight Runners, Mercury
2	2	EYE OF THE TIGER, Survivor, Epic
3	3	SHY BOY, Bananarama, Liberation
4	5	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
5	4	DA DA DA I DON'T LOVE YOU, Trio, Mercury
6	7	DON'T GO, Yazoo, Mute
7	8	I KNOW THERE'S SOMETHING GOING ON, Frida, RCA
8	6	HARD TO SAY I'M SORRY, Chicago, Full Moon
9	10	IF YOU WANT MY LOVE, Cheap Trick, Epic
10	NEW	ROCK THE CASBAH, Clash, Epic
11	16	JACK AND DIANE, JOHN Cougar, Riva
12	9	REAL MEN, Joe Jackson, A&M
13	13	LADY WHAT'S YOUR NAME, Swanee, WEA
14	18	TAXI MARY, Jo Jo Zep, Mushroom

15	11	THE LOOK OF LOVE, ABC, Mercury
16	12	GLITTERING PRIZE, Simple Minds, Virgin
17	17	GYPSY, Fleetwood Mac, Warner Bros.
18	15	HURTS SO GOOD, John Cougar, Riva
19	NEW	PRESSURE, Billy Joel, CBS
20	19	WORDS, Missing Persons, Capitol

### ALBUMS

This Week	Last Week	Artist/Label
1	1	LOVE OVER GOLD, Dire Straits, Vertigo
2	5	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
3	4	AVALON, Roxy Music, Polydor
4	6	THE NYLON CURTAIN, Billy Joel, CBS
5	7	NIGHT AND DAY, Joe Jackson, A&M
6	11	SHABOOH SHOOBAH, Inxs, WEA
7	8	PRIMITIVE MAN, Icehouse, Regular
8	2	COMPLETE MADNESS, Madness, Siff
9	3	THE VERY BEST OF DON McLEAN, Don McLean, Intertusion
10	13	UPSTAIRS AT ERIC'S, Yazoo, Mute
11	9	NEW GOLD DREAM, Simple Minds, Virgin
12	10	THE LEXICON OF LOVE, ABC, Mercury
13	12	MIRAGE, Fleetwood Mac, Warner Bros.
14	NEW	HOTTEST HITS, Hot Chocolate, Rak
15	14	NEBRASKA, Bruce Springsteen, CBS
16	16	SHEFFIELD STEEL, Joe Cocker, Liberation
17	15	EYE IN THE SKY, Alan Parsons Project, Arista
18	NEW	AMERICAN FOOL, John Cougar, Riva
19	NEW	THE JOE COCKER COLLECTION, Joe Cocker, Cube
20	NEW	SONS OF BEACHES, Australian Crawl, EMI

### NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 11/6/82  
SINGLES

This Week	Last Week	Artist/Label
1	1	DER KOMMISSAR, Falco, CGD-MM
2	6	MASTER PIECE, Gazebo, Baby/CGD-MM
3	2	MUSIC AND LIGHTS, Imagination, Panarecord
4	3	AVRAI, Claudio Baglioni, CBS
5	4	BRAVI RAGAZZI, Miguel Bose, CBS
6	9	I WON'T LET YOU DOWN, Ph.D., WEA
7	5	DA DA DA, Trio, PolyGram
8	7	UN'ESTATE AL MARE, G. Russo, CGD-MM
9	NEW	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
10	12	TWIST 82, Various, Five/CGD-MM
11	8	TANZ BAMBOLINA, A. Camerini, CBS
12	13	HE GIA, Lucio Battisti, No.1, RCA
13	10	NON SONO UNA SIGNORA, Loredana Berté, CGD-MM
14	NEW	HARD TO SAY I'M SORRY, Chicago, WEA
15	15	PRIVATE INVESTIGATIONS, Dire Straits, PolyGram
16	14	FLASH IN THE NIGHT, Secret Service, Ricordi
17	11	NISIDA, E. Bennato, Ricordi
18	NEW	SONO UN VAGABONDO, Julio Iglesias, CBS
19	NEW	DISCO PROJECT, Pink Project, Baby/CGD-MM
20	NEW	THIS TIME, Rettore, Aristo/Ricordi

### ALBUMS

This Week	Last Week	Artist/Label
1	2	PASS THE DUTCHIE, Musical Youth, MCA
2	6	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
3	1	STATE OF INDEPENDENCE, Donna Summer, Geffen
4	5	IDAHO-AS COR, Anita Meyer, Ariola
5	NEW	THE DAY BEFORE YOU CAME, Abba, Polydor
6	8	TO TURN THE STONE, Frida, Polydor
7	4	DO WAH DIDDY DIDDY, Dolly Dots, WEA
8	NEW	HEARTBREAKER, Dionne Warwick, Arista
9	7	SADDLE UP, David Christie, Carrere
10	NEW	MUSCLES, Diana Ross, Capitol

4	8	DONNA SUMMER, Donna Summer, Geffen
5	6	SOMETHING'S GOING ON, Frida, Polydor
6	4	CUT, GOLDEN EARRINGS, 21 Records
7	5	AVALON, Roxy Music, EG/Polydor
8	7	NEW YORK, Lee Towers, Ariola
9	NEW	PAST PRESENT AND FUTURE, Anita Meijer, Ariola
10	9	IN THE HEAT OF THE NIGHT, Imagination, R&B

### DENMARK

(Courtesy BT/IFPI)  
As of 10/26/82  
SINGLES

This Week	Last Week	Artist/Label
1	3	ELSK MIG I NAT, Rozacino, Mercury
2	NEW	WORDS, F.R. David, Carrere
3	2	ABRACADABRA, Steve Miller Band, Mercury
4	6	I KNOW THERE'S SOMETHING GOING ON, Frida, Polar
5	5	MASCHINE BRENNT, Falco, Royton
6	1	SUNSHINE REGGAE, Laid Back, Medley
7	7	FAMILY MAN, Mike Oldfield, Virgin
8	4	THE ONLY WAY OUT, Cliff Richard, EMI
9	8	EYE OF THE TIGER, Survivor, CBS
10	NEW	ANNA LASS MICH REIN LASS MICH RAUS, Trio, Vertigo

### ALBUMS

1	7	LOVE OVER GOLD, Dire Straits, Vertigo
2	NEW	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
3	2	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
4	3	SOMETHING'S GOING ON, Frida, Polar
5	4	AHA AHA, Various, Phillips
6	5	III, Toesedrengene, Mercury
7	8	MADNESS, MONEY AND MUSIC, Sheena Easton, EMI
8	6	FIVE MILES OUT, Mike Oldfield, Virgin
9	10	NYLON CURTAIN, Billy Joel, CBS
10	NEW	IV, Toto, CBS

### NORWAY

(Courtesy Dagbladet)  
As of 10/14/82  
SINGLES

This Week	Last Week	Artist/Label
1	1	EYE OF THE TIGER, Survivor, Scotti
2	3	YOU'RE IN THE ARMY NOW, Bolland, CBS
3	2	CAT PEOPLE, David Bowie, PolyGram
4	6	DER KOMMISSAR, Falco, Miriann
5	5	ABRACADABRA, Steve Miller Band, PolyGram
6	4	DA DA DA, Trio, PolyGram
7	8	MASCHINE BRENNT, Falco, Mariann
8	9	SOMETHING'S GOING ON, Frida, PolyGram
9	7	I LOVE ROCK'N ROLL, Joan Jett, PolyGram
10	NEW	THE GETAWAY, Chris de Burgh, A&M

### ALBUMS

1	4	THE GETAWAY, Chris de Burgh, A&M
2	6	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
3	1	LOVE OVER GOLD, Dire Straits, PolyGram
4	7	NEBRASKA, Bruce Springsteen, CBS
5	3	MADNESS, MONEY & MUSIC, Sheena Easton, EMI
6	8	MOMENTOS, Julio Iglesias, CBS
7	NEW	HOY TID, Unit Five, Studio B
8	NEW	TENN DINE VAKRE OYNE, Finn Kalvik, PolyGram
9	NEW	THE NYLON CURTAIN, Billy Joel, CBS
10	10	NJS, New Jordal Swingers, PolyGram

## Swiss Group Targets Piracy

ZURICH—A new IFPI video committee has been set up here to represent the interests of Swiss video copyright owners, who face continuing problems with piracy.

Norman Block, managing director of CBS Switzerland, has been elected president of the new body, which aims to influence copyright legislation currently being drafted here.

# MMO Sets New Releases, Catalog Revamp

By IRV LICHTMAN

NEW YORK—As it attempts to meet creditor obligations, Irv Kratka's MMO Music Group continues to go forward with new album releases and a revamp of its extensive line of Music Minus One and jazz titles.

Having filed for Chapter XI in May, the 30-year-old company is doing "a good job in billing and meeting our costs of overhead and production," claims Kratka.

Kratka says he'll present a financial proposal to creditors in several weeks which he feels will meet with "instant approval." He estimates the company will move out from under Chapter XI late next year.

"We're taking a deep breath and getting on with business," declares Kratka, who blames the firm's financial crunch on bad collections and "going too far" with an import/export one-stop. As for the latter operation, abandoned recently after a year-and-a-half, Kratka cites prob-

lems resulting from dealing with outside product with small margins and poor collections.

A major project now underway is to convert about 100 Music Minus One titles to cassettes. Due in January, they will be packaged in an LP-sized sleeve similar to MCA's "E.T." soundtrack cassette, along with an instruction booklet. The cassettes will retail at \$9.98, as do their LP counterparts. Tape is a premium oxide duplicated at an 8-to-1 ratio.

In another move involving MMO product, Belwin-Mills has agreed to service the line through U.S./Canada musical instrument stores, a key area of exposure. Kratka notes that when he established a jazz label, Inner City, in 1976, the MMO line was trimmed to 200 from some 800 albums. Plans now call for at least 300 titles to be brought back in stock.

Since July, Inner City has marketed five albums from about 12 sessions in the can, including product by Earl Hines, Cat Anderson, the fusion groups Air Condition and Woodenhead, and Latin-oriented jazz act Jasmine. In about a month, the label will market its fourth album by vocalist Susannah McCorkle. It will consist of contemporary songs, a

departure from three previous releases that paid tribute to writers E.Y. Harburg, Johnny Mercer and Harry Warren. Inner City will also continue to produce its \$9.98 chromium cassette line, now totalling 60 titles.

Staffing since the Chapter XI filing has been reduced from 32 to 14. Mort Hillman recently returned as vice president, a position he held from 1977 through early 1981. Hillman, in turn, has brought in marketing veteran Bernie "Y" Yudkofsky and promotion man Larry Kraman. Kraman is currently lining up various promotions, including a series of concerts at the Citicorp building in New York. Featuring young artists performing with MMO Concerti, they'll be in association with the Baldwin Piano Co. and serve as a tribute to MMO's 30th anniversary.

Hillman says MMO is basically dealing directly with accounts, although there's a possibility that independent distributors may come into play in areas where certain types of catalog have a particularly noteworthy impact.

Indicative of the company's growing optimism is Hillman's report that the firm's computer will go on line once more in December after a six-month hiatus.

## IRS, A&M Staffs Join In Push For English Beat

By MOIRA McCORMICK

CHICAGO—IRS Records' marketing group is teaming up with distributing label A&M's staffers in a holiday push for IRS act the English Beat and their first IRS album, "Special Beat Service." Band and staff met in Chicago for a planning session Wednesday (3), the second date of the Beat's current American tour.

Normal IRS promotional procedure, according to sales director Barbara Bolan, is for the IRS staff alone to work their product until it is sufficiently visible for A&M to put its own staff behind, as was the case with the Go-Go's.

"This time, however, we're joining forces from the beginning," says Bolan. The promotional push is to be dubbed "Disturb The Rhythm, Break The Beat."

Bolan observes that, while the holiday season is notorious as a bad time to break a new band, the English Beat cannot really be categorized as "new," having come to IRS with a substantial built-in audience. Their first two releases, both on Sire, each sold upward of 100,000 units, according to Bolan.

Initial sales of "Special Beat Serv-

ice" have been encouraging, she says, with 50,000 units reportedly sold since its Sept. 30 release.

The radio and retail promotion people will work together closely on the project, says Bolan. Representatives at the Chicago meeting were to include IRS vice president Jay Boberg; IRS vice president of creative services Carl Grasso; Bolan; IRS head of promotion Michael Plen; IRS business affairs director Michael O'Brien; A&M senior vice president of marketing and promotion Harold Childs; A&M assistant national AOR director J.B. Brennan; A&M national secondary radio promotion person Jon Konjayan; A&M vice president of marketing Rob Reitman; and local Chicago A&M reps, including national accounts sales manager Billy Gilbert.

Bolan says radio promotions tied in with retail are set for the English Beat's Boston, New York, San Francisco and Los Angeles dates so far (tour is scheduled to run through Dec. 18). Their Chicago performance, held at 750-capacity Park West, came too early in the tour for that particular promotion, explains Bolan.



**TIME OUT**—The Bar-Kays welcome the Time's Morris Day, center, to their Memphis stomping grounds. That's Warner Bros. rep Jerry Washington at Day's left.

## Industry Events

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

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

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

Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

Nov. 17-19, **Western Cable Show**, Anaheim Convention Center, Anaheim, Calif.

Nov. 18-21, **Billboard's** fourth international video entertainment/music conference, Vista International, New York.

Nov. 18-20, **Amusement & Music Operators Assn. (AMO)**, Hyatt Regency, Chicago.

Nov. 21, **Beach Music Awards Inc.** first annual ceremony, Convention Center, Myrtle Beach, S.C.

★ ★ ★

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 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.

★ ★ ★

Mar. 6-9, **International Tape/Disc Assn. (ITA)** seminar, Diplomat Hotel, Hollywood, Fla.

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, Holland.

★ ★ ★

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**, Nashville.

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.



### SPECIALS!

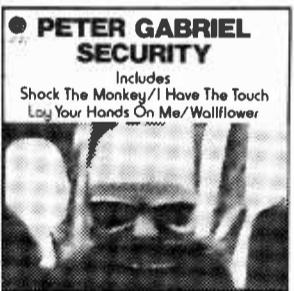
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Cap 12217 <b>BILLY SQUIER</b> Emotions In Motion	5.13
ATL 19360 <b>CROSBY, STILLS, NASH</b> Daylight Again	5.06
ELEK 60205 <b>EAGLES</b> Greatest Hits Vol. II	5.06
Col 38092 <b>MERLE HAGGARD</b> Going Where The Lonely Go	5.09
Lib 1072 <b>KENNY ROGERS</b> Greatest Hits	5.19
ATI 19289 <b>LAURA BRANIGAN</b>	5.05
Cap 12216 <b>STEVE MILLER</b> Abracadabra	5.14
Col 38294 <b>RAMSEY LEWIS</b> Chance Encounter	5.05
Col 38359 <b>MEL DIAMOND</b> Hear Right	5.25
Swan S 90001 <b>BAD COMPANY</b> Rough Diamond	5.05
EMI 17062 <b>J. GEILS</b> Freeze Frame	5.19
WB 23583 <b>ZAPP</b>	5.05
Col 38358 <b>BRUCE SPRINGSTEEN</b> Nebraska	5.25
Col 37638 <b>LOVER BOY</b> Get Lucky	5.05
Cap 12210 <b>JUICE NEWTON</b> Quiet Lies	5.18
Cap 12177 <b>MOTELS</b> All For One	5.19
Gef 2008ASIA	5.05
WB 23731 <b>WHO</b> It's Hard	5.05
Col 38200 <b>BILLY JOEL</b> Nylon Curtain	5.25
Col 37960 <b>EDDIE MONEY</b> No Control	5.06
WB 23607 <b>FLEETWOOD MAC</b> Mirage	5.05
Lib 51124 <b>KENNY ROGERS</b> Love Will Turn Me Around	5.18
WB 23728 <b>DWE STRAITS</b> Love Over Gold	5.05
Col 37951 <b>WILLIE NELSON</b> Always On My Mind	5.06
Elek 60185 <b>LINDA RONSTADT</b> Get Closer	5.05
Col 37978 <b>MEN AT WORK</b> Business As Usual	5.05
Cap 12209 <b>AMERICA</b> View From The Ground	5.17
WB 23703 <b>MICHAEL McDONALD</b> If That's What It Takes	5.06
Col 38061 <b>AEROSMITH</b> Rock In A Hard Place	5.05
EMI 17078 <b>KIM CARNES</b> Voyager	5.18
EMI 17080 <b>SHEENA EASTON</b> Madness, Money & Music	5.13
WB 23689 <b>CHICAGO</b> 16	5.05
Col 38154 <b>ATLANTA POPS</b> Hooked On Country	5.06
Cap 12228 <b>MISSING PERSONS</b> Spring Session	5.18
WB 3677 <b>VAN HALEN</b> Diver Down	5.05
Col 38160 <b>JUDAS PRIEST</b> Screaming For Vengeance	5.06

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## GOLD 'NINE'? Columbia Has High Hopes For Cast Album Of Broadway Hit

NEW YORK—Though aware of the "natural limitations of the marketplace" for original cast albums, Al Teller, vice president and general manager of Columbia Records, makes a decided exception for "Nine."

In an era of extreme caution in label commitments to cast albums, the show's current status as one of Broadway's hottest tickets and future prospects for worldwide tours and a possible film version would seem to buttress the album's long-range sales prospects.

Productions in several major U.S. and global cities are planned for 1982, and composer Maury Yeston, who conceived "Nine" more than a decade ago, has already begun work on a screen treatment of the musicalized version of Fellini's classic film, "8½."

Adds Yeston, "Investors have already recouped 85% of their investment and will recoup 100% by No-

vember." The musical opened in May, and the cast album was marketed six weeks ago.

An unusual marketing aspects of the show score is that one number runs its full course on the cassette version. That's about 13 minutes more than its LP counterpart, which in itself has a longer running time—about 68 minutes—than any single LP caster in memory (Billboard, Oct. 9).

Although the cassette's availability is noted on back of the LP

sleeve (and it lists at the same price), Teller discounts this approach as a marketing ploy to shift buyers to the hot cassette configuration. "We felt it was the fairest thing to do in getting as much of the 'Nine' score to the public as possible," he says.

"Although I couldn't control the amount of music on the album," adds Yeston, "archivally I thought it would be a wonderful, permanent record of the score."

Preliminary sales figures on the album, notes Teller, show a two-to-

one advantage for the LP—"although I expect it to even out over a period of time. We're still seeing a lot of tradition out there."

Mike Berniker, veteran producer who handled the "Nine" recording, used a rather unusual approach—one that proved cost-effective, too, although Columbia will not disclose the recording tab. The cast actually ran through the show, complete with dialog, twice during the 12-hour session.

Meanwhile, Yeston is currently working on a new musical, "1,2,3,4,5," based on the first five books of the Old Testament. He says he has already written about 25

songs. He remains a professor of music at Yale, although he'll be cutting down somewhat on his academic workload. He'll also contribute his experience to the BMI-Lehman Engel Musical Theatre Workshop at BMI, partially as a tribute to Engel, who died last month. The musical theatre conductor/mentor encouraged Yeston on "Nine," and Yeston regards the Workshop as the place where "Nine" began from the ground up.

The "Nine" score remains the sole publishing right of Yeston through his Yeston Music (BMI). Belwin-Mills administrates through its Deshon Music unit.

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**SPECIAL VIDEO**—Millie Jackson recently taped promotional videos to promote her new Spring LP, "Hard Times." The clips included "Special Occasion," the record's first single.

## Columbia Push Targets Five Developing Acts

NEW YORK—In an effort to increase consumer awareness of developing acts, Columbia Records has launched a five-week campaign geared toward college radio stations and retail outlets in 30 markets.

Acts involved in the promotion are Translator, Romeo Void, Men At Work, the Psychedelic Furs and Scandal. A sampler album containing two cuts from each group has been issued for in-store play and for radio and retail giveaways. A promotional video featuring one cut from each group is being shown at radio/retail listening parties organized by college reps in each of the markets involved in the campaign.

"All of the groups except Scandal are currently on tour and are playing quite a few of our college rep markets," notes Barry LeVine, associate director of college marketing for CBS Records. Reps are organizing contests tying in with college radio stations and retail accounts, including "Evening On The Town" promotions with winners receiving a free dinner, concert tickets and a chance to meet the band after the show.

Video games and other prizes will also be awarded at the retail level. Reps will be merchandising the retail accounts. The contest ends the last week of November.

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## Photo News



**DISC DEMONSTRATION**—Deutsche Grammophon and PolyGram Distribution executives recently gathered for sales meetings in New York, where pianist Herbert von Karajan, center, demonstrated the Compact Disc player at a reception. Shown standing, from left, are David Weyner, Harvey Rosen, Charles Weigel, Guenter Hensler, Jack Warfield, Dee Ferrick, Steve Rippe, Richard Schweer, Jeff Brody and Gianfranco Rebulli.



**TWELVE-INCH TACOS**—Taco Bell restaurant salesman Tim Sawdow of Detroit displays the booty he grabbed as the winner of the chain's "Run for the Record" contest. He is shown at a Record Town site in Sterling Heights with Taco Bell execs Joe Stafford, left, Sue Gilbert and Tom Orloff.



**BASF BLAST**—To celebrate the release of the new Supertramp album, "Famous Last Words," on BASF chrome dioxide tape, the manufacturer hosted a reception at the recent AES convention in Anaheim. Pictured, from left, are engineer Russell Pope; Juergen Blank of BASF; Marv Bornstein of A&M Records; John Helliwell of Supertramp; his son, Charles; and Bob Piselli of BASF.



**D TRAIN STOPS IN CLEVELAND**—James Williams of D Train, pride of the Erasmus High School Choral Club in Brooklyn, recently paid a promotional visit to WZAK-FM in support of his Prelude single, "Walk On By." He is sandwiched by jocks Jeffrey Charles, left, and Len Cannon, as Mike Love of Progress Records mans the phone.



**MCA MUSIC**—Mark Goldenberg, center, a founder of the Cretones who helped to score the National Lampoon film, "Class Reunion," discusses his new publishing pact with MCA Music executives Leeds Levy, left, and Rick Shoemaker.



**CARMEL CASH**—Columbia's Rosanne Cash gets the word from Michael Nesmith, right, of Pacific Arts as she tapes a video promo for her new single, "I Wonder," at Nesmith's studio in Carmel, Calif.

**IT'S SHOWTIME!**—Video Services of America managing director Jim Henry, left, presents a doorprize to Shivani Vanessa Gupta at the recent "Showtime 2" consumer electronics show in Houston. Her jealous dad looks on.



**WHO COUP**—WMMS-FM Cleveland recently secured tickets to the Who's final U.S. tour dates in December at the Richfield Coliseum. The \$500,000 promotion was orchestrated by concert promoter Jules Belkin, left; Bob Sopko of Schlitz, the group's tour sponsor; Malrite Communications executives Carl Hirsch and Milton Maltz; WMMS program director John Gorman; and general manager Walt Tiburski.



## Chartbeat

Continued from page 6

Men At Work and AC/DC have something in common: They're the only Australian bands to date to top the American album chart. The comparison stops when it comes to singles: Men At Work's "Who Can It Be Now?" was No. 1 two weeks ago, whereas AC/DC has yet to crack the top 30.

Finally, "Business As Usual" is CBS' first No. 1 debut album by an act even remotely connected to rock'n'roll. Judge for yourself. Here are CBS' previous debut albums to top the Billboard chart: "Dorothy Shay Sings" (1947), "Liberace At The Piano" (1952), Mitch Miller & the Gang's "Sing Along With Mitch" (1958) and the Mormon Tabernacle Choir's "The Lord's Prayer" (1959).

It's not as though CBS has never had a debut smash by a rock act. Boston's first album six years ago sold millions of copies, though it peaked at three on the pop chart.

\*\*\*

New Blood: The hottest single on the Hot 100 is Daryl Hall & John Oates' "Maneater" (RCA), which vaults 24 notches to number 12. But following right on its heels are two hits by acts in the burgeoning (and broadly defined) new music realm. Toni Basil's "Mickey" (Chrysalis) leaps 14 points to number 13, while Joe Jackson's "Step-

pin' Out" (A&M) jumps 10 spots to number 14.

"Steppin' Out" is already seven points higher than Jackson's 1979 breakthrough hit "Is She Really Going Out With Him?" was at its peak. And "Mickey" has chart-wise clobbered such similarly spunky singles as Kim Wilde's "Kids In America" and Josie Cotton's "Johnny, Are You Queer?"

Several other new music acts are also zipping up the current Hot 100. The Clash crack the top 40 for the first time this week as "Rock The Casbah" (Epic) jumps nine points to 38. And Missing Persons are closing in on their top 40 debut as "Destination Unknown" (Capitol) moves six points to 46. The group's first hit, "Words," peaked at 42 in August.

Both acts' albums are also doing extremely well. The Clash's "Combat Rock" climbs to number 13, while Missing Persons' "Spring Session M" leaps 18 points to number 35 in its third week.

But perhaps the week's biggest new music success is the Stray Cats' LP "Built For Speed" (EMI America), which zooms from 15 to six. The band's "Rock This Town" single also climbs into the top 30.

\*\*\*

That's Life: It seems it was just weeks ago that the Steve Miller Band was basking at No. 1 on the Hot 100 with "Abracadabra," while Don Henley was peaking at a dismal 42 with "Johnny Can't Read."

Come to think of it, it was just weeks ago. But things have a way of turning around fast in this business. Miller's followup single, "Cool Magic" (Capitol), stalls at number 57 this week, while Henley's latest, "Dirty Laundry" (Asylum), leaps 23 notches to 32.

Henley thus follows the lead of former colleague Glenn Frey, who also faltered with his first single ("I Found Somebody"), only to bounce

back with a top 15 hit the second time out, with "The One You Love."

All's well that ends well, we suppose, though the early word-of-mouth on both albums would no doubt have been more positive if the first singles had been perceived as successes.

\*\*\*

Horn O' Plenty: Joe Cocker, whose duet with Jennifer Warnes (Island) tops the Hot 100 for the second straight week, is the third former A&M act to later notch a No. 1 single on another label. The Captain & Tennille hit the top in 1980 with "Do That To Me One More Time" (Casablanca). Kim Carnes followed suit last year with "Bette Davis Eyes" (EMI America).

Other one-time A&M acts to hit the top 10 after leaving the label include England Dan & John Ford Coley (several hits on Big Tree), Billy Preston ("With You I'm Born Again" on Motown), Gino Vannelli ("Livin' Inside Myself" on Arista), Michael Murphey ("Wildfire" on Epic) and Gerry Rafferty of Stealers Wheel ("Baker Street" on UA).

We might also include Warner's George Benson, who was affiliated with A&M in the late '60s through a deal with CTI, and RCA's Waylon Jennings, who also cut for A&M in the late '60s. Jennings hasn't yet scored a top 10 pop hit, but we just couldn't leave him off this list. Top 10 pop hits aren't everything.

\*\*\*

Producer Corner: The happiest man in the business this week is—or should be—Greg Mathieson, who co-produced two of the hottest singles in the top 15. Laura Branigan's "Gloria" (Atlantic), which he co-produced with Jack White, sprints from nine to four, while Toni Basil's "Mickey," which he did with Trevor Veitch, explodes from 27 to 13.

In other producer action, Steel Breeze's "You Don't Want Me Anymore" (RCA) jumps two points to number 16, topping the 18 peak of Helen Reddy's 1977 hit "You're My World" as Kim Fowley's biggest success of the past decade.

Sadly, that stirring remake of Cilla Black's 1964 hit stands as Reddy's most recent top 50 entry. Helen, where are you when the industry needs you?

## N.Y. NARAS Chapter Gives MVP Awards

Continued from page 60

Hyman, organ; Frank Owens and Pat Rebillot, piano; Rebillot, electronic keyboards; Ken Bichel, synthesizer; Jay Berliner, guitar; Vinnie Bell and David Spinoza, electric guitar; David Nadien, violin; Emanuel Vardi, viola; Jesse Levy, cello; John Beal, acoustic bass; Will Lee, electric bass.

And, Steve Gadd, drums; Dave Carey and George Devens, tuned/mallet percussion; Ralph MacDonald, hand percussion; Jean Thielemans, harmonica; Kenny Karen, male backup singer; and Ann Johns Ruckert, female backup singer.

The evening's festivities also included a tribute to Eubie Blake, who heard 10 pianists perform in his honor. Performers were Dick Hyman, Hal Schaefer, Dick Katz, George Wein, Terry Waldo, Pat Rebillot, Max Morath, Billy Taylor, Frank Owens and Ruth Laredo.

## School's Out For Alleged Bootlegger

WILMINGTON, N.C. — The Rock'n'Roll University has been busted. FBI agents here have raided the premises of Wayne Rogers, doing business as Rock'n'Roll University and Rock Rarities, seizing 4,477 cassettes, 463 reel-to-reel tapes and 489 videocassettes that were allegedly used as masters for duplication purposes.

According to an affidavit in support of the raid, Rogers has been mailing alleged bootleg material around the country for the last nine

years. His current catalog reportedly offers 5,000 titles of live musical performances.

Also seized in the raid were 757 LPs, three video recorders, and various business records. The RIAA assisted the FBI in the investigation and raid.

Rogers was the subject of a civil action in 1977 in U.S. District Court here, charged by CBS with selling bootleg LPs of a Simon & Garfunkel concert.

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## Spotlight



**ROD STEWART—Absolutely Live, Warner Bros. 237431G.** Produced by Rod Stewart. Stewart follows six consecutive platinum LPs with a double live album which is attractively priced at \$11.98. Besides boasting a special price, the LP includes two new songs—"Guess I'll Always Love You," recently issued as a single, and a cover of the Platters' classic "The Great Pretender." The album includes most of Stewart's smash hits over the years, from 1971's "Maggie May" to recent entries like "Young Turks" and "Tonight I'm Yours." The singer also includes his Faces hit "Stay With Me," performed in tandem with fellow raspers Kim Carnes and Tina Turner. The packaging is the only discordant note: the front cover makes this look like a throwaway budget item. It isn't.

**JONI MITCHELL—Wild Things Run Fast, Geffen GHS 2019.** Produced by Joni Mitchell. The real news here isn't that Mitchell returns to the romantic sweep of "Court And Spark," but rather that she's done so while integrating the more experimental threads of her recent work. While the lush pop bloom of that 1974 masterpiece is frequently echoed here, this is the work of an older, wiser writer: Mitchell meditates on time ("Chinese Cafe"), emotional game-playing ("Be Cool"), and, as always, love itself ("Man To Man") in a variety of atmospheric settings that can find friends at pop, AOR and possibly even jazz outlets. An added plus—her wry update of Lieber/Stoller's "You're So Square."

**EDDIE RABBITT—Radio Romance, Elektra 60160.** Produced by David Malloy. Coming 15 months after the cross-over LP "Step By Step," the 10 cuts here dispense with even the mid rock elements used in some past Rabbit hits. "You And I," the current single and duet with Crystal Gayle, typifies the overall mellow sound, but "You Can't Run From Love" does offer some punch with its strong melody. Rabbit's melodic songwriting reaches lyrical depth on "All My Life, All My Love" and "Our Love Will Survive," and Tom Schuyler's "Years After You" is sure to get heavy play at AC and country levels.

**PRINCE—1999, Warner Bros. 23720F.** Produced by Prince. The new, specially-priced double-album from the Minneapolis wonderkid gives new meaning to the old reprimand, "that boy just won't behave!" With his thermonuclear fusion of r&b, funk, rock and even a touch of the electronic-flavored avant-garde ("Something In The Water"), Prince continues to be at the forefront of modern music. For all its high points though, this album isn't a major advance over last year's "Controversy" and there are signs that Prince may be in a stylistic rut. Still, Prince has a large r&b and pop following.

**PAT TRAVERS—Black Pearl, Polydor PD16361 (PolyGram).** Produced by Pat Travers. Though classified as a heavy metal guitarist, Travers has always had aspirations outside that field. This is evident of his latest release as he covers Bob Marley's "Misty Morning" with its original reggae feel and does a rock reworking of Beethoven's fifth symphony called "The Fifth." He even quotes from Shakespeare's "The Merchant Of Venice" on the album cover. However, hard rock fans need not fear. There is more than enough boogie on such tracks as "Can't Stop The Heartaches," "Rockin'," "Who'll Take The Fall," and "I La La La Love You" for the most die-hard hard rock fan.



**MILLIE JACKSON—Hard Times, Spring SP16737 (Polygram).** Produced by Brad Shapiro, Millie Jackson. Topical, bawdy, and certainly funky are all words to describe the latest LP from Millie Jackson. Jackson is best known for her irreverent off-color raps, which are nevertheless always topical and true. Fans of that style will love the "Mess On Your Hand/Finger Rap" suite. But there are also some great soul and blues numbers here as well.



**KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON & BRENDA LEE—The Winning Hand, Monument JW638389.** Produced by Fred Foster. From the ultra-visual packaging to the liner insert penned by Johnny Cash, this is an engaging project involving three former Monument artists and one currently signed to the reactivated label (Kristofferson). The ambitiousness of the undertaking overrides some uneven spots, which can be expected when you're pairing different superstars on nearly every track of a double-record set. Best cuts include "You Left Me A Long, Long Time Ago" by Nelson and Lee, "To Make A Long Story Short, She's Gone" by Nelson and Kristofferson, and "Put It Off Until Tomorrow" by Parton and Kristofferson.

**RAZZY BAILEY—A Little More Razz, RCA AHL1-4423.** Produced by Bob Montgomery. This should become a milestone album for Bailey in terms of setting him up as a serious coun-



**TOM PETTY AND THE HEARTBREAKERS—Long After Dark, MCA/Backstreet BSR-5360.** Produced by Tom Petty & Jimmy Iovine. After the comparatively brooding rock of last year's "Hard Promises," Petty and the Heartbreakers return to a generally brisker, uptempo focus more reminiscent of their quantum breakthrough on "Damn The Torpedoes." Even the undercurrent of menace on the first single, "You Got Lucky," is mated to a soaring refrain and a tough backbeat, and elsewhere smoky r&b ("The Same Old You"), driving guitar rock ("A One Story Town," "Change Of Heart") and midtempo scorchers predominate. It's still a balanced set, though, with enough darker moments to mirror the band's depth. And the production team of Petty and engineer/producer Jimmy Iovine again provides a formidable sonic punch that will only aid these tracks in their fast progress at AOR and mainstream pop.

**PAT BENATAR—Get Nervous, Chrysalis CHR1396.** Produced by Neil Giraldo, Peter Coleman. From the crazed cover photo, it would be easy to assume that Benatar has changed her persona completely. While this album shows Benatar has been listening to some of the new dance music (especially on "Anxiety"), she is still first and foremost a hard rocker with a good sense of melody. She rocks with fury on such tracks as "Looking For A Stranger," "Shadows Of The Night," and "Little Too Late" while her penchant for heartfelt balladry is exemplified by "Tell It To Her" and "Fight It Out." There is a good sense of sparseness here which is missing from previous works.



**MARVIN GAYE—Midnight Love, Columbia FC 38197.** Produced by Marvin Gaye. The veteran performer presents his first Columbia album 20 years to the month since he first hit Billboard's r&b and pop charts with "Stubborn Kinda Fellow." Consumer appetites have already been whetted by "Sexual Healing," one of the singer's biggest items in years, and early signs are that the LP will follow suit. The eight, European-made tunes sound sufficiently different to most current U.S. urban pop productions: the tracks seem more fluid, and the sweetening is more restrained. Latter especially shows on the brassy "Midnight Lady," the rock-tinged "Rockin' After Midnight" and the colorful "Third World Girl," rhythmic and exuberant. With Gaye in fine voice, this is a superior package, all the more so for the fact that he handles virtually all the instrumental chores himself. It's a timely Yule gift for Black Rock.

try/r&b artist. For the first time, he has been given a set of tracks, arrangements and material equal to the vocal heat he's capable of generating. Stripped of slickness, Bailey puts his soul into this album which benefits from some gritty rock'n'roll textures. "Poor Boy" is an eye opener, and there are others here where that comes from.

**ORIGINAL MOTION PICTURE SOUNDTRACK—Honkytonk Man, Warner/Viva 237394.** Produced by Snuff Garrett. The newest Clint Eastwood country music film epic gets solid support from artists like John Anderson, Frizzell & West, Porter Wagoner, Ray Price, Johnny Gimble and Marty Robbins. Eastwood even turns up for two solos and a crowd rendition of "In The Jailhouse Now." "Please Surrender" by Frizzell & West is a highlight, as is Linda Hopkins' sizzling powerhouse treatment of "When The Blues Come Around This Evening."

**CHARLEY PRIDE—Live, RCA 4524.** Produced by Norro Wilson. Pride fills out this single disk live set with 15 tracks, all marked by easy-going country arrangements, acoustics. Pride's distinct range of singing and excellent backing vocalists. Some hits are here, including "Kaw-Liga" (originally recorded live, now re-worked in a higher tempo) and "Kiss An Angel Good Morning," but Pride also experiments with lesser-known material, all for an accurate rendition of a live Pride show.



**PHIL COLLINS—Hello, I Must Be Going, Atlantic 80035.** Produced by Phil Collins, assisted by Hugh Padgham. First and foremost, Phil Collins is a drummer, and his drumming is always dramatic and in front. This is true here as it was on Collins' first solo album, last year's top five, gold "Face Value." Though Collins uses horn, strings and a choir, the music is more spare and personal than with Genesis. With songs like "I Don't Care Anymore," "It Don't Matter To Me," and "Why Can't It Wait Til Morning," the LP assumes a somewhat down beat mood. But this is belied by the sparkling playing and the haunting arrangement. It's an album for late night meditations.



**HEAVEN—Bent, Columbia ARC38347.** Produced by John Bee. Heaven is a heavy metal band from Australia, which means it plays in the tradition of AC/DC, playing hard rock with no quarter given. It can't quite match AC/DC's dizzying tempo, but the power is there and singer Allan Fryer has the vocals and chops to compliment the twin lead guitars of Mick Cocks and Kelly. Sounds like a band that is very entertaining live.

**CRASH STREET KIDS—Little Girls, Fat City 3275.** Produced by Melvin James, Crash Street Kids, Bruce Henzel. Minneapolis has produced an interesting array of acts over the last two years: Prince, the Suburbs, the Time, Vanity 6 and the Lamont Cranston Band. Now, another name can be added to the list: the Crash Street Kids. This trio plays powerful, punchy, throat-grabbing pop-rock in the vein of the Plimsouls, the Raspberries and the late, lamented Big Star. "Little Girls," "Corporate Girl," "She Can Love," and "Tears (In Your Eyes)" prove that power pop is not a dead genre.

**RUBBER RODEO—Eat Records EATUM EP009.** Produced by John Doelp. Already one of the hottest draws in the Northeast, this Providence, Rhode Island-based sextet mixes traditional country music with dance and new wave. While the Gun Club and Wall of Voodoo have the same elements, they have a more serious intent. Rubber Rodeo is more light-hearted in its approach—sort of a cross between Devo and Jerry Reed. The reworking of the country classic "Jolene" should be a dance club smash.



**CHICK COREA—Trio Music, ECM ECM-2-1232.** Produced by Manfred Eicher. Corea's recent alternation between forthright fusion and more intimate acoustic projects again swings to the latter pole in this rich two-disk package, which reunites him with his late '60s partners Miroslav Vitous on bass and drummer Roy Haynes. The music is divided between some intriguing new improvisations and a second disk of Monk compositions. The latter, actually cut before the late composer's death, are especially inviting, and likely to garner solid airplay.



**SEX EXECES, Rounder SE14.** Produced by Paul Mufson & Sex Execs. The Sex Execs are a six-man band from Boston further augmented here by the High Sierra Horn Section. The four songs are strong dance rock numbers, with the bass and drums mixed upfront, all but burying the vocals. Good for dancing, though.

**AVA & THE TIDAL WAVE TOUR, Bosstown Records BTR1004.** Produced by Alex Space & Ava Electric. Ava is Ava Electric's blonde, a statuesque blonde whose little-girl vocals are the center of a synthesizer/guitar sound, performing basic pop rock songs. It's not too sophisticated, but that's not bad; musical naivete can be charming. Address: Box 994, 104 Charles St., Boston 02114.



**JONI EARECKSON—Spirit Wings, Canaan 8878.** Produced by Kurt Kaiser. With "Joni's Song" still in Billboard's Inspirational top five after a year, another boost to gospel retail should be evident in this release. Eareckson takes a two-fold approach, with side one's praise-slanted pieces given delicate treatment and the contemporary cuts on side two more musically varied, especially "Run That Race."

**THE IMPERIALS—Stand By The Power, Day Spring 4100.** Produced by Bill Schnee. Already entering the chart at number 18, this set provides strong points in the Imperials' harmonies, expect pop arrangements and hooking melodies, augmented by the steady hand of veteran producer/engineer Bill Schnee. Lyrics are heavily testimonial except on "How Can You Love," by Kerry Livgren, a tune more reflective than directive.

**PATRICK HENDERSON—This Is Love, Priority 38169.** Produced by Patrick Henderson. Perhaps a better credited Patrick Henderson & Friends, the composer/singer/arranger teams with Andrew Gold, Dennis Sanders and other luminaries on an LP marked by lyrical imagery and hard-driven rhythms. Vocalist Sanders leads on four tracks, the most melodic being "I Believe," and Henderson, co-writer or writer on all 10 songs, comes through best vocally on "This Is Love."



**JOSE CARRERAS—Romantico, Philips 9500 894.** No producer listed. Placido Domingo's success with Spanish-language popular music is inspiring others to try the same. Young Spanish tenor Jose Carreras enters the field with a selection of semi-classical chestnuts from Spain and Latin America, backed by the English Chamber Orchestra, which should please nostalgia buffs and Spanish light opera aficionados.

(Continued on page 75)

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabourin, Sam Sutherland, Robyn Wells, Adam White.**

## IN CAL TECH TEST

# Superiority Of Digital Challenged

• Continued from page 6  
rate recording path.

The latter routed the signal through switchable analog or digital systems, with the testing device set up for "double-blind" testing: neither the test subject nor the device operator would know which of two recording channels was digital.

For the tests, Boyk and his team used two different digital systems. One was a Sony PCM-1600 professional digital recorder, customized and now owned by Pioneer; the second was Sony's new compact PCM-F1, designed for use with VCRs, but Boyk stresses that the need to match the output of different systems requiring routing the latter unit through an added DB systems preamplifier. "In that respect, our results have to be understood not as a test of the digital processor itself, but the PCM-F1 in combination with that amp," he says.

He adds that neither digital system can thus be deemed a stock setup.

Different analog systems were also used, including both a current top-end Ampex, the ATR 102 two-channel recorder, with a half-inch tape head stack provided by Yamaha's Glendale recording studio, and an old Ampex tube-powered 351, albeit updated with a newer tape head.

Test subjects could direct switching between the live feed and the two other recording channels—labelled "apples" and "oranges" for these trials.

Overall, after 187 trials, the 17 subjects roughly voted in three camps: 11 evinced a preference, from mild to pronounced, for the analog playback; five gave the nod to digital, and one was undecided.

Boyk, however, feels those figures aren't entirely representative, and perhaps less significant than findings within each of the camps. In particular, he notes that the only group of subjects that consistently voted for only one of the two techniques was a quintet of subjects preferring analog recording.

The tests were conducted with help from Sheffield Labs, Pioneer Corp., Ampex, DB systems and various other musicians and audio professionals, including the large ensemble of vocalists and instrumentalists who volunteered as the program "source." Interestingly, though, Boyk's group received no

aid from digital hardware manufacturers.

"Our original intention was to test all the different professional digital machines, but that was scotched when they all pulled out," he explains. "They would gladly have leased the equipment to us at their usual prices, but we simply didn't have the funds."

How conclusive are their findings? Apart from the smallness of the sample and the multiplicity of different recorders used, both acknowledged as complicating factors, Boyk and his colleagues note that the test was in no way intended to measure other, non-musical considerations such as true digital software's potential for durability, as in the laser-scanned Compact Disc, or minimized generational degradation in subsequent transfers of digital material from one tape or disk to another, another claimed advantage.

## CBS Wins Judgment Vs. MusicTone

NEW YORK—Judge Charles E. Stewart of the Southern District here has signed a default judgment permanently enjoining Andrew Leonetti a/k/a Andrew Liquori, doing business as MusicTone Records, from selling certain master recordings owned by CBS or in any way using the name or reputation of CBS in attempting to sell the masters.

The judgment was signed after the defendant did not appear or answer CBS's complaint which charged that Leonetti attempted to sell masters, some of them belonging to CBS via

its acquisition of the Springboard catalog, by saying that CBS previously tried to acquire the rights of these same recordings from him. CBS also alleged that Leonetti disseminated copies of bogus documents allegedly signed by CBS and Springboard executives.

Among the artists whose titles are involved are the Isley Brothers, the Manhattans, George Jones and B.J. Thomas. The judgment further orders Leonetti to give CBS an accounting of any profits made in his scheme.

## Lifelines

### Births

Boy, Eric Robert, to Diane and Kip Williams, Oct. 11 in Detroit. He is a member of the Detroit group Interiors.

Boy, Jesse Philip, to Nancy and Harris Goldberg, Oct. 13 in Woodstock, N.Y. He is president of Concert Ideas.

Boy, Daniel Richard, to Mary Lou and Richard Simoes, Oct. 5 in Cleveland. He is regional credit manager there for WEA Corp.

Boy, Daniel Robert III, to Linda and Daniel Robert Laurino Jr., Oct. 14 in Burbank. He is assistant district manager for ASCAP in Los Angeles.

Boy, Jared, to Sue and Rick Kerr, Oct. 8 in Nashville. He is chief engineer for R.M.J. Studios.

Girl, Lissa, to Nancy Jonap and Lister Hewan-Lowe, Sept. 11 in New York. He is president of Clappers International Records.

### Marriages

Angel Donnelly to Ken Bellero, Oct. 16 in Linden, N.J. He is production assistant for Monarch Entertainment. She works for House of Music Studio.

Julius J. Lokin to Cynthia Zucker, Nov. 7 in New York. He is president of New Audiences Productions.

Bertie Higgins to Beverly Ann Seiberger, Oct. 23 in Tarpon Springs, Fla. He records for the Kat Family label.

Chuck Martin to Patty Reiter, Oct. 21 in Rock Springs, Wyo. He is music director for KRKK there.

Bob Koontz to Christine Stroud, Oct. 22 in Los Angeles. He is sales manager for KEZY-AM-FM there.

### Deaths

Dick Starr (W.D. Stambaugh Jr.), 41, of cancer Oct. 31 at this home in St. Petersburg Beach, Fla. The producer of several nationally syndicated radio programs, he was the co-owner of Opus Productions in Dallas. A two-time winner of Billboard's radio programming awards, he consulted Toby Arnold & Associates and radio stations in the U.S., Australia and New Zealand. He also programmed WYLC Tampa, WFUN Miami and KYA San Francisco. He is survived by his wife, Carol, a son and a daughter.

Rev. Raymond Albert DeVries, 50, of heart failure Oct. 26 in Colorado Springs, Colo. He was vice president of special services for Lexicon Music/Light Records, which he joined in 1973.

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## ONE MILLION SHIPPED

## CBS Steps Up Push On CX LPs

• Continued from page 1

sive program to get the treated disks out into stores, ordered or not, even as CBS works with equipment manufacturers to speed availability of decode-capable hardware.

The apparent strategy is to get enough CX-processed software out into the field so that purchase of suitable playback gear becomes an attractive option for consumers. At the same time, CBS hopes to stimulate other major labels which have accepted CX licenses, but have so far failed to implement the new technology, to start releasing encoded albums.

Most retailer shipments on a wide repertoire spectrum of 110 titles now include varying percentages of encoded product, says Bill Fox, vice president of operations and finance

on CBS/Records Group deputy president Dick Asher's staff, who was placed in charge of the worldwide CX effort two months ago.

And, says Fox, "We've had no complaints," a claim he attributes to a compatibility factor which allows acceptable playback of encoded recordings through amplifiers not equipped with decoders.

The processed recordings are now shipped along with standard product for side-by-side stocking in dealer bins under what CBS calls its "integrated inventory" plan, which replaced the contested single, compatible inventory format featured in the initial phase of the program.

Albums carry CX identification stickers on shrinkwrap and feature a special logo on the liner. An album insert extols the playback improve-

ment that results from playing disks through a decoder, but also tells of the compatible element.

The plan, says Fox, is to concentrate on strong-selling merchandise when issuing CX alternates. Among artists currently represented are Meat Loaf, Claude Bolling, Boston, Billy Joel, Willie Nelson, Aerosmith, Johnny Cash and Bruce Springsteen. Among original cast albums are "Annie" and "A Chorus Line."

Now being readied for early shipment are an additional 40 titles in CX versions. About one-third of these will be classical titles, says Fox, many by strong-selling artists.

He says that permission for CX encoding has just been received from the New York Philharmonic, as well as from a large number of artists.

"Our goal is eventually to issue all product in CX," says the program chief. He views hardware availability as one of the prime remaining problems, but reports cooperation from producers, some of whom have entered into combined ad campaigns with the label.

## College Panel On New Music

• Continued from page 12

who admits that he was unfamiliar with "80%" of the material station officials presented him with when he joined the outlet, said management has "thrown away the programming rulebook. We go after the sound we want, which has simplified the rotation. A cut is either really hot or warm and we play the s\*\*t out of it." Acts such as A Flock Of Seagulls, Duran Duran, Elvis Costello, Fashion, Talk, Talk, and Lords Of The New Church are "perfection," he contended.

The consultant, noting that his focus group research "is the vehicle to balance emotions," added that "we're programming for people who grew up with AOR but can't handle it anymore—Styx to Journey—the sound without the song. Frankly, it was getting to the point where I couldn't listen to my own ("Super-Stars") stations anymore. They were too boring." LEO SACKS

## Vox Jox

• Continued from page 12

becomes the new morning personality at Charlotte's WBT from WHAS Louisville. And after a long search Cap Cities' WKBW Buffalo has found its afternoon drive personality, **Joe Gallagher** from WHEN Syracuse. Replacing Gallagher there is WHEN overnight jock **Peter King**.

★ ★ ★

If you thought you heard **Tom Shannon** back on WKBW last weekend, you were right. But only for a day. Shannon, whose legendary career includes long stints in Buffalo, Denver and Detroit, was in town for a school reunion and took time out to do a guest shot for the station. At present he's still under contract to GWB's WCXI in Detroit but is anxious to return to the air.

★ ★ ★

**Jay Cook** announces the appointment of **Bob DeCarlo** as vice president of operations of Gannett's WJYW. DeCarlo, who most recently was the morning personality on KOGO San Diego, will also be doing an airshift on the Tampa facility. . . . More changes at KHYT Tucson, as morning man **Jim Daniels** takes over the vacant 7 p.m. to midnight slot, and **Steven C. Brown**, from KTXT across town, is brought on board to handle mornings.

★ ★ ★

A six-hour remote broadcast that began on Friday (29) at 6 p.m. helped celebrate the first anniversary of **David Dye's** "Friday Flashback" on WIOQ Philadelphia. The broadcast was done from the Chestnut Cabaret, a local rock club, with Dye counting down the top 102 songs from the 1960s, a reference to WIOQ's 102 MHz dial position. The list was compiled from a listeners' poll. WIOQ personalities **Michael Tozzi** and **Larry Jordan** hosted parties at other local clubs to accommodate all of Dye's fans.

★ ★ ★

It's official: Cox's KOST Los Angeles has named **Jhani Kaye** as program director of the station, which will make the switch to AC on Nov. 15. Handling mornings will be KZLA air personality **Mike Sakalaries**.

New morning personality at

KTAC is **Ken Copper**, formerly of K-101 San Francisco and KOGO San Diego. He replaces former p.d. and morning man **Bruce Cannon** on the Tacoma station, which is now programmed by Copper's former boss from K-101, **Rob Sherwood**.

★ ★ ★

Norfolk's **Ralph Wimmer** has gone south. He's now operations director of WDOQ (Q-102) Daytona Beach. **Rick Knight** remains as p.d. of the FM facility managed by former Richmond personality **Jack Alix**. . . . New all nighter at Los Angeles' KRTH. He's **Christopher Lance**, but still no word on a new news director. . . . Phoenix morning legend **Jonathon Brandmeier** will be leaving KZZP when his contract expires this spring. He's off to Chicago's WLUP to wake up the Windy City. . . . After several months there's finally a new p.d. at WNDE in Indianapolis. He's **Alan Edwards**, who most recently programmed WBBX Portsmouth, N.H.

## New Creedence Audiophile LP From Fantasy

• Continued from page 6

"we couldn't afford to duplicate the steps that Mobile Fidelity or Nautilus would take and still put out an \$8.98 record. So we didn't do a half-speed mastering; we did a digital reprocessing. We didn't use German vinyl, but we did use the top-grade CBS virgin vinyl, which costs more but not as much as \$1 more.

"We did special packaging and used rice paper sleeves, and we came up with what is not strictly speaking an audiophile record but one which is certainly superior to a regular record." The master was cut by George Horn, with an assist from studio chief Roy Segal.

As for marketing the LP, Kaffel says "I don't think we'll market it as an audiophile LP, because it isn't." However, he is not concerned that the record will escape notice as a distinctive product if it is stocked in regular bins. "The front sticker clearly states what was done that normally wouldn't be done. I think the consumer is hip enough to know what we're talking about."

## Market Quotations

As of closing, Nov. 3, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	76	9/16	1/2	1/2	-1/16
53 1/2	26 3/4	ABC	9	2104	55	51 1/2	54 1/2	+ 2 1/2
35 1/2	25 1/2	American Can	11	1110	35 1/2	33 1/2	35 1/2	+ 2 1/2
8 1/2	4	Automatic Radio	5	77	8 1/2	8 1/2	8 1/2	+ 1/2
55	33 1/2	CBS	10	1193	54 1/2	52 1/2	54 1/2	+ 1/2
7 1/2	5	Craig Corporation	66	8	6 1/2	6 1/2	6 1/2	+ 1/2
70	47	Disney, Walt	21	3380	71 1/2	67 1/2	71	+ 3 1/2
4	2 1/2	Electrosound Group	42	5	3 1/2	3 1/2	3 1/2	- 1/2
17 1/2	11 1/2	Gulf + Western	5	2311	17 1/2	16 1/2	17 1/2	+ 1/2
17 1/2	10 1/2	Handleman	6	506	16 1/2	15 1/2	16 1/2	+ 1/2
6 1/2	1 1/2	Integrity Entertainment	9	88	3	3	3	- 1/2
7	3 1/2	K-tel	13	36	5 1/2	4 1/2	5 1/2	+ 1/2
59	36	Matsushita Electronics	10	331	49	47 1/2	48 1/2	+ 1 1/2
76 1/2	38	MCA	18	942	78	75 1/2	77 1/2	+ 1 1/2
76 1/2	48 1/2	3M	22	2922	78 1/2	74 1/2	78 1/2	+ 4 1/2
89 1/2	49	Motorola	18	4462	90 1/2	87 1/2	90 1/2	+ 1 1/2
49 1/2	30	North American Phillips	9	77	49 1/2	47 1/2	49 1/2	+ 2
14	5 1/2	Orrox Corporation	—	268	13 1/2	12 1/2	13 1/2	+ 1/2
16 1/2	10	Pioneer Electronics	20	102	13 1/2	13 1/2	13 1/2	+ 1/2
26 1/2	15 1/2	RCA	54	5031	26 1/2	24 1/2	26 1/2	+ 1 1/2
18	11	Sony	11	1837	14 1/2	13 1/2	14 1/2	+ 1/2
34 1/2	19	Storer Broadcasting	19	894	31 1/2	30	31 1/2	+ 1/2
3 1/2	2	Superscope	—	55	2 1/2	2 1/2	2 1/2	Unch.
42	27 1/2	Taft Broadcasting	10	359	42 1/2	41 1/2	42 1/2	+ 1/2
63 1/2	34	Warner Communications	12	9680	58	54 1/2	56 1/2	+ 2 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Kustom Elec.	300	2 1/2	2 1/2
Certron Corp.	17200	1 1/2	1 1/2	Recoton	—	3 1/2	3 1/2
Data Packaging	—	6 1/2	7 1/2	Reeves	—	—	—
Josephson Int'l	16100	16	16 1/2	Comm.	107,800	35 1/2	35 1/2
Koss Corp.	200	4 1/2	5	Schwartz Brothers	—	2 1/2	2 1/2

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

## Labels Monitoring Chrysalis Tracking Controversy

• Continued from page 1

association's New York headquarters expressing support for Chrysalis in a cover note from RIAA president Stanley Gortikov. Also enclosed were copies of the form letter seeking radio's cooperation in album programming that was mailed by Chrysalis promotion vice president Jack Forsythe prior to the DC-101 battle, along with copies of a Washington Post article quoting DC-101 programmers on their view of the dispute.

Gortikov explains the RIAA's position as confined by the legality of copyrights for recordings, which are held individually by labels. As such, the association can't provide more than encouragement to its members, which, he says, would have to pursue future legal remedies on a title by title, case by case basis.

Thus far, the most significant evidence of a tougher stance against such album airings comes from CBS, where Dick Asher, deputy president of CBS Records Group, reports the manufacturing giant is now studying the compilation copy-

right invoked by Chrysalis in its message to DC-101, and to be denoted on future label promotional goods by an amended legal line on label copy.

"We haven't used this method," comments Asher, "but we are looking at it now, and when we find out what our legal people have to say, we'll proceed from there."

Personally, Asher adds, "I certainly support Chrysalis' stand here. I think it's very short-sighted of radio to encourage home taping, which injures artists, injures their record companies, and ultimately threatens the availability of new music for those same stations."

Elsewhere, labels contacted have thus far pursued Chrysalis' first line of attack: bids for cooperation from stations in avoiding any complete album airings without interruption. A&M president Gil Friesen notes that he and his promotion staff have thus far restricted their strategy to that ploy, and openly wonders if such an approach isn't, in fact, adequate in most cases.

"I'd like to do what I can to sup-

port Sal Licata, Chrysalis' president. He really stuck his neck out. The problem is, we just put out our new Supertramp album, and we haven't run into any problems (with complete airings)," says Friesen. For that release, he adds, the label assembled a list of 100 key FM outlets and sent letters, signed by Friesen, requesting their cooperation in avoiding such broadcasts, underlining their inherent threat of encouraging home taping.

"I just don't know how big a problem it is," confides the A&M chief. "Here we've just released an album where that could have been a real problem, and it just hasn't been one for us."

He notes that the label's extensive station promotions around its chromium dioxide cassette versions of the new album may also have been a factor aiding in radio cooperation. But, concludes Friesen, "I'm ready to jump on the bandwagon, but only if it's a real bandwagon."

Elektra/Asylum's **Joe Smith** likewise says he thus far used what

suasion," such as blanket mailings or trade paper ads, to head off any programming of albums in their entirety. "We are opposed to full airing of our records that might lead to home taping," he asserts, leaving the door open for future legal avenues of action by adding, "To the extent to which our arguments don't convince radio not to air albums that way, it's in our interest to watch the Chrysalis situation as it develops."

One key to the admittedly cautious path being followed at most labels is the comparative rarity of compilation copyrights as central considerations in rights protection by manufacturers. Sources indicate that the area of compilation rights is itself somewhat vague, and encompasses several different methods of securing and protecting such a right. Normally, separate copyrights for the specific order of selections on an album—the right invoked by Chrysalis in its dealings with the Washington station—are only taken out for anthologies, such as direct mail packages, where an album is newly sequenced.

Manufacturers may also obtain such a right if their own creative staff was involved with final production and sequencing of a recording, and when the label itself is the actual rights holder. Chrysalis' Licata has confirmed that the latter was the case with the Benatar album, and adds that the label made a separate copyright registration, at additional cost, to protect the compilation right.

Gortikov of the RIAA further confirms that the idea for such a legal protection against station airings and their inherent home taping threat arose from the association's concern, terming the practice a serious "catalyst" to unauthorized copying. "Those albums aired so often represent the winners, rather than the losers, and especially when broadcast so early in their market life, the practice can really hurt sales," he claims.

The idea for compilation rights as a safeguard, he adds, came from talks with Mel Nimmer, of the Univ. of Calif., Los Angeles, a recognized expert on copyright law, who advocated the approach.

# Christmas '82

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**A** FLAT



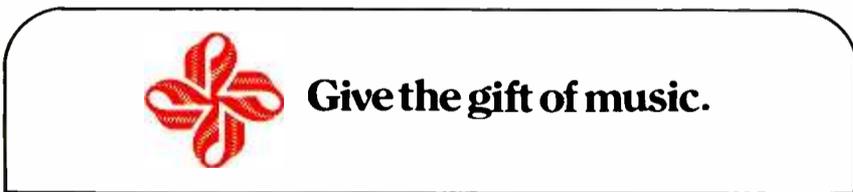
**B** FLAT



**C** FLAT



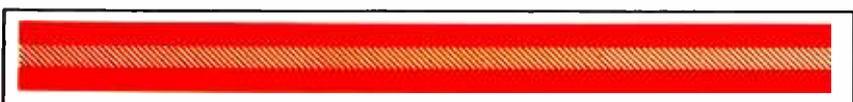
**D** FLAT



**E** TITLE STRIP



**F** BANNER



**G** BORDER STRIP

### "Gift of Music" MERCHANDISING DISPLAY AIDS

Item	Quantity
A. 1'x1' Red Cardboard Flat	_____
B. 1'x1' Christmas Ball Cardboard Flat	_____
C. 1'x1' Christmas Wreath Cardboard Flat	_____
D. 1'x1' Green Cardboard Flat	_____
E. 2"x11½" Title Strip, Pressurized Label Backing	_____
F. 9"x35" Paper Banner	_____
G. 2¾"x36" Red Border Strip	_____

(continued on other side)



H FLAT



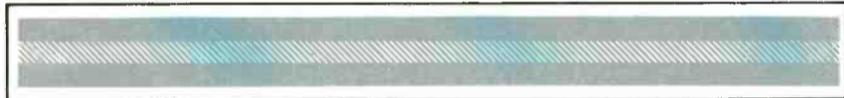
I FLAT



J DIE-CUT



K VIDEO TRAILER



L BORDER STRIP



M ART SHEET



N ART SHEET

Item

Quantity

H. 1'x1' Silver Cardboard Flat \_\_\_\_\_

I. 1'x1' Snowflake Cardboard Flat \_\_\_\_\_

J. 12½"x9" Silver and Blue Die-Cut Logo & Slogan \_\_\_\_\_

K. Video Trailer - each tape contains a  
 3½ and 5 second spot  
 Beta \_\_\_\_\_  
 VHS \_\_\_\_\_  
 ¾" \_\_\_\_\_  
 2" \_\_\_\_\_

L. 2¾"x36" Silver Border Strip \_\_\_\_\_

M. & N. Camera Ready Art Sheets for Print Ads  
 M. Coarse \_\_\_\_\_  
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**MY MAN**

Words and music by Yoko Ono

MY MAN IS THE BEST IN THE WORLD  
HE'S GOT THE SUN IN HIS HEART AND  
THE MOON IN HIS SOUL  
HIS HEAD'S IN THE CLOUDS, BUT  
HIS FEET ON GROUND  
AND WHEN HE SPEAKS ALL THE BIRDS  
COME AROUND, I LOVE YOU

MY MAN IS THE BEST IN THE WORLD  
HIS EYES GET THE SHINE OF THE  
ANCIENT STARS  
HIS HEARTBEAT IS THE BEAT  
OF THE OCEAN  
HE SMELLS LIKE AN AZTEC  
MAGIC POTION, I LOVE YOU

BABALUBABALUBABALU, I LOVE YOU  
BABALUBABALUBABALU, I LOVE YOU

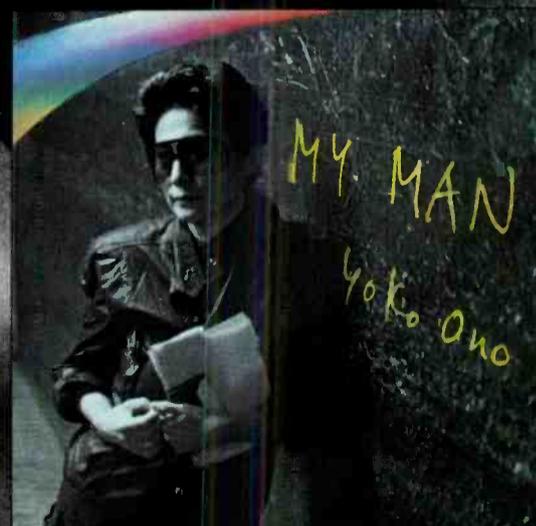
MY MAN IS THE BEST IN THE WORLD  
HE KNOWS ME LIKE THE PALM  
OF HIS HAND

WHEN I'M GOOD HE'S SO VERY GOOD  
AND WHEN I'M BAD, HE LAUGHS AND  
SAYS DON'T BE SAD, I LOVE YOU

BABALUBABALUBABALU, I LOVE YOU  
BABALUBABALUBABALU, I LOVE YOU

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AND TAKES  
GREAT PRIDE IN PRESENTING  
HER FIRST POLYDOR SINGLE  
"MY MAN."



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So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Al Jarreau, *Dawnbreaker*, *Garden Rake*, and to all of the other fine recording professionals who've earned the Golden Reel Award.

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart							
			Title	Label, No. (Dist. Label)	Dist. Co.							Title	Label, No. (Dist. Label)	Dist. Co.				Title	Label, No. (Dist. Label)	Dist. Co.				
★	4	20	MEN AT WORK Business As Usual	Columbia ARC 37978	CBS			★	38	6	KOOL AND THE GANG As One	De-Lite DSR 8505 (Polygram)	PDL	8.98	BLP 7	★	150	2	EARL KLUGH/BOB JAMES Two Of A Kind	Capitol ST 12247	CAP	8.98		
★	2	18	FLEETWOOD MAC Mirage	Warner Bros. 1-23607	WEA	▲	8.98	★	37	53	LOVERBOY Get Lucky	Columbia FC 37638	CBS			★	72	49	ROBERT PLANT Pictures At Eleven	Swan Song SS 8512 (Atlantic)	WEA	8.98		
★	3	6	BRUCE SPRINGSTEEN Nebraska	Columbia TC 38358	CBS		8.98	★	40	21	GLENN FREY No Fun Aloud	Elektra EI 60129	WEA	8.98		★	73	52	EDDIE MURPHY Eddie Murphy	Columbia FC 38180	CBS		BLP 67	
★	4	1	JOHN COUGAR American Fool	Riva/Mercury RVL 7501 (Polygram)	PDL	▲	8.98	★	39	22	SANTANA Shango	Columbia FC 38122	CBS			★	74	57	THE GO GO'S Vacation	I.R.S. SP 70031 (A&M)	RCA	8.98		
★	16	4	LIONEL RICHIE Lionel Richie	Motown 6007 ML	IND		8.98	BLP 2	★	47	3	JEFFERSON STARSHIP Winds Of Change	Grant BXL1 4372 (RCA)	RCA	8.98		★	NEW ENTRY	EMMYLOU HARRIS Last Date	Warner Bros. 1-23740	WEA	8.98		
★	15	20	STRAY CATS Built For Speed	EMI America ST-17070	CAP		8.98	★	41	12	AMERICA View From The Ground	Capitol ST-12209	CAP	8.98		★	76	61	JOAN JETT AND THE BLACKHEARTS Bad Reputation	Boardwalk NB 33251-1	IND	8.98		
★	7	7	THE ALAN PARSONS PROJECT Eye In The Sky	Arista AL 9599	IND	●	8.98	★	42	8	ABC The Lexicon Of Love	Mercury SRM-1 4059 (Polygram)	PDL	8.98		★	77	77	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing	RCA AFL1 4343	RCA	8.98		
★	8	8	THE WHO It's Hard	Warner Bros. 1-23731	WEA		8.98	★	43	36	SURVIVOR Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS			★	78	67	JERMAINE JACKSON Let Me Tickle Your Fancy	Motown 6017 ML	IND	8.98	BLP 22	
★	9	5	BILLY JOEL The Nylon Curtain	Columbia TC 38200	CBS		8.98	★	44	32	AEROSMITH Rock In A Hard Place	Columbia FC 38061	CBS			★	79	68	.38 SPECIAL Special Forces	A&M SP 4888	RCA	8.98		
★	10	5	BILLY SQUIER Emotions In Motion	Capitol ST 12217	CAP	●	8.98	★	46	46	DONNA SUMMER Donna Summer	Geffen GHS 2005 (Warner Bros.)	WEA	8.98	BLP 20	★	80	69	SOUNDTRACK Fast Times At Ridgemont High	Full Moon/Asylum 60158-1 (Elektra)	WEA	12.98		
★	11	7	RUSH Signals	Mercury SRM-1 4063 (Polygram)	PDL		8.98	★	47	39	THE STEVE MILLER BAND Abracadabra	Capitol ST 12216	CAP	8.98		★	81	72	STEVIE NICKS Bella Donna	Modern Records MR 38139 (Atco)	WEA	8.98		
★	12	5	NEIL DIAMOND Heartlight	Columbia TC 38359	CBS		8.98	★	51	4	SPYRO GYRA Incognito	MCA MCA 5368	MCA	8.98	BLP 52	★	82	82	KIM CARNES Voyeur	EMI America SD 17078	CAP	8.98		
★	14	23	THE CLASH Combat Rock	Epic FE 37689	CBS		8.98	★	56	8	LAURA BRANIGAN Branigan	Atlantic SD 19289	WEA	8.98		★	NEW ENTRY	DAN FOGELBERG Greatest Hits	Full Moon/Epic FE 38308	CBS				
★	14	6	MICHAEL McDONALD If That's What It Takes	Warner Bros. 23703	WEA	●	8.98	BLP 10	★	50	9	STEEL BREEZE Steel Breeze	RCA AFL1 4424	RCA	8.98		★	84	90	UTOPIA Utopia	Network 60183 (Elektra)	WEA	8.98	
★	19	18	JOE JACKSON Night And Day	A&M SP-4906	RCA		8.98	★	51	43	BAD COMPANY Rough Diamonds	Swan Song 90001-1 (Atlantic)	WEA	8.98		★	85	85	SHEENA EASTON Madness, Money And Music	EMI America ST 17080	CAP	8.98		
★	18	6	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2	MCA MCA 5347	MCA		8.98	★	75	3	SOUNDTRACK An Officer And A Gentleman	Island 90007-1 (Atco)	WEA	8.98		★	99	2	PAT TRAVERS Black Pearl	Polydor PD-1-6361 (Polygram)	PDL	8.98		
★	17	17	JUDAS PRIEST Screaming For Vengeance	Columbia FC 38160	CBS		8.98	★	73	4	TONI BASIL Word Of Mouth	Chrysalis CHR 1410	IND	8.98		★	98	2	EDDIE RABBITT Radio Romance	Elektra EI 60160	WEA	8.98	CLP 14	
★	24	3	DONALD FAGEN The Nightfly	Warner Bros. 1-23696	WEA		8.98	BLP 41	★	54	25	JUICE NEWTON Quiet Lies	Capitol ST-12210	CAP	8.98	CLP 12	★	88	88	THE MOTELS All Four One	Capitol ST-12177	CAP	8.98	
★	21	5	DIRE STRAITS Love Over Gold	Warner Bros. 1-23728	WEA		8.98	★	55	55	STACY LATTISAW Sneakin' Out	Columbia 90002-1 (Atlantic)	WEA	8.98	BLP 17	★	89	89	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone	EMI America ST-17076	CAP	8.98		
★	20	10	A FLOCK OF SEAGULLS A Flock Of Seagulls	Jive/Arista VA 66000	IND		6.98	★	62	7	VANITY 6 Vanity 6	Warner Bros. 1-23716	WEA	8.98	BLP 8	★	90	76	APRIL WINE Power Play	Capitol ST 12218	CAP	8.98		
★	25	18	CROSBY, STILLS AND NASH Daylight Again	Atlantic SD 19360	WEA	●	8.98	★	65	5	GRAND MASTER FLASH & THE FURIOUS FIVE The Message	Sugar Hill 268	IND	8.98	BLP 11	★	91	91	WILLIE NELSON Always On My Mind	Columbia FC 37951	CBS		CLP 1	
★	34	3	DARYL HALL & JOHN OATES H2O	RCA AFL1-4383	RCA		8.98	★	58	15	SYLVIA Just Sylvia	RCA AHL1-4312	RCA	8.98	CLP 3	★	92	94	JOURNEY Escape	Columbia TC 37408	CBS			
★	23	33	ASIA Asia	Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	★	59	59	JANE FONDA Jane Fonda's Workout Record	Columbia CX2-38054	CBS			★	93	93	YAZ Upstairs At Eric's	Sire 1-23737 (Warner Bros.)	WEA	8.98	BLP 57	
★	30	5	LUTHER VANDROSS Forever, For Always, For Love	Epic FE 38235	CBS		8.98	★	60	60	MELISSA MANCHESTER Hey Ricky	Arista AL 9574	IND	8.98		★	107	5	DOLLY PARTON Greatest Hits	RCA AHL1-4422	RCA	8.98	CLP 8	
★	29	11	DON HENLEY I Can't Stand Still	Elektra EI-60048	WEA		8.98	★	63	5	RICKY SKAGGS Highways And Heartaches	Epic FE 37996	CBS		CLP 4	★	95	78	PAUL CARRACK Suburban Voodoo	Epic ARE 38161	CBS			
★	26	8	THE TIME What Time Is It?	Warner Bros. 1-23701	WEA		8.98	BLP 4	★	62	44	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II	RCA AFL1-4373	RCA	8.98		★	96	96	GENESIS Three Sides Live	Atlantic SD 2-2000	WEA	10.98	
★	27	10	EVELYN KING Get Loose	RCA AFL1-4337	RCA		8.98	BLP 3	★	63	45	ARETHA FRANKLIN Jump To It	Arista AL 9602	IND	8.98	BLP 6	★	104	7	DURAN OURAN Carnival	Capitol SLP-15006	CAP	4.98	
★	28	7	PETER GABRIEL Security	Geffen GHS 2011 (Warner Bros.)	WEA		8.98	★	64	64	PINK FLOYD The Wall	Columbia PC2 36183	CBS			★	116	4	SAGA Worlds Apart	Portrait ARR 38246 (Epic)	CBS			
★	31	4	DIANA ROSS Silk Electric	RCA AFL1 4384	RCA		8.98	BLP 5	★	65	48	RED SPEEDWAGON Good Trouble	Epic FE 38100	CBS			★	100	79	GAP BAND Gap Band IV	Total Experience TE-1-3001 (Polygram)	PDL	8.98	BLP 9
★	30	13	KENNY LOGGINS High Adventure	Columbia TC 38127	CBS		8.98	★	66	66	STEVE WINWOOD Talking Back To The Night	Island ILPS 9777 (Warner Bros.)	WEA	8.98		★	101	97	RICHARD SIMMONS Reach	Elektra EI-60122	WEA	10.98		
★	33	5	LINDA RONSTAOT Get Closer	Asylum 60185 (Elektra)	WEA		8.98	CLP 24	★	74	36	ALABAMA Mountain Music	RCA AFL1-4229	RCA	8.98	CLP 2	★	102	102	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics	RCA AFL1-4194	RCA	8.98	
★	NEW ENTRY		SUPERTRAMP Famous Last Words	A&M SP 3732	RCA		8.98		★	135	3	WAYLON AND WILLIE WW II	RCA AHL1-4455	RCA	8.98		★	103	101	SOUNDTRACK E.T.	MCA MCA 6109	MCA	8.98	
★	33	20	EDDIE MONEY No Control	Columbia FC 37960	CBS		8.98	★	69	70	MICHAEL MURPHY Michael Martin Murphy	Liberty LT-51120	CAP	8.98	CLP 22	★	104	106	ALABAMA Feels So Right	RCA AHL1-3930	RCA	8.98	CLP 20	
★	34	35	CHICAGO Chicago 16	Full Moon/Warner Bros. 1-23689	WEA	●	8.98	★	80	2	ANDY SUMMERS AND ROBERT FRIPP I Advance Masked	A&M SP 4913	RCA	8.98										
★	53	3	MISSING PERSONS Spring Session M	Capitol ST 12228	CAP		8.98																	

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot). ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle).

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## Gaye LP Seen As Blockbuster

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Mat chain (four in Manhattan and one in New Jersey) comments, "It's very, very big. No. it's very, very, very big." Ben Karol of the King Karol units says, "It's flying out of the stores." And from Record Hunter's Jay Sonin, "The album's doing great."

On the West Coast, Bill Heath of 71-unit Danjay Music & Video says the Gaye album gained demand immediately when KDKO Denver jumped on the single, thus alerting the chain, but, unfortunately, the recent delivery shifts by CBS resulted in Danjay receiving only a third of its order last week. Heath adds that a one-free-for-nine deal played some part in his early optimism: "I took more advantage because of the deal."

At City One-Stop in Los Angeles, buyer Mitch Perliss says, "Based on the reaction to the single and the amount of inquiries we were getting on the LP, we doubled our initial order."

## 'Fair Use' Called Key To Betamax Case

• Continued from page 3

JVC Corp., Victor Co. of Japan, Tandy, 3M Co., Fuji Photo Film Co., the National Assn. of Retail Dealers of America, the Ad Hoc Committee on Copyright, Toshiba, five advertising agencies with tape maker clients (one brief), consumer groups from 14 states (one brief), TDK Electronics Ltd., CES/EIA, Viare Publishing, Sears Roebuck, 17 states (filed by Missouri), Sanyo, American Library Assn., and the International Alliance of Theatrical states (filed by Missouri), Sanyo, the Machine Operators of the U.S. and Canada, AFL-CIO.

Briefs from all the parties, on both sides, amount to almost a quarter-million words of argument, footnotes and references to other cases and statutes.

Underscoring the respondents' claims that the Ninth Circuit Appeals Court in October, 1981 ruled correctly that off-the-air home VCR taping is illegal are the briefs of two music industry groups, the RIAA and the NMPA, which argue that the petitioner, Sony Inc., has wrongly interpreted the legislative history and the current law of both the 1976 Copyright Act and the Sound Recording Amendment of 1971, which deals with audio recording copyright protection and piracy. Both maintain that Sony's arguments that video home taping can, by analogy, be exempted because of the language in the Senate and House reports on the 1971 Amend-

## 'E.T.' Coming Home Via Launch Of New Vid Game

• Continued from page 3

hold in the country."

At retail, Atari is reinforcing "E.T." with a variety of p-o-p items, including floor displays, easel cards and mobiles. A nationwide display contest with prizes is underway for most effective and creative p-o-p use. Awards will be broken down by region and class of trade. Merchandising and marketing support will continue through Christmas.

Atari also demonstrated another Spielberg movie-into-game, "Raiders Of The Lost Ark," shipping this week.

Main features of the "E.T." video

## Weaver To Address Video Meet

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include Lee Isgher, first vice president of Payne, Weber, Mitchell, Hutchins brokerage house, who will also speak on "How Wall Street Views The Video Industry Today" with panelists Ted Anderson, portfolio strategist with the Ford Foundation; Alan Kassan of the First Manhattan Co.; and Barbara Isgher, vice president of Payne, Weber, Mitchell, Hutchins.

Other moderators are Lee Zhito, Billboard publisher (piracy & counterfeiting); Laura Foti, Billboard's video editor (programming); Tim Baskerville, publisher of Video Marketing Newsletter (marketing); Richie Namm, video producer/director; Mickey Shapiro Sr., attorney/artist manager/video producer, who heads a special artist panel consisting of Mick Fleetwood of Fleetwood Mac, Rick James and Jesse Rae.

Also, Dave Mount, national sales manager of Video Products for WEA (retailing); Richard Lorber, president of Fox-Lorber Associates (creative); Bob Emmer, vice presi-

dent of business affairs at Alive Video Inc. (rights clearances).

Confirmed for the piracy/counterfeiting panel are William Nix, deputy general attorney of the Motion Picture Assn. of America; Jane Parver, head of the major crime unit of the U.S. Attorney's office for Southern District of N.Y.; George D. Dyer, supervisor of the Manhattan white collar crime section of the FBI in New York; and Joel Schoenfeld, director of the antipiracy operations of the RIAA.

There is also a new technology panel moderated by Steve Traiman, executive director of RIAA. Panelists include John O'Donnell, national manager of Sony Video Software Operations; Peter Conn, president of Homer & Associates; Alan Ramer, vice president of Soundworks Digital Audio/Video Recording Studios Ltd.; Wesley Ruggles, partner in Ruggles, Weber & Associates; and Mark Schubert, technological consultant of the Metropolitan Opera.

A special presentation by the Link Resources firm, a "think tank," will

be offered by Haines B. Gaffner, president, and Dan Miller, director of new electronics media. This will take place Saturday (20) from 10:45 a.m. to 11:30 a.m. There will also be a special presentation of 3-D video by Jack Fishman of 3-D Video on Saturday.

New to the video conference scene is the special one-on-one luncheon Friday in which each registrant chooses a table in advance, so he or she can sit with video experts of his or her choice.

The video showcases are scheduled for Thursday (18) and Friday (19) evenings from 9 to 11, amounting to four hours of state-of-the-art video, all produced within the past year. Seventy programs were chosen from among 286 submissions.

Exhibitors at the conference—in special, self-contained exhibit rooms—include Sony, Pilot Productions, Ron Hays Music Image, Deluxe Productions, La Mode Video, Livetime Productions, E.J. Stewart Video, Computer Image Corp. and 3-D Video.

ment, are without substance.

The RIAA says, in its brief: "There was no mention of a home audio recording exemption either in the bill considered by Congress, or in the Senate proceedings relating to it, or in the statute as finally relating to it." The RIAA does, however, mention a passage in the 1971 House Report that Sony has latched onto as legislative intent. The most pointed sentences are as follows: "... it is not the intention of the Committee to restrain the home recording, from broadcasts or from tapes or records, of recorded performances, where the home recording is for private use and with no purpose of reproducing or otherwise capitalizing on it."

The RIAA puts aside the importance of the passage by pointing out that in 1971, there was obviously no 1976 Copyright Act with its specific "fair use" exemptions—and further, its lack of an audio home taping exemption—which is now the law, and therefore Sony's contention is ill-founded. "Indeed," the RIAA brief says, "all the evidence—including the language, structure and legislative history of the 1976 Act, as well as the basic principles of statutory interpretation—point to the opposite conclusion."

The NMPA's brief follows a similar line of reasoning—that for Sony to draw a line from certain sections of the 1971 Amendment through the 1976 Act indicating Congress had intent to make an exemption for home audio and video taping—is

wrong. The NMPA is particularly strong when it comes to the fair use criteria, pointing to Copyright Act guidelines that a fair use exemption be "supplemental" (as in the use of a taped Beatles song in a news report on John Lennon, or the use of a video-taped scene from "Star Wars" in an American Studies college class).

The brief states, in part: "There is nothing 'supplemental' about home recording. It consists of unauthorized reproduction of entire, copyrighted works for the purpose of individual entertainment—precisely the function for which they (VCRs)

are created and disseminated ... home recording fails, as found by the court below, to meet even a single criterion of the fair use doctrine."

The briefs from the 24 groups supporting Sony in the case make several points to the Court in addition to the central issue of the interpretation of the fair use doctrine, which several of the larger organizations have entwined with First Amendment issues (arguing that copyright laws should promote rather than curtail access to information that VCRs provide with their new technology).

They also maintain that, by and large, copyright owners are not being harmed by the noncommercial use of VCRs in homes. Other groups with more limited interests in the case address such points as the "right" of citizens to home record, restricting the rights of some copyright owners (manufacturers) while increasing the rights of others (the music and movie industries), and the possibility of the elimination of VCRs from the marketplace and the loss of jobs that would result. Also siding with Sony are some groups that consider their membership "non-infringers," such as school and library groups.

## Oct. Certifications Show Singles Slow To Go Gold

• Continued from page 4

was Quincy Jones' "The Dude," which topped the million sales mark eight months ago.

MCA's "E.T." soundtrack also went gold in October, giving that label two of the year's RIAA-certified soundtracks. "Coal Miner's Daughter" went gold in January; Columbia's "Annie" went platinum in July.

Here's the complete list of October certifications:

### Platinum Albums

REO Speedwagon's "Good Trouble," Epic. Their fourth.

Billy Squier's "Emotions In Motion," Capitol. His second.

Al Jarreau's "Breakin' Away," Warner. His first.

### Gold Albums

Neil Diamond's "Greatest Hits, Vol. 2," Columbia. His 18th.

## Bubbling Under The HOT 100

- 101—NASTY GIRL, Vanity Six, Warner Bros. 7-29908
- 102—YOUR PRECIOUS LOVE, Al Jarreau and Randy Crawford, Warner Bros. 7-29893
- 103—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
- 104—DDD WA DITTY, Zapp, Warner Bros. 7-29891
- 105—BABY, I NEED YOUR LOVING, Carl Carlton, RCA 13313
- 106—LOVE'S COMIN' AT YA, Melba Moore, EMI-America 8126
- 107—SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
- 108—PEEK-A-BOO, Devo, Warner Bros. 7-29931
- 109—HE WAS REALLY SAYIN' SOMETHING, Bananarama, London 201 (Polygram)
- 110—NIPPLE TO THE BOTTLE, Grace Jones, Island 7-99963 (Atco)

## Bubbling Under The Top LPs

- 201—SAMMY HAGAR, Rematch, Capitol ST 12238
- 202—TAVARES, New Directions, RCA AFL1-4357
- 203—CREEDENCE CLEARWATER REVIVAL, Chooglin', Fantasy 9621
- 204—POCO, Ghost Town, Atlantic 8008
- 205—GARY NUMAN, I, Assassin, Atco 90014-1 (Atlantic)
- 206—SUNRIZE, Sunrize, Boardwalk NB 33257-1
- 207—DONNIE IRIS, The High and The Mighty, MCA 5358
- 208—WILLIE NELSON, Best of Willie Nelson, RCA AHL1-4420
- 209—THE SPINNERS, Grand Slam, Atlantic 80020
- 210—DAVID LINDLEY, Win This Record, Elektra 60178

## Waronker Eyes Basic Approach

• Continued from page 4

plains Ostin's own view of Waronker for the label's number two position. "We've always characterized this as being an artist-oriented company," comments Ostin. "I've always tended to draw the analogy between film studios and record companies, and I've thought the ideal record company arrangement should be analogous to the movie studios in their heyday."

Waronker is also an avowed champion of improved technical quality in tapes and cassettes, and thus emerges as one of the few top executives to openly refer to the music industry's "quality problems." That issue is already the focal point of an initiative now underway at Warner Bros., he adds.

As for the other dimensions of his new post, Waronker says he'll rely on the label's veteran staffers in other departments and on Ostin himself to help break him in. But his own background, he adds, does guarantee that he won't be starting from scratch. "I was brought up in the record business. From the time I was 13 years old, I watched my father start a company and try to build a roster," he recalls of father Si Waronker's forming of the original Liberty label.

## Vandross Tour Boycott Avoided

• Continued from page 4

Chicago Tuesday (2) to discuss the problem. The result was a plan whereby black promoters and support services will have an expanded role in the three-week-old tour. Details were being worked out at press-time.

David Lombard, executive director of Solar's concert division, says, "Two things brought on the boycott action. One, there were no blacks given an opportunity to bid on the dates by Alive, though many black promoters had expressed interest in the tour.

"Two, despite the fact that Luther is playing to 95% black audiences, no black support businesses, such as caterers, limo services, stagehands, etc., are being used. In a period of massive unemployment in the black community, we felt this was totally insensitive."

Anne Murray's "Christmas Wishes," Capitol. Her sixth.

Genesis' "Three Sides Live," Atlantic. Their fourth.

Statler Brothers' "Christmas Card," Mercury. Their fourth.

Go-Go's' "Vacation," IRS/A&M. Their second.

Judas Priest's "Screaming For Vengeance," Columbia. Their second.

Michael McDonald's "If That's What It Takes," Warner. His first.

Men At Work's "Business As Usual," Columbia. Their first.

Motels' "All For One," Capitol. Their first.

"E.T." soundtrack, MCA.

### Gold Singles

John Cougar's "Jack & Diane," Riva/Mercury. His second.

John Cougar's "Hurts So Good," Riva/Mercury. His first.

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
105	105	19	JOE COCKER	Scheffield Steel	Island IL 9750 (Atco)	WEA	●	8.98		136	138	19	DAVID SANBORN	As We Speak	Warner Bros. 1-23650	WEA		8.98	BLP 56
106	92	17	KENNY ROGERS	Love Will Turn You Around	Liberty LO 51124	CAP	●	8.98	CLP 21	137	137	24	DURAN DURAN	Rio	Capitol ST-12211	CAP		8.98	
107	108	81	BILLY SQUIER	Don't Say No	Capitol ST-12146	CAP	▲	8.98		138	119	27	PAUL McCARTNEY	Tug Of War	Columbia TC 37462	CBS	▲		
108	NEW ENTRY		THE BEATLES	20 Greatest Hits	Capitol SV 12245	CAP		9.98		139	140	28	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA	▲	8.98	
109	112	441	PINK FLOYD	Dark Side Of The Moon	Harvest SMAS 11163 (Capitol)	CAP	▲	8.98		140	NEW ENTRY		VARIOUS ARTISTS	Casino Lights	Warner Bros. 1-23718	WEA		8.98	
110	110	23	RICKY SKAGGS	Waitin' For The Sun To Shine	Epic FE 37193	CBS			CLP 7	141	142	26	ORIGINAL CAST	Dreamgirls	Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 69
111	111	30	HAIRCUT ONE HUNDRED	Pelican West	Arista AL 6600	IND		6.98		142	131	22	ROXY MUSIC	Availon	Warner Bros. 1-23686	WEA		8.98	
112	81	27	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP		4.98		143	144	65	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	WEA	●	8.98	BLP 70
113	115	30	TOTO	Toto IV	Columbia FC 37728	CBS	●			144	130	25	MARSHALL CRENSHAW	Marshall Crenshaw	Warner Bros. BSK 3673	WEA		8.98	
114	114	12	PIECES OF A DREAM	We Are One	Elektra EL-60142	WEA		8.98	BLP 26	145	147	16	KENNY ROGERS	Greatest Hits	Liberty LOO 1072	CAP		8.98	CLP 28
115	83	25	CHEAP TRICK	One On One	Epic 38021	CBS				146	95	34	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA AFL1-4125	RCA	▲	8.98	
116	84	28	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA		8.98		147	123	8	MERLE HAGGARD/GEORGE JONES	A Taste Of Yesterday's Wine	Epic FE 38203	CBS			CLP 5
117	125	3	THE BLASTERS	Over There—Live At The Venue, London	Slash 1-23735 Warner Bros.	WEA		5.99		148	148	25	STEVIE WONDER	Stevie Wonder's Original Musiquarium I	Tamla 60021L2	IND	●	13.98	BLP 38
118	118	34	SCORPIONS	Blackout	Mercury SRM-1-4039	POL	●	8.98		149	149	25	SOUNDTRACK	Annie	Columbia JS 38000	CBS	▲		
119	126	18	POINTER SISTERS	So Excited	Planet BKX1 1055 (RCA)	RCA		8.98	BLP 71	150	190	9	TALK TALK	The Party's Over	Liberty ST-17083	CAP		8.98	
120	NEW ENTRY		HANK WILLIAMS JR.	Greatest Hits	Elektra/Curb 1-60193			8.98		151	100	8	DEF LEPPARD	High & Dry	Mercury SRM-1-4021 (Polygram)	POL		8.98	
121	122	19	PETE TOWNSHEND	All The Best Cowboys Have Chinese Eyes	Atco SD 38149 (Atlantic)	WEA		8.98		152	NEW ENTRY		THE ENGLISH BEAT	Special Beat Service	I.R.S. SP 70032 (A&M)	RCA		8.98	
122	124	68	THE GO-GO'S	Beauty And The Beat	I.R.S. SP-70021 (A&M)	RCA	▲	8.98		153	163	2	ORIGINAL CAST	Cats	Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98	
123	86	17	ELVIS COSTELLO	Imperial Bedroom	Columbia FC 38157	CBS				154	154	56	POLICE	Ghost In The Machine	A&M SP-3730	RCA	▲	8.98	
124	87	14	ZAPP	Zapp II	Warner Bros. 1-23583	WEA	●	8.98	BLP 12	155	159	32	IRON MAIDEN	The Number Of The Beast	Capitol ST-12202	CAP		8.98	
125	NEW ENTRY		PSYCHEDELIC FURS	Forever Now	Columbia FC 38261	CBS				156	146	60	DARYL HALL AND JOHN OATES	Private Eyes	RCA AFL1-4028	RCA	▲	8.98	
126	133	7	GIL SCOTT HERON	Moving Target	Arista AL 9606	IND	●	8.98	BLP 42	157	NEW ENTRY		NEIL DIAMOND	The Jazz Singer	Capitol SW 12120	CAP		8.98	
127	127	22	AIR SUPPLY	Now And Forever	Arista AL 9587	IND	●	8.98		158	172	2	LUCIANO PAVAROTTI	Yes Giorgio	London PDV 9001 (Polygram)	POL		9.98	
128	132	61	WILLIE NELSON	Willie Nelson's Greatest Hits And Some That Will Be	Columbia KC 2 37542	CBS	▲		CLP 26	159	166	4	BOBBY NUNN	Second To Nunn	Motown 6022 ML	IND		8.98	
129	129	6	ICEHOUSE	Primitive Man	Chrysalis CHR 1390	IND		8.98		160	160	25	NEIL DIAMOND	12 Greatest Hits Vol. II	Columbia TC 38068	CBS			
130	120	50	LOVERBOY	Loverboy	Columbia IC 36762	CBS	▲			161	141	10	TANE CAIN	Tane Cain	RCA AFL1-4381	RCA		8.98	
131	128	48	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NBI-33243	IND	▲	8.98		162	164	18	CHERYL LYNN	Instant Love	Columbia FC 38057	CBS			BLP 15
132	117	15	STEPHANIE MILLS	Tantalizing Hot	Casablanca NBLP 7265 (Polygram)	POL		8.98	BLP 13	163	153	69	FOREIGNER	4	Atlantic SD 16999	WEA	▲	8.98	
133	151	22	JEFFREY OSBORNE	Jeffrey Osborne	A&M SP 4896	RCA	▲	8.98	BLP 14	164	165	26	PAT METHENY GROUP	Off Ramp	ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	
134	139	52	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS	▲			165	134	57	KOOL & THE GANG	Something Special	De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 62
135	143	4	CARL CARLTON	The Bad C.C.	RCA AFL1-4425	RCA		8.98	BLP 23	166	157	21	ROLLING STONES	Still Life	Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98	

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

ABC	42
Aerosmith	44
Air Supply	127
Alabama	67, 104
Alan Parsons Project	7
Herb Alpert	180
America	41
Adam Ant	97
April Wine	90
Asia	23
Bad Company	51
Toni Basil	53
Beatles	108
Blasters	117
Karla Bonoff	185
Bow Wow Wow	191
Laura Branigan	49
Kate Bush	167
Tane Cain	161
Carl Carlton	135
Kim Carnes	82
Paul Carrack	95
Cheap Trick	115
Chicago	34
Clash	13

Haircut One Hundred	111
Daryl Hall & John Oates	122, 150
Emmylou Harris	75
Jimi Hendrix	190
Don Henley	25
Dazz Band	200
Icehouse	129
Billy Idol	12, 157, 160
Dire Straits	19
Duran Duran	98, 137
Joe Jackson	168
Sheena Easton	85
Larry Elgart	77
English Beat, The	152
Donald Fagen	18
Flux, The	193
Fleetwood Mac	2
A Flock Of Seagulls	195
Dan Fogelberg	83, 190
Foghat	176
Jane Fonda	59
Foreigner	163
Aretha Franklin	63
Glenn Frey	38
Frida	189
Peter Gabriel	28
Gap Band	100
Genesis	96, 170
Go-Go's	74, 122
Grand Master Flash	57
Merle Haggard	147

Stephanie Mills	132
Missing Persons	35, 112
Eddie Money	33
Melba Moore	173
Motels	88
Eddie Murphy	73
Michael Martin Murphy	69
Anne Murray	174
Willie Nelson	91, 126
Juice Newton	54, 192
Olivia Newton-John	16, 181
Stevie Nicks	81
Bobby Nunn	159
Jeffrey Osborne	133
Ozzy Osbourne	134, 171
Dolly Parton	94
Pat Metheny Group	164
Luciano Pavarotti	158
Judas Priest	183
Evelyn King	27
Earl Klugh & Bob James	71
Kool & The Gang	36, 165
Stacy Lattisaw	72
Pointer Sisters	119, 187
Kenny Loggins	30
Loverboy	37, 130
Cheryl Lynn	162
Melissa Manchester	60
Barry Manilow	172
Paul McCartney	138
Michael McDonald	14
Men At Work	1

Romeo Void	184
Linda Ronstadt	31
Diana Ross	29
Roxy Music	142
Royal Philharmonic Orchestra	62, 102
Rush	11
Mike Rutherford	175
Saga	99
David Sanborn	136
Santana	39
Scorpions	118
Gil Scott-Heron	126
Richard Simmons	101
Ricky Skaggs	61, 110
Soft Cell	198

**SOUNDTRACKS:**

An Officer And A Gentleman	52
Annie	149
Best Little Whorehouse In Texas	178
Cats	153
Dreamgirls	144
E.T.	103
Fas: Times At Ridgmont High	80
Rocky III	199
An Officer And A Gentleman	52
Vangelis	194
Van Halen	139
Vanity 6	56
Various Artists	140
Dionne Warwick	45
Waylon And Willie	68
Who	8
Hank Williams, Jr.	120
Steve Winwood	66
Yaz	93
Zapp	124
38 Special	79

## AT NARM MEET

## Radio Promotion Is Called Priority For Independents

By JOHN SIPPEL

FT. LAUDERDALE—Independent labels and distributors hope to return indies as the key motivation force for radio programmers.

This approach, which goes back three decades, was rated top priority during the first morning of a two-day NARM independent distributors conference here Friday-Saturday (5-6).

Whether independent manufacturers can carry the financial load of their own national, regional and local staffs in addition to hiring independent promo reps in essential localities is the thorniest problem, Arista president Clive Davis opined. "You are hiring some stellar names in promotion," Davis told the distributors. "How in the future do we pool our resources?"

Ray Calabresi, Progress Distributing of Cleveland, emphasized that without radio interest, he can't work a single. Action Distributing's Lenny Silver, Buffalo, argued that "we used to be subsidized by labels. We got free goods when we broke a record. Now the independent promotion man gets those records. When a label promotion rep comes into town, he goes right to the independent promotion man. It's undermining us."

Conference chairman Jim Schwartz of Schwartz Bros., Lanham, Md., was chagrined by the lack of communication between labels and distributors. Both Davis and Sal Licata, president of Chrysalis Records, explained how very definitive data is air-expressed weekends, providing local promo persons with data for the increasingly more research-oriented radio programmers. Licata stated that manufacturers are aware of distributors who are order takers and those who are promotional go-getters.

Motown chief Jay Lasker recalled that M.S. Distributing's late Milt Salstone called the shots promotionally in Chicago for more than two decades. When national rackjobbers started buying centrally and dispersing countrywide, labels found local distributors were crippled by the resultant loss in volume. This business drop disrupted local promotion, Lasker explained.

## Naked Zoo Moves

ST. PAUL—Naked Zoo Enterprises has moved. The touring/production firm's new address is 1920 Benson Ave., St. Paul, Minn. 55116. The new telephone number is (612) 699-1155.

"I've noticed how independent distributors have picked up the ball again," Lasker said. "Pressing and distribution deals seem to be dying." The branch-operated entities are disillusioned, he added.

Davis said that in reading Billboard's nine-month share-of-chart action, he was amazed how some can continue with the high overhead and the small part of volume they are achieving.

Davis and Lasker stressed the need for cooperation in the industry. A number of questions from the floor to independent manufacturers concerned the possibility of a \$6.98 list album. Both men strongly affirmed the need for artist and publisher to see the logic of taking a lesser share per unit if volume would be increased as a result. Lasker said conferences with artists and publishers about reductions in royalties had thus far caused him to be optimistic. Davis' statement that manufacturers could not realize lower net proceeds was affirmed by the dais.

Davis questioned whether the discount would really boost volume. Sandy Skeie, Pacific Records, San Francisco, noted that, peculiarly, retail today listed a Lionel Richie hit at \$5.99 while Bobby Nunn is at \$7.98.

Significant, too, were questions and discussion about the rumors that continually crop up about independent distributors' tardiness in paying labels. Sugar Hill's Joe Robinson blasted branch-distributed labels, claiming, as he did at the 1981 NARM convention, that such gossip is perpetuated by the "majors."

Irv Biegel of Boardwalk Records, in his keynote address, warned the independents about using the term "major." "We have the edge. Music is changeable. We also have alternative exposure such as in-store demo, MTV, Night Flight, and the 'Gift Of Music,'" Biegel added. Independent distribution reacted more quickly, he stated, noting that it took eight weeks for a branch system to put the first Joan Jett album into the system, but that on another test album, independents had it working in 10 days.

NARM president Harold Okinow urged conference support for the "Gift Of Music" program. He said his company, Lieberman Enterprises, has turned over \$100,000 to the campaign based on the half-cent per album stipend. Okinow termed the turnout for NARM's first independent conference "fantastic." More than 250 had registered at presstime.

a vice president after 40 years with the company.

The corporation pleaded no contest to a felony charge that it engaged in the interstate transportation of counterfeit "Grease" tapes from Maspeth, N.Y., to Minneapolis in 1978. The charge carried a maximum \$10,000 penalty. Stolen, 65, pleaded no contest to the unlawful infringement of the "Grease" copyright in a scheme to acquire and sell more than 106,000 counterfeit tapes with a retail value in excess of \$1 million. He received the maximum prison term of one year, which he is scheduled to begin serving at a minimum security federal prison in

Two Rhino Records warehouse locations were raided by Los Angeles police Friday (5) looking for bootleg product. A search warrant was issued after affidavits were sworn by RIAA investigators.

**Shape Of Things:** With the trade now holding the list price line at \$8.98 for hit acts, and increasing attention being paid the viability of lower price points for unknown and "mini-albums," expect both dealers and manufacturers to watch closely in January when Chrysalis unveils its next Ultravox album at \$6.98. Track hears it's a full album, produced by George Martin, and will carry the lower tally for both LP and cassette. It's also slated to be the label's first digitally mastered album. And, in a final twist, it's set to ship up North later this month at \$9.98, via licensee Capitol-EMI of Canada.

**Don't Play It Again, Sam:** ASCAP's vigilance on behalf of member companies continues to extend further into smaller venues, with the most recent actions coming in a trio of lawsuits aimed at suburban boites in Southern California. All three were filed in U.S. District Court, Central District, and name two Northridge establishments, the Executive Suite and the Class Room, and Glendale's Robin Hood Inn. . . . **Do Play It Again, Luther:** CBS Songs can afford to crow about this week's charts, capturing the number one Top LP/Tape, Men At Work's "Business As Usual"; the top black album, Luther Vandross' "Forever, For Always, For Love," and the top black single, Marvin Gaye's "Sexual Healing," along with three songs in the top 10, and 11 in the Hot 100.

**Bootleg Boogie:** As if the prospect of counterfeit and pirate records and tapes weren't enough, Track hears that Fender guitars are now seen as a target for ripoffs. Following an earlier warning issued by The Fender/Rogers/Rhodes division of CBS Musical Instruments, U.S. Customs agents recently seized two shipments of guitars illegally using the familiar Fender headstocks and shipped to San Francisco from Japan. . . . **Your Check's In The Mail:** Following passage of California's amended bill on sales and use taxes and their applications for master recordings, AB 2871, the State Board of Equalization has officially announced that taxpayers can now file claims for refunds from the board. Those suspecting they've paid sales or use taxes in excess can send written claims to the organization, provided they're filed within three years from the last day of the month following the quarterly period for which the tax was paid; within six months from the date a determination of that tax became final; or within six months of the date the tax was paid, whichever expires last. Claims should be directed to the Executive Secretary, State Board of Equalization, P.O. Box 1799, Sacramento, Calif. 95808.

**Court Watch:** Court activity in West Germany this weekend (6-7) is expected to result in a ban on record rental, making that nation the first to implement such a legal step. . . . **Washington Watch:** The executive board of the National Assn. of Broadcasters decided Thursday (4) that there will now be twice as many lobbyists to fight for broadcasters' interests. That meeting, held in the



**TWO LIVE MAIDENS—Bob Linder, right, program director for WDHA-FM Dover, N.J., recently interviewed Steve Harris, left, and Bruce Dickinson of Iron Maiden, on tour to promote their Capitol LP, "Number of the Beast."**

## Inside Track

nation's capital, voted to increase the group's government relations staff to an even dozen full-timers.

**Apple Of His Eye:** Utopia's Todd Rundgren was the featured guest at the Second Annual Symposium on Small Computers in the Arts, held recently in Philadelphia, where he waxes over artist-oriented graphics for the mini-computer world. . . . **Upgrading The Image:** This year's Image Awards, held annually by the Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People, will mark its first television appearance this year, with a 90-minute national special being planned around the presentation. Chapter president Willis Edwards has tapped Kashmir Productions' Paula Milligan to produce, Arthur Forrest to direct, and Robert Guillaume, tv's "Benson," to host the Dec. 5 taping during the Hollywood Palladium bash.

**Starcrossed Tributes:** Introduction to the final song on the new Marvin Gaye album sees the singer offering thanks to those who helped launch his Columbia debut. "We'd like to thank Mr. Harvey Fuqua, Mr. Gordon Banks, Mr. Mike Butcher, Mr. Larkin Arnold," intones Gaye, adding, "Most of all, we want to thank our Heavenly Father, Jesus." Then he starts to sing. . . . Meanwhile, Lenny Waronker sounded as excited about the new Randy Newman album, which he's just finishing, as he is about his new job (Executive Turntable, page 4). Waronker says that Newman's included a left-field story song in which a weary Bruce Springsteen asks the bespectacled pianist/songwriter to take over as "The Boss." Murmurs Newman, "Life is good. . . ."

**I Love NY Dept:** The Consumer Electronics Show, held twice annually in Las Vegas and Chicago, may move to New York in 1985. According to Jack Wayman of the EIA, which puts on the shows, the facilities of the new convention center now under construction on the Hudson River will be better able to satisfy space needs of exhibitors. Edited by SAM SUTHERLAND

## Back Track

*30 years ago this week:* Agent Frank Sennes was dickering with shuttered movie houses to convert them into a chain of theatre/supperclubs. . . . Columbia divisional sales directors Bill O'Boyle, Terry Southward and Bill Neilson, in that order, were upped to Canadian sales boss, Columbia national sales manager and Okeh national sales topper. . . . Buddy Morris acquired the Slim Willet smash, "Don't Let The Stars Get In Your Eyes," from Bill McCall of 4 Star Records. . . . Slim Whitman signed for booking with the Jolly Joyce Agency. . . . Chuck Suber left GAC Chicago, to join down beat's ad crew.

*20 years ago this week:* Billboard ad manager Dan Collins departed to join Seeburg. . . . Frank Sinatra split with manager Hank Sanicola. . . . C&W a&r boss Shelby Singleton made a vice president at Mercury Records. . . . Ben Rosner named pop a&r boss at RCA. . . . Tom Beckwith moved from Kansas City to Chicago as Capitol branch boss, replacing Bruce Masterton, who headed for the L.A. branch as manager.

*10 years ago this week:* Ampex claimed it found a way to recycle 8-tracks. . . . ABC Records bought Cartwheel Records and hired Acuff-Rose Music's Don Gant to head Music City office. . . . Handleman Co. was in the process of acquiring Rapid Merchandising, L.A. . . . Jack Kiernan named RCA national sales manager, singles. . . . Bill Szymczyk resigned from Tumbleweed Records to form Pandora Productions. . . . Calvin Carter joined the Chappell Music/Jerry Butler Chicago workshop. . . . 100,000 attended the 60-exhibit Tokyo Audio Fair.

## Sam Stolon Given One-Year Sentence In Goody Case

By LEO SACKS

NEW YORK—A Federal judge sentenced Samuel Stolon to one year in prison for criminal copyright infringement, and fined Sam Goody Inc. \$10,000 for interstate transportation of stolen merchandise Friday (5) after the defendants pleaded no contest to charges stemming from their roles in the celebrated counterfeit tape trafficking case.

The pleas, entered before Judge Thomas C. Platt in Federal District Court in Brooklyn, concluded the government's two-and-a-half-year-old case against the retail chain and the executive, who retired in May as

the Northeast on Jan. 4. He also faced a possible \$25,000 misdemeanor fine.

"I want the record to be clear that this court did not participate or initiate the plea discussions," said the judge, who presided at the defendants' five-week trial last year and later ordered a new trial after voiding a jury's convictions on grounds that included prosecutorial misconduct. "As far as I'm concerned, a plea of no contest is the same as a plea of guilty."

Following an impassioned plea for leniency by Stolon's attorney Martin Gold, Platt imposed sen-

tence as members of the executive's family broke the courtroom's silence with muted gasps of disbelief. The judge said the defendant received "a substantial break" from the government, one that "is not appropriate for this court to enlarge." He then paused and said, "I'm sorry."

Standing before the judge, Stolon, attired in a blue suit, appeared shaken after the sentence was read as he turned towards his wife, Rose, and their daughters, Deborah and Iris.

After the proceeding, Gold said his client took the sentencing "horribly." He said Stolon chose to plead no contest rather than face a

second trial because "the man and his family needed a resolution to the case. You can't live under that kind of pressure."

Kenneth Holmes, attorney for the Goody chain, said the company entered its plea "to put an end to the financial and managerial burdens of the case." Stolon's sentence, he remarked, "is staggering, bordering on the incredible, when you think of the four middlemen who received immunity from prosecution."

Joel Cohen, assistant in charge of the government strike force, said he believed the plea arrangement "was a fair disposition of the charges."

**CATCH THE POWER**

**DIANA ROSS**

**454**

**ELECTRIC**

The New Album on **RCA** Records & Tapes

Portrait of Diana Ross © Andy Warhol 1982

# WELCOME TO

# 1999

Prince's 1999.  
A new double album that is 17 years ahead of its time.  
The single "1999" <sup>(7-29896)</sup> is reaching a new audience.  
The price is reaching back into the past  
(\$10.98 manufacturer's suggested list price).  
Prince, 1999. <sup>(1-23720)</sup>  
Welcome to future music.  
Welcome to tomorrow's party.  
Today.

### Prince's 1999 U.S. Tour:

Prince will be touring nationwide during the coming months.  
Additional dates will be announced.

November 11	Chattanooga, Tennessee
November 12-13	Atlanta, Georgia
November 14-15	New Orleans, Louisiana
November 18	Columbus, Ohio
November 19	Gary, Indiana
November 20	Indianapolis, Indiana
November 21	Cleveland, Ohio
November 23	New York, New York
November 24-25	Philadelphia, Pennsylvania
November 26	Greensboro, North Carolina
November 27	Hampton, Virginia
November 28	Columbus, South Carolina
November 30 - December 3	Detroit, Michigan
December 4	St. Louis, Missouri
December 5-6	Louisville, Kentucky
December 8	Saginaw, Michigan
December 9-12	Chicago, Illinois
December 15-16	Memphis, Tennessee
December 17	Little Rock, Arkansas
December 18	Baton Rouge, Louisiana
December 19	Birmingham, Alabama
December 28	Lake Charles, Louisiana
December 29	Houston, Texas
December 30	Shreveport, Louisiana
December 31	Dallas, Texas



Produced, arranged, composed and performed by Prince.

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