



Billboard

BB049GREENLYMONT00
MONTY GREENLY

MAR83
03 10
UCY

3740 ELM

LONG BEACH CA 90807

88th
YEAR

NEWSPAPER

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Nov. 20, 1982 • \$3 (U.S.)

Smaller Vid Rental Edge Seen At Record Outlets

NEW YORK — Record stores handling prerecorded video do more rental business than sales, but emphasize the latter more than do their video specialty counterparts. Video dealers' volume breaks down to 90/10 in terms of rental/sales, while disk/audio dealers' ratio is 75/25.

This finding emerges from a recent study conducted by the Harvey Research Organization of Rochester, N.Y. of audio/video sales and

marketing among a sample of 1,250 Billboard retailers.

Another finding is that these retailers, who carry an extremely wide range of products, receive few (and, in some cases, no) visits from manufacturers whose products they sell.

There is also a strong crossover between blank audio and video tape and accessories, as well as video games, with these items strong sellers in both record and video specialty stores. Blank VHS tape, for example, is sold in 72% of record/audio stores responding.

Harvey Research was commissioned by Billboard in mid-1982 to conduct a market study among retailers to document the size and nature of their business activities, and the level of penetration of a wide variety of brands.

Mailings resulted in a high return rate of 61%. Harvey points out that this rate "offers assurance that the statistical results within the survey may be accepted as accurate within a sampling tolerance of plus or minus three percentage points, at the

(Continued on page 25)

Confab To Key On Evolution Of Video Industry

NEW YORK—Billboard's fourth International Video Entertainment/Music Conference opens here Thursday (18), and its panels and showcases indicate how the industry has evolved in just a few years.

This four-day conference is the first at which video games will be discussed. "Video Games: The Rec-

(Continued on page 29)

Dealers Gear For Cassette Yule Some Chains Predict Disk/Tape Parity By Year-End

By IRV LICHTMAN

NEW YORK—More space, more ad/merchandising attention, more sales and predictions of a Christmas boom. That's the rosy picture of the prerecorded tape market currently drawn by prominent retailers.

While the demise of the 8-track has created in-store space to devote to cassettes, retailers surveyed by Billboard declare they're also responding to consumer demand, as

'No Comment' On Led Zep's New Release

By ROMAN KOZAK

NEW YORK—Swan Song Records is releasing a new Led Zeppelin album next Monday (22) amid such secrecy that at presstime its distributor, Atlantic, wouldn't even officially admit that the LP exists.

"We have no comment. We've

(Continued on page 63)

the ratio of cassette-to-disk sales edges closer to 50/50. This may happen over Christmas.

Besides the general movement of pop cassettes, all accounts surveyed point to outstanding momentum for budget classical product and catalog double albums from CBS, WEA and MCA.

One key retailer declares his chain's cassette-to-disk sales are already two-to-one. Carl Keel, album buyer/merchandise for the 15-store Flipside Records web out of Lubbock, Tex., says, "This is a big tape market, and we're selling cassettes to those who've switched from 8-track players." Flipside is doing particularly well with country and, more recently, black repertoire. Like most retailers surveyed, Flipside openly displays cassettes, its approach being the use of Sensomatic "keepers."

Right now, Flipside is selling only Moss Music Group budget classicals—and they're moving extremely well, reports Keel.

At Denver's Danjay Music & Video, Evan Lasky's wholesaler that franchises 75 Budget Record & Tape

outlets, some isolated locations in the Southwest are showing cassette movement similar to Flipside's. Overall, Lasky states, LPs still move better at about a 55/45 ratio. "The budget classicals have been a boon to us. They've enabled us to get into classics after some fear of doing so," he says. The Denver warehouse, in fact, now devotes an entire wall to classical cassettes at all price points.

Lasky's major cassette concern is

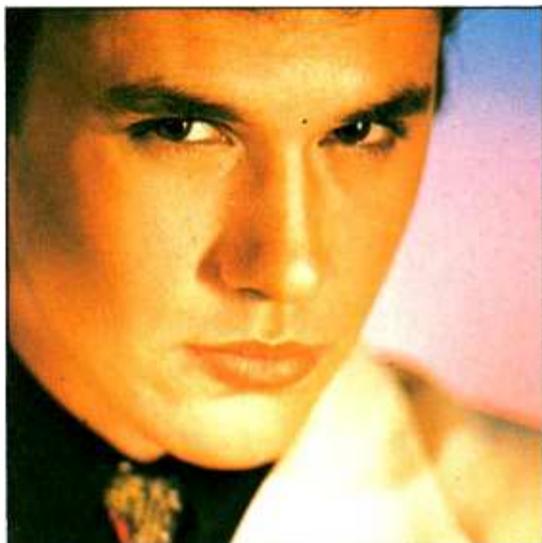
(Continued on page 63)

CBS, Kenwood In Audiophile Cassette Promo

By LAURA FOTI

NEW YORK—CBS' Epic/Portrait/Associated labels will make special audiophile versions of their "Double Play" two-album cassettes available for sale exclusively to purchasers of Kenwood car stereo products. A free compilation cassette fea-

(Continued on page 72)



GAZEBO—From one listen of the single "MASTERPIECE" you'll do anything but want the music to stop. GAZEBO is the strongest newcomer on the European market with his single "MASTERPIECE." C - P) 1982 - BABY RECORDS. (Advertisement)

-Inside Billboard-

- **BROADCAST DEREGULATION** supporters are evaluating their Congressional prospects, now that Sen. Ernest Hollings of South Carolina is to become ranking minority member of the Commerce Committee, which legislates communications policies. Page 16.

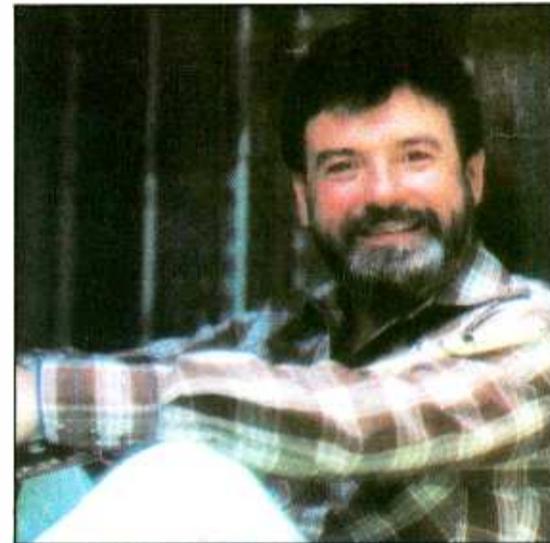
- **VIDEO GAMES** are a natural product line for record and tape retailers, according to Evan Lasky of Denver's Danjay Music & Video. He further believes that disk wholesalers can actively help retailers in merchandising this software. Page 24.

- **LOCAL PROGRAMMERS** are too preoccupied by national activity when making airplay decisions, according to promotion chiefs of various independent labels. They were speaking at the NARM indie distributors' meeting in Florida recently. Page 24.

- **NEW YORK RETAILER** King Karol, a fixture of the city's music business for three decades, is looking to sell. Partners Ben Karol and Phil King have had preliminary discussions with two local chains, Disc-O-Mat and Crazy Eddie. Page 24.

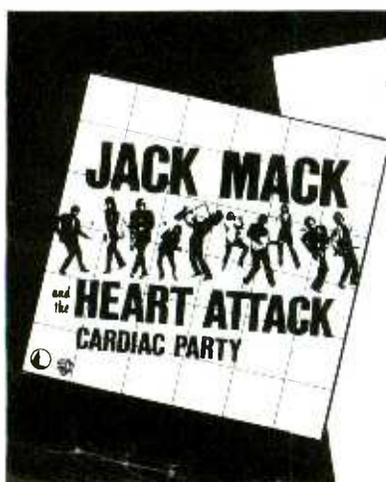
- **STATION IDENTITY** comes about in various ways, and Chicago broadcaster Darrell Peters is hoping a new call sign will help. He wants WSEX for his Arlington Heights station, currently known as WTCO. Page 12.

- **RECORD RENTAL** is spreading. Chicago's The Alley, paraphernalia retailer, has put the Rena Rent-A-Record franchise into three stores, much to the concern of local disk dealers and labels. Page 3.



JAMES GALWAY WEARS A NEW HAT! Hailed worldwide as "The Man With The Golden Flute," James Galway trades his tux in for a 10 gallon hat... with the album of Nashville hits... "The Wayward Wind" (AFL1-4222). Includes: "Don't It Make My Brown Eyes Blue," "Duelin' Banjos," and "Shenandoah." Also includes: "The Wayward Wind" and "Piper, Piper" with guest Nashville artist Sylvia. On RCA Records and Cassettes. (Advertisement)

(Advertisement)



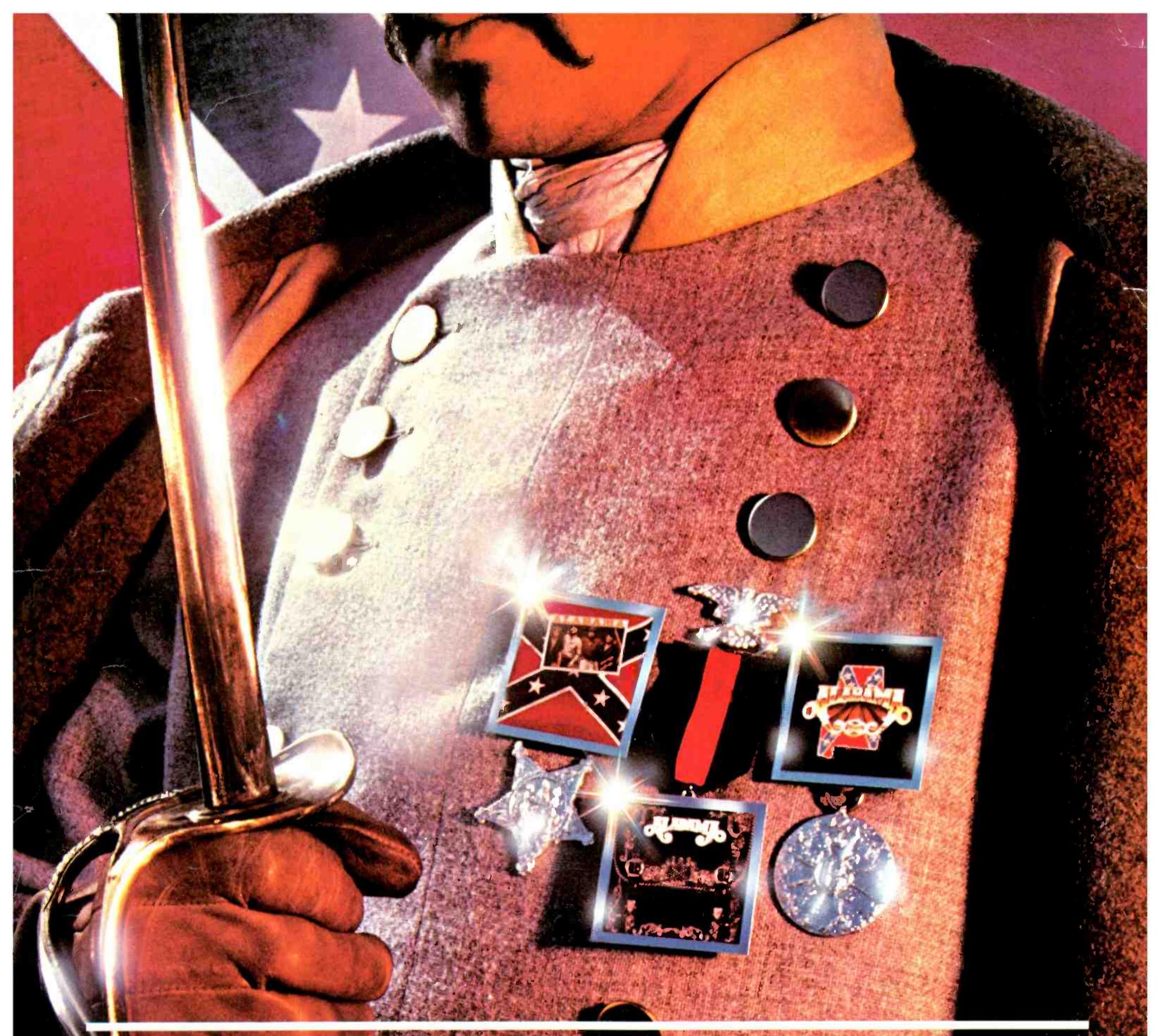
If you're a "Wonderful Girl" or just want to meet one, it's...

WHO: You and Jack Mack and the Heart Attack
WHAT: A Cardiac Party
WEAR: Your most arresting clothes
WHEN: Immediately
WHY: Because the beat won't stop
HOW: On Full Moon Records and Cassettes.
The Album *Cardiac Party* 1-23733
The Single "Wonderful Girl" 7-29861

PARTY TIME!

ON ALBUM OR CASSETTE!!

Manufactured exclusively by Warner Bros. Records, Inc. © 1982 Warner Bros. Records, Inc.



ALABAMA PLATINUM SIX MILLION STRONG!

MY HOME'S IN ALABAMA,
FEELS SO RIGHT *and* MOUNTAIN MUSIC,

three albums... six million sold.

A remarkable achievement worthy of the recognition Alabama has received.

ENTERTAINER OF THE YEAR—VOCAL GROUP OF THE YEAR
INSTRUMENTAL GROUP OF THE YEAR

Alabama, we salute you!

RCA
Records

New Indie Labels Proliferating Many Emphasizing Lower Cassette, Album Pricing

FT. LAUDERDALE—Independent distribution's renewed vigor is reflected by the number of new labels, many spawned by industry veterans steeped in branch distribution, that were represented here at NARM's indie wholesaler gathering Nov. 4-6.

In several instances, the fledgling labels are emphasizing special cassette pricing and hoping to come with price points below \$8.98 on LPs. Among the newcomers are:

• Allegiance Records, Hollywood, headed by indie label marketing executive Bill Valenziano. Based on the NARM retail experiment, Allegiance's first album, John Stewart's "Blondes," and the soundtrack from

the motion picture, "Six-Pack," will list at \$6.98 for cassette and \$8.98 for LP. "Allegiance went directly to the bargain-priced cassette because we hope very soon to make all albums \$6.98," Valenziano states. Prior to Christmas, Valenziano will come with albums by Head East and Spencer Davis.

• Rocshire Records — former Warner Bros. and ABC Records national promotion chief Gary Davis took a year off to concentrate on production before kicking off the Anaheim-based entertainment complex of which this record division is one facet. Former Rainbow keyboardist Tony Carey has the initial album offering. Davis claims \$16.98

audiophile quality at \$8.98 list, explaining that after mastering his records at two Anaheim studios owned by the company, all artwork and record manufacturing will be by Teldec of Germany. Cassettes will be duplicated in the U.S. Rocshire

Black-oriented independent labels are also proliferating. Nelson George reports, page 44.

has a 3,200 square foot state-of-the-art studio equipped with Neve 8128 board and Studer tape equipment. Rocshire is also building another 5,000 square foot audio studio and by mid-1983 hopes to have video facilities.

Davis has appointed the following distributors: PRT, San Francisco, Los Angeles and Seattle; Pickwick, Miami, Atlanta, Minneapolis and Honolulu; Schwartz Bros., Lanham, Md., Philadelphia and Charlotte, N.C.; M.S. Dist., Chicago; Alpha, New York and Boston; Big State, Dallas and Denver; All South, New Orleans; Associated, Phoenix; and Piks, Cleveland. Davis says he has exclusive distribution for Germany's X Records and Orange County underground label High Velocity Records.

• Upstart Records, operated by Charlie Stewart, Arlington, Tex., recording studio boss, will produce \$8.98 concept albums. The first album "Aerobics Country," has already been released, with a second record album due next week. "Country Dance Lessons," which contains a fold-out poster explaining the dance steps. Stewart, formerly with ABC

(Continued on page 72)

Labels Experimenting With Country Oldie Flip Sides

By KIP KIRBY

NASHVILLE—Major label divisions in Nashville are experimenting with past hits on the flip sides of new releases. The move is designed to boost jukebox singles sales while providing coin machine operators with double value product, although early reaction appears inconclusive.

Currently, RCA Nashville is most active with the B side hit strategy. The label has "Luckenbach Texas" on the flip of Waylon & Willie's "Dock Of The Bay"; "Drifter" on the flip of Sylvia's newest, "Like Nothing Ever Happened"; and "Fire And Smoke" on the flip of Earl Thomas Conley's "Somewhere Between Right And Wrong."

The label is also utilizing the same tactic with two Christmas singles: "Christmas In Dixie" by Alabama with an R.C. Bannon/Louise Mandrell flip titled "Christmas Is Just A Song For Us This Year," and Razy Bailey's "Peace On Earth" with Charley Pride singing "Let It Snow" on the B side.

If RCA is the leader in the experiment, other labels avow their willingness to follow suit should the strategy prove successful. Already, PolyGram has released Reba McEntire's latest single, "Can't Even Get The Blues," with "Sweet Dreams" (a former top 20 country hit) on the flip. The label also backed the Statler Brothers' "Whatever" single with "Do You Know You Are My Sunshine," which was a No. 1 hit for the group in 1978.

Warner Bros. has dipped its toe into the water by issuing the current Bellamy Brothers release (the last on the label for the duo, which is now

signed to Elektra), "Redneck Girl," with the B side the Bellamys' 1976 pop hit, "Let Your Love Flow."

Elektra, too, believes the concept has merit, and plans to try out double-sided hit singles with its next Conway Twitty record, slated to be "The Rose" backed with "It's Only Make Believe." Although this version of "It's Only Make Believe" is a remake taken from E/A's just-released "Conway's #1 Classics, Volume II," the label feels the song's identity makes it ideal for double-value hit potential.

In fact, if the Twitty single shows substantial sales boosts at the jukebox level with the B side hit inclu-

(Continued on page 37)

Rena LP Rental In U.S. Move Canadian Franchise Opens Seven Stores In Five Cities

By JOHN SIPPEL

LOS ANGELES—The Canadian-based Rena Rent-A-Record franchise concept is establishing a foothold in the U.S., opening seven stores in five markets over a six-week period.

Causing the most industry stir was the simultaneous opening of three Rena franchises in established The Alley stores in Chicago Nov. 5. Pre-viewing with a major print and radio blitz, stores' owner Mark Thomas offered an introductory two-week, 99-cents-per-LP, 36-hour rental. After

Dec. 1, rental goes to \$1.99 or six LPs for \$10.

When the stores opened, Thomas says he advertised on the following FMers: WXRT, WDBM, WMET and WLUP. He notes he's now getting resistance from some of these, because station reps tell him record advertisers are threatening to pull their schedules if the Rena advertising continues.

Thomas also claims that The Reader, a Chicago alternative weekly, has been getting complaints from area record retailers. According to him, these dealers threatened to halt distribution of the weekly.

Thomas, a veteran wholesaler of head shop paraphernalia, opened The Alley stores several years ago. One is in the Woodfield Mall, Schaumburg, while the other two are on the near Northside and Rogers Park areas.

In June, he unsuccessfully attempted to add recorded product. Despite strong merchandising efforts behind a then-hit album, he says, he could not break the three outlets as record/tape locations.

He then decided to visit David Nancoff, Toronto marketing consultant and father of the Rena concept with previous Canadian franchises. Following the visit, Thomas agreed to introduce the concept into his head shops, which were faltering because of anti-paraphernalia legislative statutes enacted in Illinois.

Nancoff said Rena stores have opened in the following areas: Cincinnati, where John Emery III is the store operator; Fort Wayne, Ind., Doug Halpern; White Plains, N.Y.,



ZAPPING L.A. — Zapp masterminds Larry and Roger Troutman, center, share a joke with a security guard during a recent promotional visit to L.A.'s V.I.P. Records. That's WEA's Steve Campfield at left.

'Betamax' Bill's Prospects Unchanged By Elections

WASHINGTON — The recent mid-term elections produced no major surprises for those following the so-called Betamax and home taping royalty issues—especially for those hoping for hometown defeats of Senators and Congressmen supporting a royalty.

On the Senate side, in the Judiciary Committee, where the Betamax and royalty issues are being hammered out, many of the Senators were not up for re-election, and those that did run all won: Hatch, Kennedy, Byrd, Metzenbaum and DeConcini.

Another question entirely is the makeup of the Judiciary Committee in the next Congress; little will be known until Congress begins its own housekeeping "assignment" discussions next month, when the legislators let it be known if they wish to

continue their present committee and subcommittee duties.

On the House side, there weren't any big surprises either; the makeup of the Subcommittee on Courts, Civil Liberties and the Administration of Justice, chaired by Rep. Robert W. Kastenmeier (D-Wisc.), basically stays the same with two exceptions. Rep. M. Caldwell Butler (R-Va.) is retiring, and Rep. Thomas F. Railsback (R-Ill.) was defeated in a primary.

The other members of the subcommittee—Brooks, Schroeder, Frank of the Democratic majority and Sawyer of the Republican minority—were all re-elected.

The authors of the major Betamax and exemption-royalty bills in the House were also all re-elected: Edwards, Ferris and Foley.

Committee and subcommittee assignment chores will be handled by House members in December. Of interest to those following the Betamax issue will be the assignment of the two Republicans who will replace Butler and Railsback on the Kastenmeier subcommittee.

NOVEMBER 20, 1982, BILLBOARD

ILLEGALITY UPHELD

German Court Hits Disk Rental

By WOLFGANG SPAHR

HAMBURG—It's illegal for retailers in Germany to rent records without permission from the manufacturer, according to a Higher Regional Court ruling here last week.

The decision reaffirms components of the existing Copyright Act, and is seen by the local record industry as vital to attempts to arrest disk rental, currently in its infancy in this country.

More international news, page 9.

The decision follows court proceedings that started with a temporary injunction gained by the two PolyGram companies, Deutsche Grammophon and Metronome, both Hamburg-based, against

Videoland, a firm that offers records for rent.

The case moved further into legal activity when Videoland sought to circumvent the rental ban by selling records which it made clear would be taken back in part exchange a few days later. Now the Higher Regional Court has ruled that this practice is, effectively, the same thing as rental and is therefore also illegal.

The Hamburg court cited Section 85 of the German Copyright Act, in which record manufacturers have the authority to restrict the rights and use of their product, as the basis for the new decision. The distribution rights of a record manufacturer don't end when a record is sold, the

(Continued on page 60)

Donna Lipton; and Philadelphia, Mel Gellman.

Nancoff says the seven stores, in the main, are following the Rena direction, which advises approximately 700 square foot stores stocking 3,000 LP titles. Daily rental runs from \$2 to \$2.50, with most stores offering three for \$5 or five for \$10. All stores ask either a cash deposit or credit card charge equal to the sale price of the LPs being rented. Most stores charge \$5.99 for \$8.98 list LPs.

Nancoff says the White Plains store is experimenting with a \$20 annual membership club that provides special discounts and circumvents

(Continued on page 72)

Banker To Be Tribunal Nominee

WASHINGTON — The White House says President Reagan intends to nominate a woman banking consultant and former bank president to be a commissioner of the Copyright Royalty Tribunal.

Katherine D. Ortega, 48, would succeed Frances Garcia, whose term expired Sept. 27. The White House says the Tribunal job will be a seven-year term.

A resident of Alamogordo, N.M., Ortega is currently a consultant to Otero Savings & Loan Assn. She was president and director of the Santa Ana Bank, Santa Ana, Calif. from 1975 to 1977. Before that, she was vice president of the Pan American National Bank in Los Angeles.

In This Issue

BLACK.....	44
CLASSIFIED MART.....	56, 57
COMMENTARY.....	10
COUNTRY.....	37
GOSPEL.....	43
INTERNATIONAL.....	9
JAZZ.....	55
PRO EQUIPMENT & SERVICES.....	48
RADIO.....	12
RETAILING.....	24
TALENT & VENUES.....	51
VIDEO.....	29

FEATURES

Chartbeat.....	6
Executive Turntable.....	4
Industry Events.....	72
Inside Track.....	74
Lifelines.....	61
New LP & Tape Releases.....	26
Stock Market Quotations.....	63
The Rhythm & The Blues.....	44
Vox Jox.....	12

CHARTS

Hot 100.....	68
Top LPs & Tape.....	71, 73
Black Singles, LPs.....	45, 46
Country Singles, LP.....	38, 40
Singles Radio Action.....	18, 19, 20, 21
Rock Albums/Top Tracks.....	22
Adult Contemporary Singles.....	23
Boxscore.....	52
Hits Of The World.....	59
Videocassette Rentals, Sales.....	32
Jazz LPs.....	55
Disco/Dance Top 80.....	53
Video Games.....	26
Spiritual LPs.....	43

REVIEWS

Album Reviews.....	64
Singles Reviews.....	67

MUSIC PROFITS DECLINE

MCA Inc. Hits Financial High

LOS ANGELES—Although its recording and music division shows dips in both profits and gross sales, MCA, Inc. rides to new fiscal performance records in its newly published third quarter and nine-month financial statement, with the entertainment titan's profits up a staggering 259% for the quarter ended Sept. 30.

MCA executives may be forgiven for hoping that 'E.T.' never gets home, since the Steven Spielberg film is the principal force behind record quarter and nine-month tallies.

Profits for all divisions reached \$73,963,000 or \$3.10 per share for the quarter, compared to \$20,566,000

for the same period in 1981, when profits were pegged at 86 cents a share. Total gross during the quarter reached \$469,624,000, comparable to \$320,734,000 a year ago.

For the first nine months of this year, MCA has generated gross sales of \$1.148 billion, compared to \$990,184,000 for the first three quarters of the previous year. Profits through Sept. 30 were \$136,850,000, or \$5.73 a share, compared to \$75,657,000 (\$3.17 per share) for the same period in 1981.

Within its records and music arm, however, results were down somewhat. MCA Records and its associated music publishing and software distribution activities posted gross sales of \$38,764,000 compared to third quarter '81 sales of \$44,522,000. Profits dipped more dramatically—the division posted quarterly profits of \$4,234,000, comparable to \$7,040,000 a year ago.

Nine-month tallies were healthier, with a slighter net profit dip, from \$18,165,000 during the period in the prior year to \$16,348,000 through Sept. 30 of this year. Gross was \$118,280,000, compared to \$125,484,000 last year.

If the 'E.T.' magic rubs off on the MCA label's forthcoming storybook spinoff (story, this page), the division's fourth quarter could prove crucial. The Spielberg film spurred MCA's filmed entertainment division, Universal, to its highest nine-month operating profit ever, earning the highest domestic rentals of any film in that division's history, with the take estimated at more than \$175 million to date.

scheduled to start Dec. 6, with spots already booked up through Dec. 19. Print ads kick off around Thanksgiving and will run through the holiday season.

MCA's investment in the single-disk package is understandable in light of its overall rosy financial picture in the wake of the boxoffice bonanza reaped by "E.T."—The Extraterrestrial." The top grossing fantasy feature has been a bottom-line record breaker for the show business conglomerate (story this page) and has already yielded previous recording tie-ins, all expected to garner retail exposure as a result of the "Storybook" in-store display push.

Apart from the original John Williams soundtrack album and a subsequent picture disk of that release, MCA has issued a pop-oriented Walter Murphy album titled after his cover of the film's score, along with a half-speed mastered audiophile edition of the Williams soundtrack on its MCA Audiophile label.

MCA Seeks Alternative Outlets For 'E.T.' Album

By SAM SUTHERLAND

LOS ANGELES—MCA Records will make a major push via non-traditional record/tape marketing outlets as part of its massive campaign for the new "E.T. Storybook" spin-off album, produced by Quincy Jones and featuring Michael Jackson.

As part of its push for the boxed package, which features Jackson as narrator in retelling the saga of the little alien, MCA is tapping its Spencer Gifts mail order arm, which will market the set through its own catalogs. Also added to the conventional retail universe of record/tape outlets will be toy stores, already doing bullish business on other merchandise licensed from MCA in the wake of the Steven Spielberg film hit.

The \$11.98 list package ships this week, with MCA planning an extensive tv and print advertising blitz, backed by an array of special in-store merchandising aids. The television buys cover 20 markets and are



Billboard photo by David Brandt

SHOOTING KIM — Kim Carnes listens as director Simon Milne gives her last-minute instructions during the video shoot for her new single, "Does It Make You Remember." EMI America has reaffirmed its original plan to release a full-length video of Carnes' latest LP, "Voyeur," despite its limited chart success.

Executive Turntable

Don Frost joins Billboard as account executive at the magazine's New York headquarters. He was an advertising representative at Geyer-McAllister: Publications; previously, he directed the New York Recording Musicians Workshop, an educational program which introduced musicians to the city's recording industry.

Record Companies

Cecil Holmes is named vice president of East Coast black music a&r for CBS Records in New York. He will supervise activities for black music artists on the



Holmes

Columbia and Epic labels. A former vice president of Casablanca Record & Filmworks and Buddah Records, Holmes headed his own promotion/marketing company after 1980. . . . **Nancy Jeffries** is upped to director of East Coast a&r, contemporary music, for RCA Records in New York. She joined the label in 1974 and was a staff producer and talent manager for the contemporary music department. . . . Atlanta Artists has



Jeffries

named **James Mason** executive vice president and chief operating officer in Atlanta. The label features the group Cameo and is distributed by PolyGram. Mason was business manager for the Bar-Kays. . . . **Ray Buck** is the new national sales manager for Vanguard Records in New York. He was manager of the Collector Series for Columbia Special Products. . . . **John Schoenberger** has left Radio Records in Ft. Lauderdale as vice president of promotion.



Mason

Publishing

Chris Spinosa is named executive vice president of Intercon Music Corp., based in Carlstadt, N.J. He will direct marketing and sales for the company. . . . **Steve Sussmann** joins Bourne Music Inc. as professional manager in New York. He was East Coast professional manager for Arista/Careers Music. . . . **Cal Freeman** has joined Desert Rose Music as director of creative services, based in Muscle Shoals, Ala., from Whirlwind Music in Tulsa.

Video/Pro Equipment

MGM/UA Home Video has promoted **Peter Anderson** to vice president of technical operations. He was director of production and quality control in New York. . . . CBS/Fox Video has promoted four. **David Goodman** has been appointed national accounts manager in New York. He was district manager for the Southeast region. **Matt Hering** replaces Goodman as district manager in Atlanta. **Jan Paros**, senior sales service coordinator, is upped to senior sales representative for the Eastern zone. She is based in Detroit. And **Ken Ross** has been promoted to assistant vice product manager, based in New York. He was senior sales administrator. . . . Pioneer Electronics has named **Chris Byrne** vice president of marketing for the home audio division. He joined the company this year as brand manager. . . . **John Ethier** has joined American Video Tape Manufacturing as vice president of operations in Gardena, Calif. He was manufacturing operations manager for Dysan Corp. in Santa Clara. . . . Yamaha Electronics Corp. has promoted **Steve Girod** to national key account sales manager in Buena Park, Calif. He was Yamaha's western regional sales manager. . . . Videotape Production Association in New York has elected **Janet Luhrs** to its executive board.

Related Fields

Greg Fowler is appointed vice president of promotion for the group Alabama in Fort Payne, Ala. He was program director for WKZQ-FM Myrtle Beach, S.C. . . . **Marie Mar** has joined Ailes Communications Inc. in New York as head of its talent management division. . . . **Michael Rahimi** has been named director of national accounts for the Entertainment Channel in New York. He joined in June as a liaison for cable systems operators. . . . **Eli Oxenhorn** has been appointed director of computer operations and software planning for Warner Communications in New York. He joined WCI in 1974 and was director of Warner Data Services.

NBC REPORT HITS PROMOTERS, ACTS

Why Do Tickets Cost So Much?

NEW YORK—A provocative analysis of ticket scalping at rock concerts was aired as a special edition of The Source Report this past weekend (13-14) on NBC Radio's Young Adult Network. "Rock And The Cashbox," hosted by correspondent Bill Vitka, focused on scalping, phony expenses and monopolistic promotion practices.

Scalping per se doesn't affect the price listed on a concert ticket, but fans may pay five times the amount on that ticket to scalpers who manage to buy or steal tickets which normally would sell only for the listed price.

"(The scalper) is probably making twice as much money as I am, because he's not paying on his markup; he's not paying the artist any money; he's not paying the facility

any rent," claims promoter John Scher. "So it's hurting the development of the industry and it's hurting the consumer."

"I don't believe there is an honest ticket seller, a ticket manager in the business," adds former promoter Rick Greene of Midnight Sun Concerts in Philadelphia. "The business, by its nature, corrupts the ticket manager. He can say no for a long, long time. But after a while he is going to come around to looking to put a few extra dollars in his pocket."

Greene also says that ticket prices are "20% to 30% higher than they should be" because of unnecessary or even nonexistent expenses incurred by both the promoters and the acts.

"There probably is not a promoter

in this country, a major promoter, who does not exaggerate his expenses, who does not come forward with a presentation to the band, which shows his costs to be far higher than what they really were," says Greene.

"The bands are very astute and they've been around a long time as well. They're aware he's doing it. So what they'll do is that they'll tell the promoter that the cost for them to bring their sound and lights, their cost, is \$7,500. And then they'll go out and they'll have competing production companies undercut each other, and perhaps the production will cost them \$4,000 that night. So the group is going to make \$3,000. You have the group pushing it up and the promoter pushing it up."

Another factor that may be driving up ticket prices is that of one powerful promoter having a virtual monopoly on major concerts in his area. According to the report, that is the case in 12 of the largest 20 markets in the U.S.

"If you can control the top level, that is, the arena level, that really is the key to controlling the entire market," states anti-trust attorney Steven Kramer. "No agent and no artist will dare challenge you and play for somebody else at another (venue) either at that level or another level, because they are afraid of getting shut out of the area."

"I would estimate that if a person has a monopoly in a particular market, that could mean as much as a dollar, or perhaps more, on a ticket which might not seem like a lot, but when you multiply it by 20,000 tickets times 50 shows in a year, you're talking about a lot of money."



AMI ARTIST—Producer Brien Fisher, left, checks over material with AMI artist Terri Heart for her upcoming single. Looking on are label president Mike Radford and AMI owner Ken Bridger.



ONE HELL OF A LIVE ALBUM!

Something wicked this way comes. Ozzy Osbourne's new, live two-record set, "Speak Of The Devil," is here! This special low-priced collection is a state-of-the-art recording of the songs he wrote, sang and made famous with Black Sabbath. Never has heavy metal rung this clear!

Recorded at The Ritz in N.Y.C., "Speak Of The Devil" is guaranteed to be covered by Ozzy's millions of rabid fans. Here, and available nowhere else, are definitive performances of all the songs they chant for—"Iron Man/Children Of The Grave," "Never Say Die," "Paranoid," "War Pigs," "Sabbath, Bloody Sabbath" and more. Give the devil his due. Do order your copies of "Speak Of The Devil" now! You'll be damned if you don't!

OZZY OSBOURNE.
"SPEAK OF THE DEVIL."
A live 2-record set
of his Black Sabbath classics.

SPEAK OF THE DEVIL



2K2 38350
Specially-priced.
ON JET RECORDS AND CASSETTES.
Distributed by CBS Records.
Produced and Engineered by Max Norman.



'IRS Show' Debuts On MTV New Music Is Focus Of Label's Television Venture

LOS ANGELES—The IRS label has developed its own hour-long television series for cable and broadcast markets, "The IRS Show."

The program, coupling performances and artist interviews with segments on such related topics as regional music scenes and industry news, already aired its first installment last month via Warner-Amex's MTV service. The next segment runs Nov. 21, with plans calling for showing of subsequent programs on the third Sunday of each month through the end of 1983.

The label is also exploring syndication to broadcast tv and possible video software spinoffs, and is reportedly looking for major sponsors to help back the show.

New music will be the focus, and, according to Jay Boberg, executive vice president of the label, the program won't be just an in-house promo tool. "We want to stress that the show won't feature just IRS acts," he notes. "We'll be including music from other labels that fits in with what our artists are doing."

The format will also look at informational pieces on how recordings are made, new fashion trends and other adjacent topics. Boberg says between five and eight separate

pieces will be incorporated in each hour. Accordingly, different video and film production units and directors will be used, depending on where the specific story is shot. Boberg and IRS are stressing both domestic and international acts, so the show is expected to include segments produced in a number of different cities.

IRS president Miles Copeland is

serving as executive producer of the show, and he and Boberg are now screening live concert footage and potential story leads for future programs. Groups already scheduled for the series include roster acts the Police, the English Beat, the Lords of the New Church and the Go-Go's, along with Squeeze, which recorded for IRS' partner A&M until the group's decision to disband.



SOURCE MATERIAL—Tom Hamilton, center, bassist for Aerosmith, speaks with Alan Tullio and Rona Elliot of the Source about the group's new Columbia disk, "Rock In A Hard Place."

Chartbeat

Top Stars Going Tough; Brits Welcome Back Yanks

By PAUL GREIN

Earlier this year, when the top 10 was filled with albums by new and developing acts like the Royal Philharmonic Orchestra, Joan Jett & the Blackhearts, Vangelis and Bob & Doug McKenzie, a lot of observers said, "Just wait until fall when the superstars are out; then things will return to normal."

Well, it's fall, the superstars are out, and things still haven't returned to "normal"—whatever that is. The first American releases by Men At Work (Columbia) and the Stray Cats (EMI America) booked the top five this week, while the first top 10 albums by Joe Jackson (A&M) and John Cougar (Riva/Mercury) occupy positions six and nine.

And this while several superstar releases fight for their chart lives. Diana Ross' "Silk Electric" (RCA) holds at number 29 (despite a top 10 pop and black hit in "Muscles"), Linda Ronstadt's "Get Closer" (Asylum) holds at 31 (as the title track stalls at 29 on the singles chart) and Kool & the Gang's "As One" (De-Lite) inches up to 34 (with the fate of the second single still uncertain).

All three acts went platinum with

their last studio LPs. In fact, Ronstadt has topped the million sales mark with her last six studio releases, including two LPs issued prior to the inception of platinum awards in 1976.

Jackson's "Night And Day" leaps nine notches to number six, reversing a steady chart slide which followed the top 20 posting of his 1979 debut album, "Look Sharp!" The followup, "I'm The Man," peaked at 22; 1980's "Beat Crazy" and 1981's "Jumpin' Jive" hit 41 and 42, respectively.

The key to the success of "Night And Day" is the single "Steppin' Out," which jumps five points this week to number nine. It's Jackson's first single to even crack the Hot 100 since "Is She Really Going Out With Him" hit 21 in 1979.

Jackson's LP, finally, is one of three albums in the top 15 this week that harks back to the sound and style of the '50s. "Night And Day" and Donald Fagen's "The Nightfly" evoke the cool, witty jazz pop of the period; the Stray Cats' "Built For Speed" exudes the rock'n'roll vitality of Elvis Presley hits circa "Jailhouse Rock."

Hit File: Four singles make flying leaps into the top 20 this week, and three of them have to be rated surprise hits.

The biggest jump—and the biggest surprise—is Marvin Gaye's "Sexual Healing" (Columbia), which soars 33 notches to 19, as it holds at No. 1 on the black chart for the third straight week. It's Gaye's first single to even crack the Hot 100 since the No. 1 "Got To Give It Up" five years ago, discounting his 1979 collaboration with Diana Ross, Stevie Wonder and Smokey Robinson on "Pops, We Love You."

"Sexual Healing" is almost certain to become Gaye's 18th top 10 pop hit, which would put him in a tie for fourth place among male vocalists for the most top 10 hits in the rock era. He'd share that spot with Pat Boone, whose closest brush with "Sexual Healing" was with 1959's more delicately-put "Twixt Twelve And Twenty."

Another big mover in the top 20 is Don Henley's "Dirty Laundry" (Asylum), which vaults 19 notches to number 13. It already tops the 15 peak of Glenn Frey's "The One You Love" and is only a point away from

(Continued on page 63)

Vandross Settlement In Works

NEW YORK—Details of the settlement between the promoters of Luther Vandross' current tour and the National Assn. of Black Promoters which forestalled a threatened boycott (Billboard Nov. 13) are still being negotiated, according to David Lombard, a spokesman for the association and executive director of Solar Records' concert division.

He says, "Last week, promoter Dick Klotzman, Danny Marcus of Alive (Vandross' management) and the members of the NABP, including Dick Griffey and Rev. Jesse Jackson, came to an agree-

ment in principle to bring about more black involvement in the Vandross tour. The details are still being negotiated and should be in place by Monday (15)."

The NABP, with the support of Jackson's Operation Push and other civil rights activists, was going to attempt a national boycott of Vandross' tour if Klotzman and Alive hadn't met with them. The areas of conflict were the fact that, allegedly, no black promoters were allowed to bid on the tour, and that no black support services (caterers, stagehands, etc.) were being utilized.

Archie Bleyer Making Comeback Cadence Founder Produces New LP For Retail Sale

By IRV LICHMAN

NEW YORK—For the first time in more than 20 years, Archie Bleyer, founder of Cadence Records, has produced an album for eventual retail distribution.

Interestingly, Bleyer recorded the act, Britain's Carey Duncan, in Nashville, where 25 years ago he first cut the Everly Brothers, one of the many acts he brought to stardom on Cadence. A number of songs on the album were penned by Boudleaux and Felice Bryant, who penned the Everlys' biggest hits during their four-year association with Bleyer.

"My wife (former Chordettes vocalist Janet) and I have kept in touch with the Bryants, and Boudleaux called me one day to ask if I'd be willing to record an album in Nashville by a female singer who was recommended by John Blore, who represents the Bryants' catalog in England," Bleyer explains.

After several weeks of going over material at the Bryants' home near Nashville, Bleyer decided to go ahead with the project, and record-

ings, now complete, started in July at the Woodland Studios in Music City.

Since 1961, when Bleyer sold the Cadence masters to Andy Williams, another Cadence star, he has dealt primarily in the mail-order business, producing a series of albums by such soap-opera stars as Bill Hayes ("Days Of Our Lives") and John Gabriel ("Ryan's Hope"). He has also taken music lessons with conductor Tibor Serly and a Berlitz course in Italian.

Bleyer suggests that the Duncan album may be released in England first, in a label deal that would be made by Blore. Claiming "more empathy to the country feeling," the veteran record executive/producer says he's open to more shots at producing, probably in Nashville, which he praises as "a good source of material and blessed with the best musicians."

Although Bleyer retains rights to the Cadence name—it is, in fact, used on his direct-mail albums—he is unlikely to revive it for use through normal retail channels, citing "major cost factors in promo-

tions and other escalating costs in doing business in today's music business economics."

At Cadence, Bleyer, who formed the label in 1953, was known as "the perfectionist." Staffers noted that he kept many a session in the can because it did not meet his commercial and technical standards. His philosophy apparently worked. During the Cadence years, hits flowed not only from the Everlys and Williams, but from such other acts as the Chordettes, Johnny Tillotson, Link Wray, and Julius LaRosa. In addition, Cadence marketed "The First Family," which from its release in 1962 until the tonnage business of the late '60s and '70s stood as the biggest album seller—more than six million—of all time.

During those years, he was credited as "conductor" on these dates, but he now willingly accepts the more contemporary studio role of "producer." And he has learned to adapt to 24-track studio recordings and to drummers, like the one on the Duncan sessions, who use as many as seven mikes. "At Cadence, I never recorded on more than two tracks," he recalls.

Say CBS, Philly Int'l Set To Split

NEW YORK—Philadelphia International Records' 11-year-old distribution agreement with CBS is about to end, according to sources in Philadelphia and New York.

The label, owned by producer/writers Kenny Gamble and Leon Huff, was responsible for popularizing the "Philly sound" of the early '70s and breaking such acts as the O'Jays, Harold Melvin & the Blue Notes, and Teddy Pendergrass. Sluggish sales, a dwindling artist roster and reported dissension within the company have sent it into a downward cycle in recent times. The next O'Jays album, currently unscheduled, is said to be the last album under the CBS pact.

A spokesman for the major offered "no comment" when asked about the CBS/PIR relationship. The Philadelphia company's president, Kenny Gamble, could not be reached for comment.



TOP TUNESMITHS—Composers John Green, Ray Evans, Bernie Wayne and Sammy Cahn, from left, gather around the piano at the America Guild of Authors & Composers' recent "Hello Young Writers" showcase in Santa Monica, Calif.

Ask Billboard

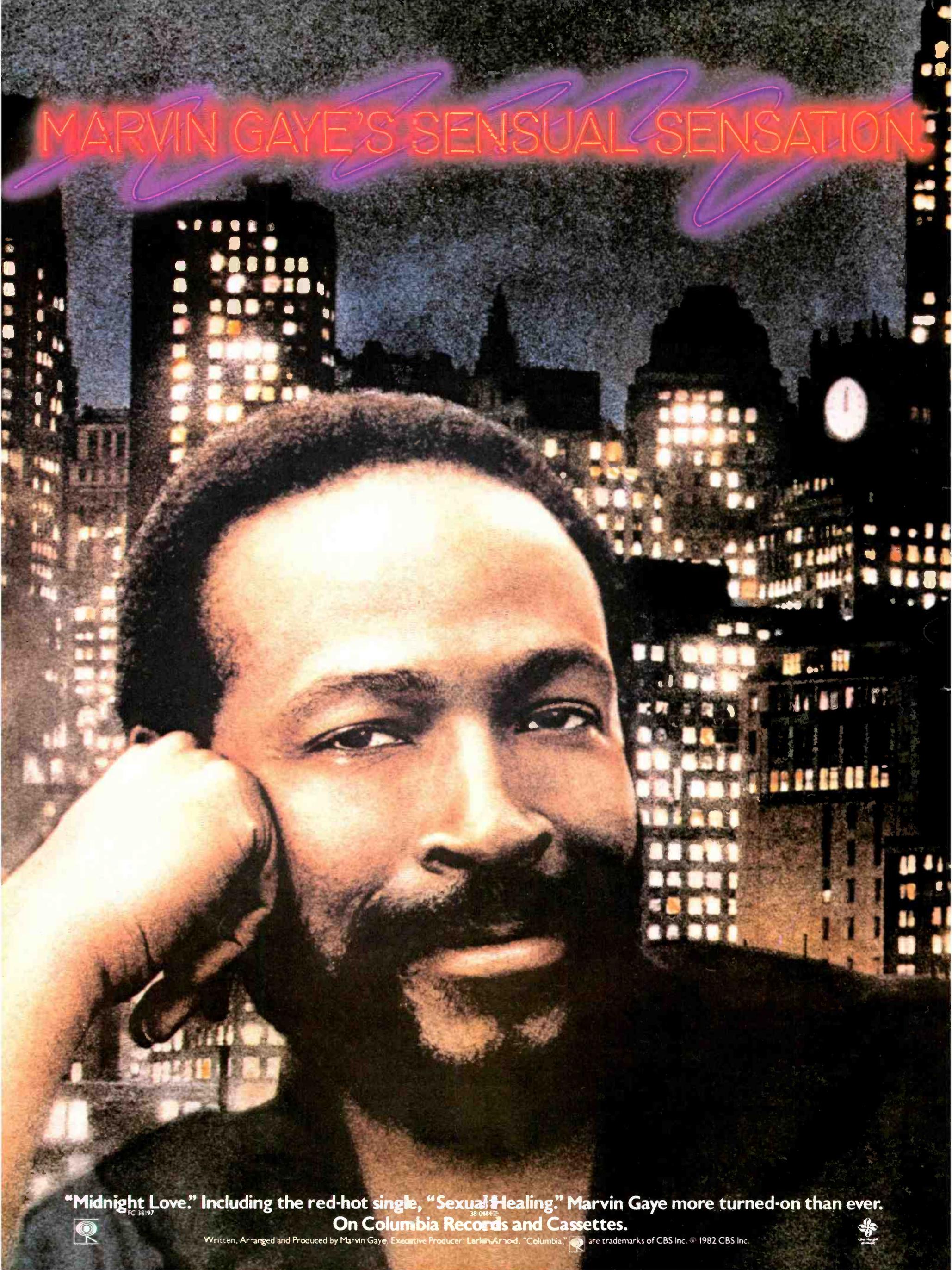
Q. We are a gospel singing group and have written many songs. Where can we obtain the handbook for BMI publishers and writer and publisher contract forms?

A. Write BMI at 320 West 57th St., New York, N.Y. 10019. (Source: Billboard's 1982-83 International Buyer's Guide.)

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

Questions will be answered only in this column.

MARVIN GAYE'S SENSUAL SENSATION.



"Midnight Love." Including the red-hot single, "Sexual Healing." Marvin Gaye more turned-on than ever. On Columbia Records and Cassettes.



Written, Arranged and Produced by Marvin Gaye. Executive Producer: Larkin Arnold. "Columbia,"  are trademarks of CBS Inc. © 1982 CBS Inc.



GOING PLATINUM WITH 'PHYSICAL' PUT OLIVIA NEWTON-JOHN IN GOOD SHAPE FOR A SCOTTY.

When an artist as talented as Olivia Newton-John records the biggest hit of her career, you know it must be something special.

Listening to Olivia's 'Physical' album confirms just how special it is. Its bold, innovative sound took it all the way to platinum, while spinning off a smash hit single.

That's why the six judges on the Scotty Board of Governors have chosen 'Physical' to receive our latest Scotty award.

We congratulate Olivia Newton-John, her producer John Farrar, engineer David J. Holman and the David J. Holman studio for their work on the album. And we're proud that Scotch® Recording Tape was part of the effort.

Their Scotty is one of six given each year to super achievers in any category of music. To qualify, an album must go gold

or platinum by RIAA standards and be mastered on Scotch® Recording Tape.

Winners get to share their experience with someone less fortunate, because we award \$1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Kelsey Neumann.

We also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you know a super achiever, now's the time to nominate that artist for this year's

Scotty competition. We'll donate \$100 to Muscular Dystrophy for each qualified nomination.

Contact your 3M Field Representative for details and nomination forms, and help your artist join the list of greats like Olivia Newton-John.

Magnetic A/V Products Division/3M.



Kelsey Neumann,
St. Paul, Minnesota
MD Association



"Scotch" is a registered trademark of 3M © 3M Company, 1982

3M hears you...

3M

Bar Coding Comes To Germany Some Labels Adopting System; Others Cautious

By JIM SAMPSON

MUNICH—West German record companies are leading the slow European march toward bar coding. WEA in Hamburg has restructured its numbering system and is preparing to distribute product with bar codes. PolyGram will bar code all new international releases starting January 1. But other majors, including CBS and Ariola/Sonopresse, have not yet committed themselves. And the number of record retailers now using bar codes in Europe is still considered negligible.

Several years ago, the German IFPI group advised its members to consider bar codes, and urged that such codes be uniform within the industry. The two bar coding systems under consideration, the American UPC and the European EAN, are compatible with each other. Both have a five-digit manufacturer prefix and a five-digit product code, but EAN also features an additional two-digit country indicator. Since a manufacturer can control several different prefixes, both systems offer considerable flexibility.

Thus far, most companies seem to favor UPC. Only EMI has opted for EAN. Says EMI's Wilfried Jung in Cologne, "We adopted our current numbering system 10 years ago for all German and international releases. EAN is simply better for us."

He adds that Capitol U.S. has its own numbering system and uses UPC. Although EMI has not yet decided when to start bar coding in Europe, Jung expects it will be next year.

Czech Label Makes Series Of U.S. Deals

By LUBOMIR DORUZKA

PRAGUE—Jan Kvidera, newly appointed president of Czechoslovakia's state record company Supraphon, is back from his first business trip to the U.S. with a series of agreements covering Stateside release, co-production of digital recordings, radio syndication and the representation of Western video product in the East European territory.

Rationale for the visit stems from
(Continued on page 58)

New U.K. Chart System Readied Data Collection Machines Being Installed In Stores

By PETER JONES

LONDON — Record retailers throughout the U.K. are currently being outfitted with data collection machines for use with the nation's new record sales charts. These charts will debut in January, compiled by Gallup in conjunction with the BBC and trade paper Music & Video Week (Billboard, Oct. 2).

All of the 250 dealers making up the chart return panel are required to sign a special code of conduct, bolstered by clauses covering record company promotional offers, aimed at making it "even more difficult" for anyone to manipulate chart returns.

Dealers will fill in a monthly return sheet showing all gifts or promotional material offered to them by record companies, and they will be required to report any "unusual

circumstances" surrounding the sale of a record, such as a promotional appearance or special promotion. And then, if necessary, the dealer will be required to give oral or written evidence at any inquiry arising out of possible chart malpractice.

The BPI says that a sophisticated series of security devices has been built into the new system, making it easier for the director general of the record industry watchdog organization to "use the powers granted him by the industry code of conduct."

The Dataport machines being used for chart returns are being sold to non-chart shops for stock control purposes. Gallup and BPI hope the countrywide mushrooming of these machines will make it harder to identify chart return shops and "enable Gallup to alter the sample and render respondents less vulnerable

to see how the industry reacts before committing itself. "It certainly improves the quality of inventory management," observes CRI vice president Pat Hurley in Paris, citing several company studies. "But these systems were not designed to cater to our business. We would need more than 15 numbers in a code to meet our needs. We will not take the lead, but we will react."

Like Hurley, Frank Bargsten of Sonopresse, Ariola's manufacturing affiliate, has seen no retailer demand yet in Europe for bar coding, "to my amazement." Teldec and K-tel also have given bar coding no serious consideration yet.

PolyGram's Fiebig concedes that Europe is "about five years behind the United States" in this area, and that, except for a handful of the largest department store chains, nobody is rushing into bar coding at the retail level.

Computerization Of Charts Is Proceeding In Germany

MUNICH—West Germany's national music sales chart is being improved through the input of computer records of retail sales from several major chains. The firm compiling the chart, Media Control in Baden-Baden, is also finalizing plans for a national video rental chart, to begin early next year.

Media Control head Karl-Heinz Koegel says he began integrating information from the Karstadt chain into his weekly top 75 last summer: "Every week, we get computer lists of the number of units of each release sold in their major record departments." He is also using computer data from the smaller Walthering chain, and will add over 60 AMS record dealers on Jan. 1. These figures, together with retail diaries sent in by hundreds of other dealers, provide the basis for the German charts, co-sponsored by the industry association Phonoverband and the trade bi-weekly Musikmarkt.

Koegel says the computer readouts make the possibility of errors "much less likely," while Peter Zombik of the Phonoverband calls the new source "watertight." But both note that the elimination of diaries

will not be possible in the foreseeable future because the chart must include information from smaller dealers, who cannot afford computers.

Together with the new trade association Bundesverband Video and the trade magazine Videomarkt, Media Control is about to launch a video rental bestseller chart similar to the music charts.

New Antipiracy Head For IFPI

LONDON—Michael Edwards, a 30-year-old Australian, has joined IFPI headquarters here as coordinator for antipiracy activities, replacing David Gibbins, who has been with the group for three years. Gibbins is leaving at the end of the year.

Edwards, a lawyer who qualified in South Africa, holds a degree in intellectual property and has been involved in anticounterfeiting activities for a major U.K. company for nearly four years. His first IFPI task will be to coordinate the body's existing antipiracy campaigns and to plan activities in territories where no concerted action has yet been undertaken.



CHILE PEPPER—While in Chile recently, Frank Weizer, vice president, business development, CBS Records International, presented CBS Records Chile with a gold album award for sales of Placido Domingo's "Perhaps Love" LP. Pictured receiving the award are CBS Chile's Ramon Munoz (center) and Guillermo Vera. This is the first gold award earned by CBS Chile.

WEA U.K. Tape Offer Keys On Four U.S. Acts

LONDON—WEA Records U.K. is using an unusual technique to promote four American AOR acts who don't generally receive local airplay. Consumers buying any one of the four's new albums are given a free cassette of the same title.

On offer are Linda Ronstadt's "Get Closer," Donald Fagen's "The Nightfly," Chicago's "16" and Michael McDonald's self-titled solo debut.

A half-page advertisement in the Daily Mail, a popular national newspaper, launched the scheme and listed the 130 participating re-

tailers who each contributed to its cost.

Says Stuart Till, WEA marketing manager: "We canvassed retailers for contributions towards advertising the scheme, and these 130 said they would like to take part. If 500 had agreed, the offer would be available in 500 outlets."

Till says the scheme is aimed at the 25-35 demographic "who might not otherwise be aware these albums are on the market" due to the apparent preference of U.K. radio programmers for new names and local

(Continued on page 60)

U.S. Rock Singer Is Top World Song Fest Winner

TOKYO—Anne Bertucci, a rock singer from the U.S., won the main trophy, plus \$10,000, in the international section of the World Popular Song Festival 1982, held Oct. 31 at the Nippon Budokan Hall here. Bertucci took top prize with "Where Did We Go Wrong?," a song composed by Luigi Lopez and Nat Kipner.

The section for Japanese singers was won by "Flower Thief," composed by Minako Suga, with lyrics by Yumiko Suzuki. It was sung by Asuka—the stage name of composer Suga.

Yoshio, a singer from Mexico, was an easy winner of the trophy, plus

\$3,000, in the "outstanding performance" section. He scored with "Ensename A Querer," written by Sonia Rivas and Alberto Bustillos, a song which won one of the two "best song" awards, along with "Tell me J'ai D'amour Pour Toi," composed by Hubert Giraud and sung by 14-year-old Celine Dion from France.

Four "outstanding song" awards, each worth \$1,000, were given this year: "Sad Dancer," by Mitsue Oshiro, sung by Mio Honda (Japan); "Holiday In Mexico," by Luigi Lopez and Nat Kipner, sung by John Rowles (New Zealand); "Come Home In Spring," by Mikiyoshi Iwakiri, sung by Iwakiri (Japan); and "Mikol Shirey A'havati," by Shaik Paikov, sung by 13-year-old Ronen Bahunker (Israel).

A total of 30 songs from 21 countries were involved in the preliminary heats, pared down to 16 (12 international and four Japanese) for the finals.

The special Kawakami Prizes, awarded by Genichi Kawakami, president of Nippon Gakki Co. and chairman of the Yamaha Music Foundation, which sponsors the festival, were given to "Holiday In Mexico" and "Donna Blu," composed and sung by Pierangelo Casano of Italy.

Other participants included B.J. Thomas (U.S.), Dollar & Jade (U.K.), Diana Pequeno (Brazil), Tony Helos (Australia), Sarah Chen (Taiwan), Sheeba (Holland), Taffy McElroy (U.S.), and Jonathan Gregg (Ireland).

Dutch Pirate Stations Raided

AMSTERDAM — Continuing their attempts to rid Holland of pirate radio, Dutch authorities made a surprise swoop on 36 illegal stations in Zelhem, a small town near the German border.

Transmitters with a total value of around \$200,000 were confiscated during the coordinated two-hour, 30-minute raid carried out jointly by Dutch police and staff members of the government's Dutch Radio Control Service.

According to the mayor of Zelhem, the volume of radio piracy in the area has led to signal interference, not only on legal radio and TV broadcasts, but also on public emergency service transmissions.



Founded 1894

The International Newsweekly Of Music & Home Entertainment
©Copyright 1982 by Billboard Publications, Inc.

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); Cincinnati—2160 Patterson St., Ohio 45214 (telephone 513 381-6450); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Publisher: Lee Zhitto (L.A.) **Editor-In-Chief:** Gerry Wood (N.Y.)

Associate Publisher: Thomas Noonan (L.A.)

Associate Publisher/Director of Charts: Bill Wardlow (L.A.)

Managing Editor: Adam White (N.Y.)

Executive Editor: Is Horowitz (N.Y.) **News Editor:** Irv Lichtman (N.Y.)

Bureau Chiefs: Sam Sutherland (L.A.) Kip Kirby (Nashville)

Editors:

Black Music/Nelson George (N.Y.)

Classical/Is Horowitz (N.Y.)

Country/Kip Kirby (Nashville)

Commentary/Is Horowitz (N.Y.)

Gospel/Carter Moody (Nashville)

Jazz/Sam Sutherland (L.A.)

Latin/Enrique Fernandez (N.Y.)

Marketing/John Sippel (L.A.)

Music Research/Paul Grein (L.A.)

Music Publishing/Irv Lichtman (N.Y.)

Pro Equipment & Services/
Radcliffe Joe (N.Y.)

Retailing/Earl Paige (L.A.)

Radio/Douglas E. Hall (N.Y.)

Rock/Roman Kozak (N.Y.)

Record Reviews:

Singles/Nancy Erlich (N.Y.)

Albums/Sam Sutherland (L.A.)

Talent & Venues/Roman Kozak (N.Y.)

Video/Laura Foti (N.Y.)

Washington, D.C./Bill Holland

Assistant Editor/Leo Sacks (N.Y.)

Production Editor: Howard Levitt (N.Y.) **Copy Editor:** Peter Keepnews (N.Y.)

Contributing Editors: Moira McCormick (Chicago) Edward Morris (Nashville)

Special Issues: Robyn Wells, Coordinator (N.Y.); Ed Ochs, West Coast Coordinator (L.A.); Bob Hudoba, Directory Services Manager (Cincinnati); Rand Rugeberg, Assistant Directory Manager (Cincinnati).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (London)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3, 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjornevej, DK-3070 Snekersten, 02-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula, 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris, 01-246 8749, Henry Kahn, 16 Rue Clauzel, 75009 Paris, 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum, 035-43137; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11, Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150, 03 498 4641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi, 24725; Malaysia—Sunny Liow, 27 ss 12/3-A, Subang Jaya, Selangor, Malaysia; New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9, 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129, 2560551; South Africa—Suzanne Brenner, 9 Dover St., Westdene 2092, Johannesburg; South Korea—Byung-Hoo Suh, Joong-Ang Weekly, 58-9 Sosomun-Dong, Seoul, 28-8219; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3, 442-9446; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22, 089-227746; Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana, 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.)

Director of Promotion: Charles R. Buckwalter, Jr. (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); **European Sales Manager:** Peter Mockler (U.K.); **Marketing Services Manager:** John F. Halloran (N.Y.); **Production Manager:** John Wallace (N.Y.); **Production Coordinators:** Ron Frank, Tom Quilligan (Cincinnati); **Production/Sales Coordinator:** Christine Matuchek (L.A.); **Sales Coordinator:** Robin Solomon (N.Y.); **Production/Sales Coordinator:** Sharon Allen (Nashville).

Account Executives: New York—Norm Berkowitz, Don Frost (212-764-7356); Los Angeles—Diane Daou, Ron Carpenter, (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); **Classified Advertising Manager:** Jeff Serrette (N.Y.) (212-764-7388).

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; Canada—Contact Norm Berkowitz in N.Y. Office; France—Ann-Marie Hounsfeld, 6 rue Ancelle, 92525 Neuilly/Seine, Cedex 1-745-1441; Italy—Germano Ruscitto, Pizzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingumae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F., 905-531-3907; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000; David Safewright, Post Restante, Madrid 429-9812; United Kingdom: Patrick Campbell, European Advertising Sales Representative, 7 Carnaby St., London W1V1PG 439-9411 Telex: 851-262100; Austria, Belgium, Denmark, Finland, Germany, Greece, Holland, Norway, Portugal, So. Africa, Sweden, Switzerland: contact, Peter Mockler, London Office.

Director of Research and Database Publishing: Martin R. Feely (N.Y.)

Divisional Controller: Don O'Dell (Cincinnati); **Circulation Manager:** Donna De Witt (N.Y.); **Conference Coordinator:** Kris Sofley (L.A.); **Managing Director/International Operations:** Mike Hennessey (London); **License & Permissions Manager:** Georgina Ellen Challis (N.Y.).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. **Executive Vice Presidents:** Gerald S. Hobbs, Jules Perel, Patrick Keleher. **Vice Presidents:** William H. Evans Jr., Treasurer; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal. **Secretary:** Ernest Lorch. **Corporate Managers:** Marie R. Gombert, Corporate Production; Robert Lewis, General Manager of Publishers Graphics.

SUBSCRIBER SERVICE

Billboard, P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Vol. 94 No. 46

Commentary

What About Latin Music?

By CARLOS AGUDELO

Within the 50-plus Grammy Award categories, there is only one for Latin music. Since this was created, however, it has not accurately reflected the reality of this type of music in the U.S. Much of what gets nominated is some form of Latin jazz, often executed by musicians who rarely perform for the public that really knows what Latin music is.

This was the case with the nominees for the 1981 Grammy, only one of which was an artist truly known in Latin circles: Eddie Palmieri. The rest were jazz musicians, excellent artists, but jazz musicians nonetheless. Albums which played an important part in the history of our music were left out, simply because there are not enough Latin heads inside NARAS.

but the cooperation of non-Latin record companies, some of which are now operating in the Latin market, and of organizations like NARAS, is also fundamental and necessary.

NARAS counts with few members of the Latin recording world who could give an informed opinion about the Grammy choices. The responsibility for this lies on both sides: a lack of information on the part of NARAS and a lack of interest on the part of Spanish language record professionals.

This situation can change, and it is necessary and possible for the U.S. Latin record field, through its musicians, producers, composers and arrangers, to enjoy a presence in the Academy. NARAS, in turn, stands to benefit from Spanish language rec-

“The Academy’s erratic treatment of the Latin music Grammy is part of a larger problem . . . the nearly total separation of Latin record people from their non-Latin colleagues.”

The Academy’s erratic treatment of the Latin music Grammy is part of a larger problem that affects the entire Latin record industry: the nearly total separation of Latin record people from their non-Latin colleagues. This separation sometimes shows traces of discrimination, but it also has to do with a certain mutual mistrust and, of course, the fact that they work for a different consumer market.

There are goals which joint action could meet: antipiracy campaigns, unification of prices, criteria for gold record awards, etc. One should note that the Latin record companies in the U.S. are attempting to come together to reach those goals,

ords—not only in the area of the Grammy, but through NARAS’ efforts on behalf of a greater awareness of the need for artistic and technical excellence in the recording arts, and through its seminars, panels, grants and other activities.

The Latin field’s incorporation into the Academy should yield positive results. And it will allow future Grammy awards to go to those who truly deserve them.

Carlos Agudelo is a freelance journalist and consultant working in the Latin music industry.

Machines Are Killing Radio

By APRIL FELD

The radio industry, in its infinite wisdom, has chosen the computer age in which to die. It has aligned itself with the machine, with the numbers, with the consultants and their research, and in doing so has created a melee of boring sounds and boorish disk jockeys.

It seems that the insightful are long gone—fired or disgusted—and in their places are cloned by-products who cannot distinguish sound and song. There are the jocks, who merely have been programmed to follow a clock, a rotation, a list of do’s and don’ts that sorely lack intelligence, texture and understanding. There are the programmers, who have trapped themselves into believing the misinformation, the illogical rantings of sales managers’ interpretations of the ratings (the ratings themselves being based on improper assumptions), and who stood meekly by while a handful of consultants took over the country and forced people to listen to music that machines deemed “right”—music that some passive listener deemed “white”—music that is not music at all, but rather a collage of electronics formulated to be what someone or something designated as a “hit.”

“Records aren’t selling.” “The economy is bad.” “The record companies aren’t cooperating.” “The numbers aren’t as big as the station next door.” Broadcasters have continually come up with unsolved solutions as to why the industry is in the state it’s in. They have missed the point. They have brainwashed audiences into missing the point. They have created an ugly cycle, and being too afraid to do anything, they have come up with more excuses and short-term answers that only perpetuate the cycle. So what is the point?

Music is feeling. Music is emotion. Music is communication in its simplest form. Music has nothing to do with numbers. Music has nothing to do with analysis (except in therapeutic sessions). Music is entertaining; music is education; music is political. Music has nothing to do with money!

The broadcasting industry has nothing to do with feeling. The industry has nothing to do with emotion or communication. The industry was created in order to make money!

There are those who argue that the bottom line is money. There are those who argue that the bottom line is quality and creative expression. How can these two co-exist? That’s the point—is there a way that both can exist?—do the music and the music business “revolve” or can they “evolve”?

Granted, there is no easy answer. There will always be those

who cannot possibly see quality (creative expression) and quantity (money) co-existing. But has the programming community become so numb and paranoid that they are afraid to try?

There are too many complications to getting caught up in the semantics and politics of economics. But basically as things exist now, there is an axiom that one can go by: give the people what they want and they’ll take it; they’ll buy it; they’ll support it.

The music is there. It has always been there. It has existed since the beginning of time; first with the sounds of nature and the cries of animals and then developing into an expression for human beings. Whether it’s the music of the black and white kids in the clubs, the jazz fans, the Hamlisch/Mancini fans, classical, country—you name the form of music and the cry is the same—the only complaint is getting to hear the music that actually exists.

“We seem to have lost the imaginative spirit.”

There is nothing wrong with utilizing information. There is nothing wrong with trying to understand the numbers and using them as tools. But, they are *only* tools—not something that should be treated as an ultimate answer.

We seem to have lost the imaginative spirit—the willingness to take a chance and take a stand; the ability to give the music back to the people who created it and who it was created for. The only way to do this is to let quality and quantity co-exist.

Radio must evolve or it will become a thing of the past, another dinosaur that couldn’t keep in touch with the changing surroundings. Radio can neither ignore technology nor depend upon it, just as it cannot ignore what music is all about. Fear, repression and defensive postures will not bring the “bottom lines” together. Courage and imagination are what it will take to create radio that is stimulating, vital and relevant, as well as profitable.

April Feld is a former member of the broadcasting industry who worked at stations in Philadelphia, and is a current radio listener.

Letters To The Editor

The Price-Sales Tie

In response to the article, “Labels Mull Separate Cassette Price Tests” (Billboard, Oct. 23), is an increase in sales due to lower prices really that big a surprise to the major labels? Even a first year economics student knows that higher prices don’t necessarily mean higher profits.

When will the record companies stop looking for ex-

cuses and admit their own errors? Sure, video games, blank tape and a soft economy contributed to the industry slump. But they are not the main cause.

Consumers have been faced with steadily rising record and tape prices, and have simply reacted to it. As prices rose, demand fell. We’ve simply priced ourselves out of business. I believe the key word here is substitution.

Today’s market is very price sensitive. Any price break is bound to meet with favorable consumer response. Look how well midlines and EPs do. Does the bottom have to drop out before the music industry learns to make concessions?

James Shaheen
Such A Deal Records
Chino, Calif.

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

Dionne Warwick Meets Barry Gibb And History Results!



HEARTBREAKER. It's the explosion that's being felt around the world. Two pop legends have joined forces to create a pop landmark that's already an instant international smash.

U.S. Billboard —

Pop single: 34** -28**
 R&B single: 39** -28**
 A/C single: 6** -5**
 Pop LP: 42** -42**
 R&B LP: 30** -22**

England — single: 29* -5* -2* / LP: 68* -13* -5*
 Norway — single: 9* -5* / LP: 10* -2*
 Holland — single: 8* -5*
 Denmark — single: Debut 9*
 Sweden — LP: Debut 12*

DIONNE WARWICK
HEARTBREAKER



Heartbreaker.
The Musical Event of 1982!

ARISTA

Produced by Barry Gibb, Karl Richardson and Albhy Galuten/All New Songs by Barry Gibb, Maurice Gibb, Robin Gibb and Albhy Galuten.

'MINIMAL' RECORD CITED

WOOK License Renewal Denied

WASHINGTON — The FCC has denied the license renewal of United Broadcasting Co. for WOOK-FM here, basing its decision on its "minimal" past broadcast record — one that extends back to 1966, the last time the station's license was renewed.

The commission also cited United as "comparatively less qualified" because of its lack of integration credit and its "relatively inferior position" in diversification standards. The competing applicant, District

Broadcasting Co., has no interest in any medium of mass communication, the FCC pointed out. District Broadcasting is an all-black corporation.

WOOK-FM, owned by United since its founding as a Spanish-language station in 1951, became a black station in December, 1976. Although United has worked hard to upgrade all aspects of WOOK-FM's programming—even the FCC called it "dramatically improved"—it was evidently too little too late.

The FCC also said that licensee improvements taking place after the filing of a competing application have

been "traditionally deemed valueless as showing only the reaction of a station to the fear of non-renewal of its license."

United met with lawyers Tuesday (9) afternoon, and Jerry Hroblak, United's corporate executive officer, issued a statement saying there would be an appeal. "We're very optimistic about the case, though," he said, "and I think after looking at the ruling that chances are good the (FCC) commissioners might reverse it." Hroblak added that if there was not an FCC reversal, United would take the case "all the way to the Supreme Court if necessary."



MORNING MADNESS—The joint was jumping last month at KQAK-FM San Francisco, where comics Robin Williams and Michael Palin joined air personalities Alex Bennett and Joe Regelski for two hours of mayhem with phone-in callers.

Vox Jox

NBC Promotes Two In Major Exec Revamping

By ROLLYE BORNSTEIN

Changes are underway at a couple of levels at NBC. After running NBC's radio division for the past eight months wearing the hat of executive vice president of NBC television stations/radio, Michael Eskridge has been given the nod to run the radio unit as its president.

And Kevin Metheny, who's been p.d. of WNBC New York for two years, has been promoted to director of programs and operations. He will now be responsible for the NBC AM flagship's news and community affairs—including licensing renewal activities—as well as programming.



Metheny



Eskridge

Eskridge, who filled the top radio job when Richard Verne left last spring, had served the previous eight months running the owned tv stations without the radio duties. He reports to group executive vice president Robert Walsh. Eskridge joined NBC in 1971 as a systems analyst.

Metheny was promoted by WNBC general manager Dom Fioravanti, who also has upped Jim Collins from program operations coordinator to administrator of programs and operations. Lyndon Abel, the music coordinator and producer of WNBC's "Imus In The Morning" program, has been named administrator of programming.

More Vox Jox, page 21

Bob Reich, general manager of WEZB (B-97) New Orleans, will add the additional duties of general manager of WBZZ (B-94) Pittsburgh. Both stations are owned by EZ Communications. Reich has managed the New Orleans stations since 1979 and has consulted WBZZ since its switch to a Hot 100 format in May, 1980.

Steve Taylor, new p.d. at WXBQ Bristol, Tenn., is looking for part-time jocks. Taylor, who comes to the station from WVAF (V-100) Charlotte, where he was assistant p.d., also handles the 3 to 7 p.m. slot. He has shifted the on-air lineup and installed Gordon Light in morning drive, Reggie Neel in the 10 a.m. to 3

(Continued on page 61)

Charter, Surrey Cut New Deal

SAN FRANCISCO—For the third time in almost a year, Charter Broadcasting and Surrey Communications have reached an agreement for Surrey to buy some of Charter's stations. What was once a deal to acquire six Charter stations has now been paired to three, with K-101 here the latest dropped from the lineup.

The price tag is now \$10 million, down from an original figure of \$32 million, which would have included KCBQ-AM-FM San Diego, the former Jim Gabbert station here, plus KYKY (formerly KSLQ) St. Louis and WOKY/WMIL Milwaukee.

Surrey struck a deal with Charter last December, then dropped

the San Diego stations out of the purchase two months ago. Now agreement has been reached on the three. Financing problems reportedly plagued Surrey when one of their backers pulled out.

Partners John and Kent Nichols were unavailable for comment and partner Al Brady referred all inquiries to Kent Nichols.

J.P. Smith, president of Chartcom, a subsidiary of Charter, said the company was pulling out of broadcasting and would put the San Diego stations and the station here on the block. Charter has already agreed to sell WDRQ Detroit to Amaturo Communications for \$5 million.

WLOQ Orlando Scoring With Blend Of AC, Jazz

By SAM SUTHERLAND

LOS ANGELES—An unlikely radio marriage between jazz and adult contemporary pop is yielding some surprising adult market ratings jumps for an Orlando, Fla. FM outlet.

Although WLOQ-FM has been fine-tuning its fusion of AC, crossover jazz and straight-ahead acoustic jazz for about four years, the most recent Birch figures see the maverick 3,000-watt signal extending an impressive reach into 25- to 34-year-olds: among males in that age bracket, the service's Monday-Friday, 6 a.m. to midnight sweeps show WLOQ capturing 19.4% of listeners during the August/September period. Females in that same age group now account for 11.9%. Overall rating is now pegged by Birch at 6.1% of the overall radio market there, up from 5.5 for the previous ratings period.

Those numbers may be modest by mainstream pop standards, but the station's ability to extend its reach to these levels while making jazz a major program feature does beg a closer look.

As it happens, programming the station takes a similarly offbeat route. With the mix favoring a "60/40 mix of AC/pop and jazz during the day, and basically the opposite weighting at night," KLOQ utilizes two music directors, one for each area.

Jaime Kartak handles the AC and pop releases, while Paul Gerardi is jazz music director. "It's a lot easier," explains Gerardi. "If you had just one music director trying to tackle both, you'd spend your life on the telephone. This way, Jaime can meet

with pop label people and screen all that product, while I can concentrate on jazz."

Gerardi adds that the actual musical dividing line is, in fact, as com-

(Continued on page 55)

SEX APPEAL Illinois Station Asks FCC To Sanction WSEX Change

ARLINGTON HEIGHTS, Ill.—Darrell Peters, best known as a syndicator of beautiful music, is fighting to call his new station here WSEX. "We want to give it an identity," he says.

The Chicago suburban FM outlet, known as WTCO, has "never been recognized as a success," Peters acknowledges. It's been on the air 22 years.

The broadcaster claims he doesn't intend to exploit the call letters to promote the station as having sex appeal, or as the sexy station. "We're going to have a classy contemporary format. It won't be in bad taste; the call letters speak for themselves. They are not in bad taste by today's standards."

Darrell Peters Productions Inc. sent its application for the WSEX change to the FCC Sept. 21. It was received by woman in the FCC managing director's office, who sources describe as "processing those things since Year One." She sent the application back to the company, quoting Commission rule 73.3550J, which states that call letter changes can be granted "if available, in good taste, or phonetically and rhythmically dissimilar" from other station call letters.

Peters' company and its lawyers

have now filed a petition for reconsideration with the FCC's broadcast bureau. They point out that in the past the Commission has "wisely refrained" from acting as an arbiter of taste, and mention other station call letters ranging from KAKA and WSUX to WOPP and KUMM.

The employee who sent back the application said she is "referring all calls" to a superior and "I don't want to be quoted."

Houston FMer In Retail Risk

NEW YORK—Chris Miller says he has "no regrets, yet." But the program director concedes that it's still too soon to tell whether the management of KLOL-FM Houston made the right move.

Last month the AOR station released the second volume of its "Talent 'N' Texas" series spotlighting local talent. Rather than market the disk in record retail stores, however, the Rusk Corp. outlet struck an exclusive deal with the 7-Eleven chain to merchandise the LP in 230 stores in the Houston area for \$3.98.

The convenience chain bought 3,000 copies of the disk for \$9,000

(Continued on page 61)

Another independent who greets the announcement with positive words is Berje Alyanak, marketing director of locally based Quantum Records. According to him, radio spots promoting an album by Metz in Halifax, Ottawa, Toronto and Winnipeg allowed her to get exposure in markets that she might not have reached without the program. Metz toured in the West, in part because of the exposure.

The CHUM program was conceived by Warren Cosford, special projects director for the radio chain, who was initially looking for a way to discover and promote regional talent with national potential. The concept evolved to the current program after discussions with CIRPA and program directors at member stations.

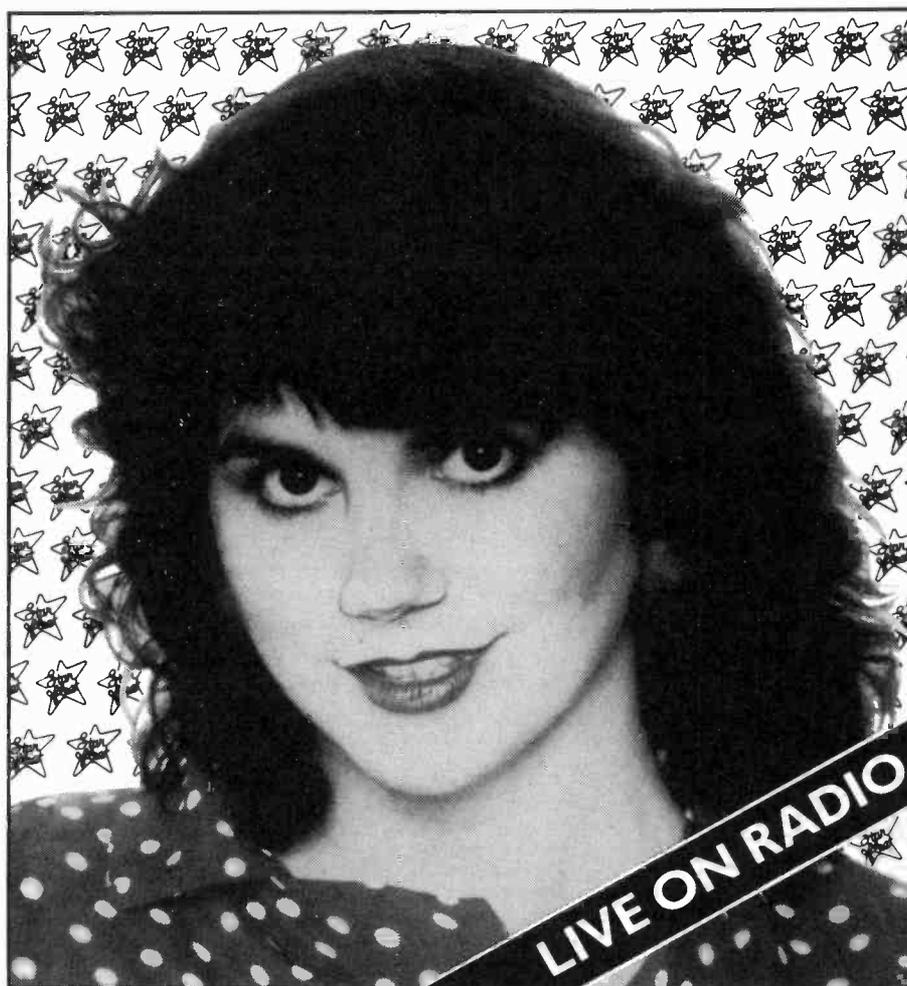
In Halifax, program director Barry Horne at C-100 remarks that the concept has worked well in his market, with "excellent response from the record companies and the acts themselves." But he notes that

(Continued on page 60)



LINDA RONSTADT

"GET CLOSER" AMERICA



On Thanksgiving, Thursday, November 25th.

Combine Close Friends & Family,

with plenty of good cheer, and a feast for your ears.

It's Elektra Recording Artist Linda Ronstadt, served up live,
from the Reunion Arena in Dallas, Texas, as it happens.

"Get Closer", "Blue Bayou", "You're No Good", "Tumblin' Dice"
and more. Broadcast live via satellite, exclusively on
the Source/Starfleet Radio Network.

Check your newspaper for local time and station.

Thanksgiving, Thursday, November 25th.



Produced exclusively
for The Source by
Starfleet Blair Inc.



NBC Radio's Young Adult Network

10:00 PM Eastern
9:00 PM Central
8:00 PM Mountain
7:00 PM Pacific

CONFLICTING EXPLANATIONS

AOR Outlets Slump In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—For the last couple of years, San Diego has been known as an AOR town. The city's three such stations—KGB-FM, KPRI-FM, and XTRA-FM (91X)—have consistently ranked among the five most listened-to in the market, according to the last several Arbitron books, garnering a collective market share of close to 20.

And KGB-FM has been alternating in the No. 1 position with beautiful music station KJQY-FM (K-Joy), having netted an impressive 9.6 in the spring 1982 book to K-Joy's 9.0.

Since the results of the summer Arbitron book, however, San Diego radio observers have been asking one question: what happened?

In a season when AOR listenership is traditionally up, total AOR market shares were down three points. KGB-FM, which had reported a steady gain over the past four Arbitron books (from 6.6 to 8.2 to 9.1 to 9.6), fell sharply to 5.5. And 91X, despite an elaborate 3-D television commercial that reportedly cost the station \$126,000 to produce and promote, plus other promo-

tional activities, remained at 4.7, the same showing it made in spring.

Only KPRI-FM reported an increase—from 4.4 to 5.8, which now makes it the No. 1 AOR station in the local market—but that still fails to account for the three missing AOR shares in the overall picture.

KGB-FM's program director, Larry Bruce, says Arbitron itself may be suspect. "We feel very strongly that they did a poor job of sampling the AOR demographics," Bruce says. "Summer has always been the highest book for AOR, and the fact that three whole points of AOR listenership disappeared from spring to summer tends to cast some doubt on the accuracy of the sampling."

Bruce adds that KGB-FM's format for the summer book "was identical" to the format used in the spring ratings period, and the only heavy push by a competing station—91X's 3-D television commercials—had no effect on the ratings either, as that station's points are the same as they were last book. "It seems to be one of those statistical wobbles you have to expect from Arbitron from time to time," Bruce says.

John Lynch, vice president and

general manager of 91X and sister AM outlet XTRA-AM (the Mighty 690), doesn't think the Arbitron process is at fault. "I think baseball had an awful lot to do with it," he says, referring to the fact that the new market leader KFMB-AM, with an 11.6, has an exclusive agreement with the San Diego Padres to broadcast all home games.

"This is the first time in the history of the city that San Diego has had a winning team, a serious contender for the title, and it's snapped the listeners right up. AOR suffered its biggest setback in the evenings, and that's when most Padres games were aired. Generally, KFMB has had a 5 at night, but during the baseball season, it's gone up to 25.3. They took 20 points from somebody, so it's logical that some of those had to come from AOR."

Meanwhile, KPRI's strong showing marked the first time that the city's oldest rock station was No. 1 in more than two years. Says Jeff Peck,

(Continued on page 72)

Format Turntable WNCI Denies Planning Switch

WNCI Columbus is not changing back to a Hot 100 format from its current AC mode, according to p.d. Tom Watson. But he agrees that rumors have been fueled by the addition of some Hot 100 charted product plus the "addition of some black product at night."

Watson says he's added the black records to "fill a void" left by the move from black WVKO to AC under the new banner of WSNI.

★ ★ ★

KVAR San Antonio general manager Jay Levine is looking at alternatives to the Spanish format now running on his station. He is considering a move after his company, Lotus Communications, completes the purchase of KUKA San Antonio, which now runs a half-Spanish, half-religion format. He plans to make this AM all Spanish.

Martin Lessard has been appointed vice president of Great Bay Broadcasting's WOKQ-FM Dover, N.H. At 30, the former general manager of the country station is the youngest corporate officer of the Fuller-Jeffrey Group Stations. ... Lee DeYoung moves to WCUZ-AM-FM Grand Rapids as operations manager. He was assistant general manager at WBBM-FM Chicago and replaces Larry Patton, who has joined WCXI Detroit as program director. ... Lisa Friede, NRBA's vice president for operations, has left her post. She will marry next month in Atlanta, where her new husband is an attorney. ... In other NRBA news, Sally Johnson, senior administrative assistant, has been promoted to director of operations, and Molly Donnelly is named administrative assistant. ... Thomas Mondell is the new station manager of WYDD-FM

(Continued on page 61)

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
HOT 100			
1 "I Do," J. Geils Band, EMI America	36%	36%	KFI-AM, KRTH-FM, WCAU-FM, WBBQ-FM, WHYI-FM, WCKK-FM
2 "The Other Guy," Little River Band, Capitol	25%	28%	KIQQ-FM, WCAU-FM, KEGF-FM, WBEN-FM, WLOL-FM, WIVY-FM
3 "Down Under," Men At Work, Columbia	21%	52%	WGCL-FM, WKRQ-FM, WKTI-FM, WBEN-FM, KCNR-FM, WRBQ-FM
4 "You Can't Hurry Love," Phil Collins, Atlantic	21%	54%	KUBE-FM, WGCL-FM, WISM-AM, WHFM-FM, WTIC-FM, WGH-AM
5 "You Got Lucky," Tom Petty & the Heartbreakers, Backstreet	20%	45%	WGCL-FM, WXKS-FM, WXXK-FM, WQXI-FM, KRRC-AM, KBEQ-FM
BLACK/URBAN			
1 "She Blew My Mind (69 Times)," Rick James, Gordy	35%	35%	WZEN-FM, KWAM-FM, WAOK-AM, WLOK-AM, WLOU-AM, WAWA-AM
2 "The Walk," The Time, Warner	27%	32%	KGJF-AM, WPLZ-FM, KWAM-FM, WDMT-FM, WSCI-FM, WVEE-FM
3 "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic	26%	81%	WHUR-FM, WAOK-AM, WVEE-FM, KOKA-AM, WBOK-AM, WNJR-AM
4 "There I Go," Alfie Silas, RCA	24%	24%	WJMO-AM, WHUR-FM, WHRK-FM, WBOK-AM, WESL-AM, WPEG-FM
5 "Are You Serious," Tyrone Davis, Highrise	22%	22%	WLOK-AM, WJMO-AM, WHAT-AM, WESL-AM, WYLD-FM, WBOK-AM
COUNTRY			
1 "Inside"/"Carolina Dreams," Ronnie Milsap, RCA	52%	54%	KFTN-AM, KSOP-AM, KGAY-AM, WCXI-AM, KRMD-FM, KOMA-AM
2 "Til I Gain Control Again," Crystal Gayle, Elektra	32%	32%	KKYX-AM, KMPS-AM, KIKK-AM, WMAQ-AM, KVET-AM, KRAK-AM
3 "Thank God For Kids," Oak Ridge Boys, MCA	31%	38%	KFGO-AM, WXCL-AM, WHN-AM, WCMS-FM, WPCM-FM, WKSJ-AM
4 "Talk To Me," Mickey Gilley, Epic	30%	81%	KBBO-AM, KSOP-AM, KEEN-AM, KWJJ-AM, WAMZ-FM, WHK-AM
5 "Still Taking Chances," Michael Murphey, Liberty	26%	58%	WJEZ-FM, WXCL-AM, WHIM-AM, WSLC-AM, WIRK-FM, WQYK-AM
ADULT CONTEMPORARY			
1 "Memory," Barry Manilow, Arista	28%	28%	WATR-AM, WCCO-AM, KDWN-AM, KNBR-AM, KMBZ-AM, WSB-AM
2 "Baby Come To Me," Patti Austin with James Ingram, Qwest	23%	40%	KHOW-AM, WFYR-FM, KPPL-FM, WOMC-FM, KIXI-AM, WCCO-AM
3 "Two Less Lonely People In The World," Air Supply, Arista	23%	40%	KFMB-AM, KUGN-AM, WSGW-AM, WHB-AM, WRVA-AM, WAIA-AM
4 "The Other Guy," Little River Band, Capitol	23%	23%	KHOW-AM, KPPL-FM, KIXI-AM, WATR-AM, WRVR-FM, WSB-AM
5 "Theme From Dynasty," Bill Conti, Arista	14%	44%	KOY-AM, WGAR-AM, WRIE-AM, KLTE-FM, KKRD-AM, WYEN-FM



KELLOGG SHOWERS FLOWERS—WMZQ-FM air personality Dave Kellogg, right, showers flowers on Mr. and Mrs. John Flowers and Barbara Mandrell, center, during a recent promotion at the Washington station. Drummer Randy Wright, left, and MCA regional promo manager Frank Falise admire the floral arrangement.

WE'RE HERE TO HELP THOSE PERSONS WITH DEPENDENCIES UPON

COCAINE, ALCOHOL and DRUGS

At Beverly Glen Hospital, our comprehensive treatment center is devoted exclusively to dealing with the problems and issues unique to the person who is dependent on drugs or alcohol. The hospital has also developed one of the first programs in the country to address the special problems of COCAINE addiction.

Our prime goal at Beverly Glen Hospital is to return individuals to an alcohol, or drug free, healthy, productive life. Located directly across from Rancho Park, and only moments away from Beverly Hills, Beverly Glen Hospital offers a complete and confidential treatment program for the chemically addicted.

For additional information please contact:

BEVERLY GLEN HOSPITAL

10361 West Pico Boulevard • Los Angeles, California 90064
[213] 277-5111

BILLY JOEL



THE MAN...HIS WORDS AND HIS MUSIC

A 2-HOUR RADIO SPECIAL FEATURING AN EXCLUSIVE INTERVIEW WITH BILLY JOEL. HOST, DAVE HERMAN, PROBES THE THOUGHTS & IDEAS OF ONE OF TODAY'S MUSICAL GIANTS. FROM THE EARLY DAYS TO LIFE BEHIND "THE NYLON CURTAIN." AIRING THE WEEK OF NOVEMBER 29TH ON OVER 300 OF AMERICA'S FINEST RADIO STATIONS. CONTACT YOUR WESTWOOD ONE REPRESENTATIVE NOW AT (213) 204-5000.

a presentation of
**WESTWOOD
ONE**

LOS ANGELES

NEW YORK

AMERICA'S NUMBER ONE PRODUCER OF NATIONALLY SPONSORED RADIO PROGRAMS, CONCERTS AND SPECIALS

Billboard Singles Radio Action

Playlist Prime Movers ★ Breakouts™

Based on station playlists through Tuesday (11/9/82)

PRIME MOVERS-NATIONAL

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

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

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

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

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

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

ENTRY SYMBOLS—

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

TOP ADD ONS -NATIONAL

- MARVIN GAYE—Sexual Healing (Columbia)
- MEN AT WORK—Down Under (Columbia)
- PHIL COLLINS—You Can't Hurry Love (Atlantic)

BREAKOUTS-NATIONAL

- J. GEILS BAND—I Do (EMI/America)
- LITTLE RIVER BAND—The Other Guy (Capitol)
- .38 SPECIAL—Chain Lightning (A&M)

Pacific Southwest Region

★ PRIME MOVERS

- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- JOE JACKSON—Steppin' Out (A&M)

● TOP ADD ONS

- SANTANA—Nowhere To Run (Columbia)
- MARVIN GAYE—Sexual Healing (Columbia)
- MEN AT WORK—Down Under (Columbia)

BREAKOUTS

- J. GEILS BAND—I Do (EMI/America)

- ★ LIONEL RICHIE—Truly 16-13
- ★ PAT BENATAR—Shadows Of The Night 20-17
- ★ JOHN COUGAR—Hand To Hold On To
- ★ J. GEILS BAND—I Do
- ★ MEN AT WORK—Down Under
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ KIM CARNES—Does It Make You Remember B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- ★ DIONNE WARWICK—Heartbreaker X
- ★ MISSING PERSONS—Destination Unknown X

KFI-AM—Los Angeles

- ★ STRAY CATS—Rock This Town 2-1
- ★ CHICAGO—Love Me Tomorrow 11-6
- ★ DIONNE WARWICK—Heartbreaker 14-9
- ★ MARVIN GAYE—Sexual Healing 32-20
- ★ DIANA ROSS—Muscles 26-18
- J. GEILS BAND—I Do
- SANTANA—Nowhere To Run
- MEN AT WORK—Down Under B
- JOHN COUGAR—Hand To Hold On To B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- KRIM—1999 B
- ADAM ANT—Goody Two Shoes A
- LANI HALL—Who's That Guy A
- SONNY CHARLES—Put It In A Magazine A
- LITTLE RIVER BAND—The Other Guy B
- JONI MITCHELL—You're So Square Baby, I Don't Care A
- GEORGE HARRISON—Wake Up My Love X
- CHILLIWACK—Whatcha Gonna Do X
- MOVING PICTURES—What About Me X
- THE MOTELS—Forever Mine X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- MISSING PERSONS—Destination Unknown X
- PETER GABRIEL—Shock The Monkey X
- DONNIE IRIS—Tough World X

KIQQ-FM—Los Angeles

- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La La) B
- TOTO—Africa B
- LITTLE RIVER BAND—The Other Guy A
- PETER GABRIEL—Shock The Monkey A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- THE PRETENDERS—Back On The Chain Gang A
- PHIL COLLINS—You Can't Hurry Love A
- THE DRAMATICS—Treat Me Right A
- BILL CONTI—Theme From Dynasty X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- AIR SUPPLY—Two Less Lonely People X
- THE MOTELS—Forever Mine X
- SMOKEY ROBINSON—The Smokey Robinson Medley X
- LANI HALL—Who's That Guy X
- KENNY ROGERS—A Love Song X
- JOHN COUGAR—Hand To Hold On To X
- JACK MACK AND THE HEART ATTACK—Wonderful Girl X
- SHOOTING STAR—Heartache X
- ADRIAN GURVITZ—Your Dream X
- GOLDEN EARRING—Twilight Zone X
- KIM CARNES—Does It Make You Remember X
- CHILLIWACK—Whatcha Gonna Do X
- MICHAEL McDONALD—I Gotta Try X
- CULTURE CLUB—Do You Really Want To Hurt Me A
- THE COMMODORES—Painted Picture A
- J. GEILS BAND—I Do X

KRLA-AM—Los Angeles

- ★ LIONEL RICHIE—Truly 9-1
- ★ DARYL HALL AND JOHN OATES—Maneater 25-10
- ★ TAVARES—A Penny For Your Thoughts 19-11
- ★ THE CLASH—Rock The Casbah 18-13
- ★ ABC—The Look Of Love 30-19
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
- MARVIN GAYE—Sexual Healing
- CHICAGO—Love Me Tomorrow B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- DON HENLEY—Dirty Laundry A
- DONNA SUMMER—State Of Independence A
- KOOL AND THE GANG—Let's Go Dancin' A
- BARRY MANILOW—Memory A
- JOHN COUGAR—Hand To Hold On To X
- BANANARAMA—He Was Really Sayin' Something X
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- ADAM ANT—Goody Two Shoes X
- SUPERTRAMP—It's Raining Again X
- BILL CONTI—Theme From Dynasty X
- CHARLENE AND STEVIE WONDER—Used To Be X
- DAN FOGELBERG—Missing You X
- LUTHER VANDROSS—Bad Boy/Having A Party X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- FASHION—Love Shadow X
- SURVIVOR—American Heartbeat X
- BILLY JOEL—Pressure X

KRTH-FM—Los Angeles

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5-2
- ★ THE POINTER SISTERS—I'm So Excited 11-6
- ★ MARVIN GAYE—Sexual Healing 12-9
- ★ DARYL HALL AND JOHN OATES—Maneater 14-11
- ★ ABC—The Look Of Love 24-15

KOPA-FM—Phoenix

- ★ DAN FOGELBERG—Missing You 12-4
- ★ CHICAGO—Love Me Tomorrow 10-5
- ★ CROSBY, STILLS AND NASH—Southern Cross 15-11
- ★ BILLY JOEL—Pressure 20-14
- ★ DIONNE WARWICK—Heartbreaker 24-17
- ★ LAURA BRANIGAN—Gloria
- Marvin Gaye—Sexual Healing
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- JEFFERSON STARSHIP—Be My Lady X
- PHIL COLLINS—You Can't Hurry Love X
- KIM CARNES—Does It Make You Remember X

KGGI (99.1-FM)—Riverside

- ★ LIONEL RICHIE—Truly 2-1
- ★ NEIL DIAMOND—Heartlight 3-3
- ★ STRAY CATS—Rock This Town 15-6
- ★ DARYL HALL AND JOHN OATES—Maneater 13-8
- ★ MARVIN GAYE—Sexual Healing 20-15
- MEN AT WORK—Down Under
- CROSBY, STILLS AND NASH—Southern Cross
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- PHIL COLLINS—You Can't Hurry Love B
- JONI MITCHELL—(You're So Square) Baby, I Don't Care B
- MICHAEL McDONALD—I Keep Forgettin' B
- GEORGE HARRISON—Wake Up My Love A

KCPX-AM—Salt Lake City

- ★ DAN FOGELBERG—Missing You 20-16
- ★ SUPERTRAMP—It's Raining Again 23-17
- ★ DON HENLEY—Dirty Laundry 22-18
- ★ DIONNE WARWICK—Heartbreaker 24-20
- AMERICA—Right Before Your Eyes
- RONNIE MILSAP—Inside
- KIM CARNES—Does It Make You Remember B
- AIR SUPPLY—Two Less Lonely People In The World B
- ROBERT PLANT—Pledge Pin B
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- MELISSA MANCHESTER—Hey Ricky B
- LITTLE RIVER BAND—The Other Guy B
- GOLDEN EARRING—Twilight Zone A
- TOTO—Africa A
- ROADWAY—Don't Stop Trying A
- BARRY MANILOW—Memory A
- ALAN PARSONS PROJECT—Psychobabble A
- J. GEILS BAND—I Do A
- YOKO ONO—My Man A
- ANNE MURRAY—Somebody's Always Saying Goodbye X
- DOLLY PARTON—Hard Candy Christmas X
- THE KIDS FROM FAME—Be Your Own Hero X
- FASHION—Love Shadow X
- Q-FEEL—At The Top X

KRSP-AM—Salt Lake City

- ★ LAURA BRANIGAN—Gloria 5-3
- ★ JOE JACKSON—Steppin' Out 9-4
- ★ LIONEL RICHIE—Truly 12-5
- ★ CHICAGO—Love Me Tomorrow 13-6
- ★ STRAY CATS—Rock This Town 22-13
- THE CLASH—Rock The Casbah
- CHILLIWACK—Whatcha Gonna Do
- JOHN COUGAR—Hand To Hold On To B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- TOTO—Africa B
- PHIL COLLINS—You Can't Hurry Love A
- MEN AT WORK—Down Under A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A

KFMB—San Deigo

- ★ DARYL HALL AND JOHN OATES—Maneater 6-3
- ★ CHICAGO—Love Me Tomorrow 11-6
- ★ CROSBY, STILLS AND NASH—Southern Cross 15-8
- ★ SUPERTRAMP—It's Raining Again 19-14
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 21-16
- MARVIN GAYE—Sexual Healing B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- CHARLENE AND STEVIE WONDER—Used To Be A
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- KIM CARNES—Does It Make You Remember X
- AIR SUPPLY—Two Less Lonely People In The World X

XTRA-AM—San Diego

- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 19-10
- ★ THE CLASH—Rock The Casbah 23-13
- ★ MEN AT WORK—Down Under 30-18
- ADAM ANT—Goody Two Shoes
- J. GEILS BAND—I Do
- BILLY SQUIER—Everybody Wants You B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- TOTO—Africa B
- JOHN COUGAR—Hand To Hold On To B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- MISSING PERSONS—Destination Unknown A
- J. GEILS BAND—I Do A
- CHILLIWACK—Whatcha Gonna Do X
- JEFFREY OSBORNE—On The Wings Of Love X
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La La) X
- THE MOTELS—Forever Mine X
- DONNIE IRIS—Tough World X

KRQQ-FM—Tucson

- ★ TONI BASIL—Mickey 2-1
- ★ LIONEL RICHIE—Truly 10-4
- ★ MEN AT WORK—Down Under 12-8
- ★ DON HENLEY—Dirty Laundry 23-12
- ★ THE WHO—Athens 24-14
- J. GEILS BAND—I Do
- JONI MITCHELL—You're So Square Baby, I Don't Care

- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- SUPERTRAMP—It's Raining Again B
- CLIFF RICHARD—The Only Way Out B
- MICHAEL McDONALD—I Gotta Try A
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- FRIDA—I Know There's Something Going On X
- ROXY MUSIC—More Than This X
- ADAM ANT—Goody Two Shoes X
- CHILLIWACK—Whatcha Gonna Do X
- STEVE WINWOOD—Valerie X
- THE PRETENDERS—Back On The Chain Gang X
- PHIL COLLINS—You Can't Hurry Love X
- TRIO—Da Da Da You Don't Love Me Anymore X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X

Pacific Northwest Region

★ PRIME MOVERS

- STRAY CATS—Rock This Town (EMI/America)
- LIONEL RICHIE—Truly (Motown)
- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

● TOP ADD ONS

- JOHN COUGAR—Hand To Hold On To (Riva/Mercury)
- PHIL COLLINS—You Can't Hurry Love (Atlantic)
- DON HENLEY—Dirty Laundry (Elektra)

BREAKOUTS

- LITTLE RIVER BAND—The Other Guy (Capitol)

KRLC-AM—Lewiston

- ★ CROSBY, STILLS AND NASH—Southern Cross 1-1
- ★ CHICAGO—Love Me Tomorrow 3-2
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 6-3
- ★ DARYL HALL AND JOHN OATES—Maneater 8-4
- ★ LIONEL RICHIE—Truly 10-6
- LITTLE RIVER BAND—The Other Guy
- ELTON JOHN—Ball & Chain
- PHIL COLLINS—You Can't Hurry Love B
- AIR SUPPLY—Two Less Lonely People B
- BILL CONTI—Theme From Dynasty B
- CHARLENE AND STEVIE WONDER—Used To Be B
- AMERICA—Right Before Your Eyes A
- SPYRO GYRA—Soho Mojo A
- CHRIS CHRISTIAN—The Last Goodbye X
- TAVARES—A Penny For Your Thoughts X
- GORDON LIGHTFOOT—Shadows X
- GEORGE FISCHOFF—Pretty Kitty X
- JONI MITCHELL—You're So Square, Baby, I Don't Care X
- POCD—Shoot For The Moon A
- MICHAEL MURPHY—Still Taking Chances A
- RONNIE MILSAP—Inside A

KCNR-FM—Portland

- ★ THE CLASH—Rock The Casbah
- ★ CHICAGO—Love Me Tomorrow 7-3
- ★ DAN FOGELBERG—Missing You 9-4
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 8-5
- ★ LIONEL RICHIE—Truly 20-10
- MEN AT WORK—Down Under
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
- TOTO—Africa B
- DIONNE WARWICK—Heartbreaker B
- DON HENLEY—Dirty Laundry B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- KIM CARNES—Does It Make You Remember A
- SURVIVOR—American Heartbeat X

KCBN-AM—Reno

- ★ FLEETWOOD MAC—Gypsy 2-1
- ★ STRAY CATS—Rock This Town 4-3
- ★ SYLVIA—Nobody 8-5
- ★ LIONEL RICHIE—Truly 26-20
- ★ DON HENLEY—Dirty Laundry 28-22
- LITTLE RIVER BAND—The Other Guy
- MICHAEL McDONALD—I Gotta Try
- MEN AT WORK—Down Under B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- THE CLASH—Rock The Casbah B
- JOHN COUGAR—Hand To Hold On To B
- JONI MITCHELL—(You're So Square) Baby, I Don't Care B
- ADAM ANT—Goody Two Shoes A
- THE MOTELS—Forever Mine A
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- J. GEILS BAND—I Do A
- FASHION—Love Shadow X

KSFM-FM—Sacramento

- ★ LIONEL RICHIE—Truly 7-1
- ★ CHICAGO—Love Me Tomorrow 10-6
- ★ CROSBY, STILLS AND NASH—Southern Cross 12-8
- ★ DARYL HALL AND JOHN OATES—Maneater 19-11
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 28-18
- MOVING PICTURES—What About Me
- MICHAEL McDONALD—I Gotta Try
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B

KFRM-AM—San Francisco

- ★ LIONEL RICHIE—Truly 3-1
- ★ TONI BASIL—Mickey 4-5
- ★ STRAY CATS—Rock This Town 10-5
- ★ JOE JACKSON—Steppin' Out 16-6
- ★ MARVIN GAYE—Sexual Healing 13-10
- DON HENLEY—Dirty Laundry
- PRINCE—1999
- JOHN COUGAR—Hand To Hold On To B

- PETER GABRIEL—Shock The Monkey A
- JACK MACK AND THE HEART ATTACK—True Loving Woman X
- J. GEILS BAND—I Do A

KPLZ-FM—Seattle

- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20-15
- ★ KENNY ROGERS—A Love Song 23-19
- ★ DAN FOGELBERG—Missing You 28-20
- ★ JEFFERSON STARSHIP—Be My Lady 27-23
- ★ SHEENA EASTON—I Wouldn't Beg For Water 30-26
- BILL CONTI—Theme From Dynasty
- LEE RITENOUR—Cross My Heart
- PHIL COLLINS—You Can't Hurry Love B
- MEN AT WORK—Down Under B
- MICHAEL McDONALD—I Gotta Try B
- AIR SUPPLY—Two Less Lonely People In The World B
- CHILLIWACK—Whatcha Gonna Do A
- ABC—The Look Of Love A

KUBE-FM—Seattle

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ ABC—The Look Of Love 9-5
- ★ LAURA BRANIGAN—Gloria 10-8
- ★ LIONEL RICHIE—Truly 15-9
- ★ DARYL HALL AND JOHN OATES—Maneater 26-16
- PHIL COLLINS—You Can't Hurry Love
- JOHN COUGAR—Hand To Hold On To
- DON HENLEY—Dirty Laundry B
- DIONNE WARWICK—Heartbreaker B
- MEN AT WORK—Down Under B
- JEFFREY OSBORNE—On The Wings Of Love B
- CHILLIWACK—Whatcha Gonna Do B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A

KYYX-FM—Seattle

- ★ THE CLASH—Rock The Casbah 1-1
- ★ STRAY CATS—Rock This Town 2-2
- ★ Q-FEEL—Dancing In Heaven (Orbital Be-Bop 3-3)
- ★ PETER GABRIEL—Shock The Monkey 6-4
- ★ DARYL HALL AND JOHN OATES—Maneater 7-5
- JOHN COUGAR—Hand To Hold On To
- JONI MITCHELL—You're So Square, Baby, I Don't Care
- PHIL COLLINS—You Can't Hurry Love B
- TRANSLATOR—Everywhere That I'm Not B
- THE MOTELS—Forever Mine B
- MOVING PICTURES—What About Me B
- LINDA RONSTADT—Lies A
- BILL NELSON—Flaming Desire X
- THE STEVE MILLER BAND—Cool Magic X
- FLASH AND THE PAN—Where Were You X
- THE PAYOLAS—Eyes Of A Stranger X
- MAGAZINE—About The Weather X
- THE GAP BAND—You Dropped A Bomb On Me X
- JOSIE COTTON—Bye Bye Baby A
- PSYCHEDELIC FURS—Love My Way A
- X—Blue Spark A

KJRB-AM—Spokane

- ★ SYLVIA—Nobody 9-5
- ★ LAURA BRANIGAN—Gloria 10-6
- ★ DIONNE WARWICK—Heartbreaker 11-7
- ★ DARYL HALL AND JOHN OATES—Maneater 15-9
- ★ SUPERTRAMP—It's Raining Again 23-18
- MEN AT WORK—Down Under B
- MICHAEL McDONALD—I Gotta Try B
- SONNY CHARLES—Put It In A Magazine B
- JOHN COUGAR—Hand To Hold On To A
- BILL CONTI—Theme From Dynasty A
- AIR SUPPLY—Two Less Lonely People In The World A
- KOOL AND THE GANG—Let's Go Dancin' A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- LITTLE RIVER BAND—The Other Guy A

KTAC-AM—Tacoma

- ★ DIONNE WARWICK—Heartbreaker 4-1
- ★ CHICAGO—Love Me Tomorrow 6-2
- ★ LIONEL RICHIE—Truly 7-3
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20-12
- ★ TOTO—Africa 26-22
- ★ AIR SUPPLY—Two Less Lonely People B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- DIANA ROSS—Muscles X
- PHIL COLLINS—You Can't Hurry Love X
- BILL MOOLEY—Right Here And Now X
- TAVARES—A Penny For Your Thoughts X
- JOE JACKSON—Steppin' Out X
- MARVIN GAYE—Sexual Healing X

North Central Region

★ PRIME MOVERS

- STRAY CATS—Rock This Town (EMI/America)
- GLENN FREY—The One You Love (Asylum)
- LIONEL RICHIE—Truly (Motown)

● TOP ADD ONS

- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)
- JOHN COUGAR—Hand To Hold On To Riva/Mercury)
- PHIL COLLINS—You Can't Hurry Love (Atlantic)

BREAKOUTS

NO BREAKOUTS

WKRF-FM—Cincinnati

- ★ GLENN FREY—The One You Love 1-1
- ★ TOTO—Make Believe 3-2
- ★ AMERICA—You Can Do Magic 5-3

- ★ PAT BENATAR—Shadows Of The Night 13-6
- ★ DON HENLEY—Dirty Laundry 15-11
- LIONEL RICHIE—Truly
- JOHN COUGAR—Hand To Hold On To
- MEN AT WORK—Down Under A

WGCL-FM—Cleveland

- ★ STRAY CATS—Rock This Town 11-8
- ★ BILLY JOEL—Pressure 14-10
- ★ JOE JACKSON—Steppin' Out 16-12
- ★ ABC—The Look Of Love 18-15
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 29-17
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- PHIL COLLINS—You Can't Hurry Love
- JUDAS PRIEST—You've Got Another Thing Coming B
- TOTO—Africa B
- MOVING PICTURES—What About Me A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- MEN AT WORK—Down Under A
- FRIDA—I Know There's Something Going On X
- KIM CARNES—Does It Make You Remember X
- JOHN COUGAR—Hand To Hold On To X
- STEVE WINWOOD—Valerie X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- DONNIE IRIS—Tough World X
- J. GEILS BAND—I Do A

WNCF-FM—Columbus

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ DIONNE WARWICK—Heartbreaker 8-2
- ★ LIONEL RICHIE—Truly 11-8
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 15-10
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 24-13
- STRAY CATS—Rock This Town
- TOTO—Africa
- LAURA BRANIGAN—Gloria A

WXGT-FM—Columbus

- ★ LIONEL RICHIE—Truly 18-10
- ★ DARYL HALL AND JOHN OATES—Maneater 24-17
- ★ JOE JACKSON—Steppin' Out 8-2
- ★ NEIL DIAMOND—Heartlight 9-3
- ★ CHICAGO—Love Me Tomorrow 11-6
- TONI BASIL—Mickey
- JOHN COUGAR—Hand To Hold On To
- STRAY CATS—Rock This Town B
- SUPERTRAMP—It's Raining Again B
- PAT BENATAR—Shadows Of The Night X
- BILLY JOEL—Pressure X
- DON HENLEY—Dirty Laundry X

CKLW-AM—Detroit

- ★ STAY CATS—Rock This Town 13-8
- ★ DIANA ROSS—Muscles 14-11
- ★ TONI BASIL—Mickey 21-13
- ★ DON HENLEY—Dirty Laundry 28-15
- ★ DIONNE WARWICK—Heartbreaker 30-21
- ★ JEFFREY OSBORNE—On The Wings Of Love B
- ★ SUPERTRAMP—It's Raining Again B
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ CHILLIWACK—Whatcha Gonna Do B
- ★ JOHN COUGAR—Hand To Hold On To A
- ★ KIM CARNES—Does It Make You Remember A
- ★ DAN FOGELBERG—Missing You X
- TOTO—Africa X
- MISSING PERSONS—Destination Unknown X
- ELVIS PRESLEY—The Elvis Medley X
- J. GEILS BAND—I Do A

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/9/82)

Continued from opposite page

- BAD COMPANY—Race Track
- DIONNE IRIS—The High And The Mighty
- SAGA—On The Loose B
- THE WHO—Why Did I Fall For That B
- STEVE WINWOOD—Valerie B
- ASIA—Time Again B
- FLEETWOOD MAC—Love In Store B
- MEN AT WORK—Down Under B
- THE FIXX—Stand Or Fall A
- MISSING PERSONS—Destination Unknown A
- RUSH—Analog Kid X
- JEFFERSON STARSHIP—Winds Of Change X
- BILLY SQUIER—Learn How To Live X
- EDDIE MONEY—Shakin' X
- JUDAS PRIEST—You've Got Another Thing Coming X
- THE HENRY PAUL BAND—Heat Of The Night X
- GEORGE HARRISON—Wake Up My Love X

Southwest Region

★ PRIME MOVERS

- LIONEL RICHIE—Truly (Motown)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)

● TOP ADD ONS

- PHIL COLLINS—You Can't Hurry Love (Atlantic)
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)
- JOE JACKSON—Steppin' Out (A&M)

BREAKOUTS

- LITTLE RIVER BAND—The Other Guy (Capitol)

KHFI-FM—Austin

- ★ SUPERTRAMP—It's Raining Again 17-9
- ★ JEFFERSON STARSHIP—Be My Lady 27-15
- ★ TOMI BASIL—Mickey 12-5
- ★ ABC—The Look Of Love 13-7
- ★ LINDA RONSTADT—Get Closer 21-17
- PHIL COLLINS—You Can't Hurry Love
- LITTLE RIVER BAND—The Other Guy
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- JOHN COUGAR—Hand To Hold On To B
- DONNA SUMMER—State Of Independence B
- JEFFREY OSBORNE—On The Wings Of Love B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- JAMES ANDERSON—Is She X
- PRIVATE LIVES—When The World Comes Crashing X

WFMF-FM—Baton Rouge

- ★ LIONEL RICHIE—Truly 1-1
- ★ DARYL HALL AND JOHN OATES—Maneater 9-4
- ★ MARVIN GAYE—Sexual Healing 26-16
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 25-17
- ★ DON HENLEY—Dirty Laundry 30-22
- TOTO—Africa
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- JOHN COUGAR—Hand To Hold On To B
- CHILLWACK—Whatcha Gonna Do A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- ABC—The Look Of Love X
- JEFFREY OSBORNE—On The Wings Of Love X
- CHARLENE AND STEVE WONDER—Used To Be X
- PRINCE—1999
- TOMI BASIL—Mickey X

KZFM-FM—Corpus Christi

- ★ TOMI BASIL—Mickey 4-2
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 8-4
- ★ JOE JACKSON—Steppin' Out 11-6
- ★ DARYL HALL AND JOHN OATES—Maneater 13-9
- ★ CHICAGO—Love Me Tomorrow 12-11
- PHIL COLLINS—You Can't Hurry Love
- AIR SUPPLY—Two Less Lonely People
- SANTANA—Nowhere To Run A
- ADAM ANT—Goody Two Shoes A
- MICHAEL McDONALD—I Gotta Try A
- PRINCE—1999 X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
- CHILLWACK—Whatcha Gonna Do X
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- KIM CARNES—Does It Make You Remember X
- DIONNE IRIS—Tough World X

KLUV-FM—Dallas

- ★ LIONEL RICHIE—Truly 5-1
- ★ CHICAGO—Love Me Tomorrow 10-7
- ★ CHARLENE AND STEVE WONDER—Used To Be 22-13
- ★ SUPERTRAMP—It's Raining Again 23-15
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 29-16
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- TIMOTHY B. SCHMIT—So Much In Love
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- AMERICA—Right Before Your Eyes A
- AIR SUPPLY—Two Less Lonely People In The World A

KEGL-FM—Ft. Worth

- ★ BILLY SQUIER—Everybody Wants You 6-4
- ★ TALK TALK—Talk Talk 14-9
- ★ PAT BENATAR—Shadows Of The Night 18-12
- ★ DIONNE IRIS—Tough World 22-16
- ★ CHILLWACK—Whatcha Gonna Do 24-18
- JOHN COUGAR—Hand To Hold On To B
- DURAN DURAN—Hungry Like The Wolf B
- SLOW CHILDREN—Vanessa Vascillating B
- MEN AT WORK—Down Under B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- BANANARAMA—He Was Really Sayin' Something B
- SANTANA—Nowhere To Run A
- LITTLE RIVER BAND—The Other Guy A
- PHYCHEDELIC FURS—Goodbye X
- SKUNKS—For Your Love X
- THE FIXX—Stand Or Fall X
- DINGO BONGOS—Insects X
- THE ENGLISH BEAT—Save It For Later/Soul Salvation X
- FASHION—Love Shadow X
- DIME STRAITS—Industrial Disease A
- X—Blue Spark A

- J. GEILS BAND—I Do A
- GARY NUMAN—We Take Mystery To Bed X

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-1
- ★ NEIL DIAMOND—Heartlight 7-3
- ★ LIONEL RICHIE—Truly 14-6
- ★ PAT BENATAR—Shadows Of The Night 18-13
- ★ LAURA BRANIGAN—Gloria 25-14
- JOE JACKSON—Steppin' Out
- MICHAEL McDONALD—I Gotta Try
- KIM CARNES—Does It Make You Remember B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- MEN AT WORK—Down Under B
- PHIL COLLINS—You Can't Hurry Love B
- THE MOTELS—Forever Mine B
- MARVIN GAYE—Sexual Healing A
- BILL COMPTON—Theme From Dynasty A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- BILLY SQUIER—Everybody Wants You X
- THE MOTELS—I Wouldn't Beg For Water X
- DONNA SUMMER—State Of Independence X
- J. GEILS BAND—I Do A

KFMK-FM—Houston

- (Kirk Patrick—MD)
- ★ LIONEL RICHIE—Truly 7-3
- ★ DIONNE WARWICK—Heartbreaker 12-10
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 15-12
- ★ KENNY ROGERS—A Love Song 20-16
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine

KRLY-FM—Houston

- (Steve Harris—MD)
- DEBARGE—I Like It A
- CHAMA KHAN—Got To Be There A
- TYNOME BRUNSON—The Smurf A
- JERMANNE JACKSON—Very Special Part A
- PLANET PATROL—Play At Your Own Risk A
- WRECKING CREW—A Chance To Dance A
- MAYE MAZE—Before I Let Go A
- THE BROTHERS JOHNSON—Welcome To The Club A
- SPYRO GYRA—Soho Mojo X
- KENNY G—The Shuffle X
- AL JARREAU AND RANDY CRAWFORD—Who's Right, Who's Wrong X
- MOT—Tonight X
- STIX HOPPER—Feeling Happy X
- RAMSEY LEWIS—What's Going On X
- DYNASTY—That's The Way I Feel About You X
- BOBBY M.—Let's Stay Together X

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ LIONEL RICHIE—Truly 8-2
- ★ JOE JACKSON—Steppin' Out 3-3
- ★ DARYL HALL AND JOHN OATES—Maneater 9-5
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 30-23
- MICHAEL McDONALD—I Gotta Try
- AMERICA—Right Before Your Eyes
- TOTO—Africa B
- MOVING PICTURES—What About Me B
- MEN AT WORK—Down Under B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- YOKO ONO—My Man A
- LOVERBOY—Jump A
- J. GEILS BAND—I Do A
- RONNIE MILSAP—Inside A
- AIR SUPPLY—Two Less Lonely People In The World X
- TOMI BASIL—Mickey X
- THE MOTELS—Forever Mine X
- LITTLE RIVER BAND—The Other Guy X
- GEORGE HARRISON—Wake Up My Love X
- GOLDEN EARRING—Twilight Zone X
- PHIL COLLINS—You Can't Hurry Love X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- ROBERT PLANT—Pledge Pin X
- STEVE WINWOOD—Valerie X
- BILL COMPTON—Theme From Dynasty X
- KENNY ROGERS—A Love Song X
- SCANDAL—Goodbye To You X

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ LIONEL RICHIE—Truly 2-1
- ★ LAURA BRANIGAN—Gloria 3-2
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-3
- ★ TOTO—Africa 29-14
- ★ DON HENLEY—Dirty Laundry 26-19
- PHIL COLLINS—You Can't Hurry Love
- MEN AT WORK—Down Under
- ROD STEWART—Guess I'll Always Love You B
- JOHN COUGAR—Hand To Hold On To B
- CHILLWACK—Whatcha Gonna Do B
- KIM CARNES—Does It Make You Remember B
- JEFFREY OSBORNE—On The Wings Of Love B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- MARVIN GAYE—Sexual Healing A
- TAVARES—A Penny For Your Thoughts X

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ TOMI BASIL—Mickey 4-2
- ★ MARVIN GAYE—Sexual Healing 12-8
- ★ LIONEL RICHIE—Truly 1-1
- ★ NEIL DIAMOND—Heartlight 9-7
- ★ DIONNE WARWICK—Heartbreaker 23-15
- A FLOCK OF SEAGULLS—Space Age Love Songs
- COMMODORES—Painted Picture
- JOE JACKSON—Steppin' Out B
- DON HENLEY—Dirty Laundry B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ABC—The Look Of Love B
- FLEETWOOD MAC—Gypsy B
- CROSBY, STILLS AND NASH—Southern Cross A
- ADAM ANT—Goody Two Shoes A

WQFE-FM—New Orleans

- (Chris Bryan—MD)
- ★ CHICAGO—Love Me Tomorrow 7-2
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 12-5
- CROSBY, STILLS AND NASH—Southern Cross 18-11
- DARYL HALL AND JOHN OATES—Maneater 21-14
- MISSING YOU—Dan Fogelberg 23-16
- PHIL COLLINS—You Can't Hurry Love
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- TOTO—Africa B

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ LIONEL RICHIE—Truly 2-1
- ★ JOE JACKSON—Steppin' Out 14-7
- ★ DARYL HALL AND JOHN OATES—Maneater 16-9
- ★ BILLY JOEL—Pleasure 18-10
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 20-12
- PETER GABRIEL—Shock The Monkey
- PRINCE—1999

- MEN AT WORK—Down Under B
- PHIL COLLINS—You Can't Hurry Love B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- AIR SUPPLY—Two Less Lonely People B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- KIM CARNES—Does It Make You Remember A
- LUTHER VANDROSS—Bad Boy/Having A Party A
- MELISSA MANCHESTER—Hey Ricky A
- BILL COMPTON—Theme From Dynasty X
- BARRY MANILOW—Memory A

KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 6-3
- ★ DARYL HALL AND JOHN OATES—Maneater 11-7
- ★ DAN FOGELBERG—Missing You 13-10
- ★ LIONEL RICHIE—Truly 15-11
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 22-15
- JOE JACKSON—Steppin' Out

KEEL-AM—Shreveport

- (Andy Taylor—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ LIONEL RICHIE—Truly 8-3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 15-9
- ★ DAN FOGELBERG—Missing You 19-17
- ★ CLIFF RICHARD—The Only Way Out 23-19
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
- BILL MEDLEY—Right Here And Now
- SHEENA EASTON—I Wouldn't Beg For Water B

Midwest Region

★ PRIME MOVERS

- LIONEL RICHIE—Truly (Motown)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- DIONNE WARWICK—Heartbreaker (Arista)

● TOP ADD ONS

- SUPERTRAMP—It's Raining Again (A&M)
- ABC—The Look Of Love (Mercury)
- TOTO—Africa (Columbia)

BREAKOUTS

- J. GEILS BAND—I Do (EMI/America)
- LITTLE RIVER BAND—The Other Guy (Capitol)

KFYR-AM—Bismarck

- (Dan Brennan—MD)
- ★ OLIVIA NEWTON-JOHNSON—Heart Attack 4-2
- ★ LIONEL RICHIE—Truly 15-5
- ★ LAURA BRANIGAN—Gloria 13-8
- ★ DARYL HALL AND JOHN OATES—Maneater 20-18
- DIANA ROSS—Muscles B
- PHIL COLLINS—Mickey A
- PHIL COLLINS—You Can't Hurry Love A
- AMERICA—Right Before Your Eyes A
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- SYLVIA—Nobody A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- JOHN COUGAR—Hand To Hold On To A
- ELVIS PRESLEY—The Elvis Medley A
- DAN FOGELBERG—Missing You A
- THE POINTER SISTERS—I'm So Excited A
- PAT BENATAR—Shadows Of The Night A
- JEFFERSON STARSHIP—Be My Lady A
- KENNY ROGERS—A Love Song A
- JUICE NEWTON—Heart Of The Night A
- J. GEILS BAND—I Do A
- LOVERBOY—Jump A
- ELTON JOHN—Ball & Chain A
- BARRY MANILOW—Memory A

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ LIONEL RICHIE—Truly 11-4
- ★ DON HENLEY—Dirty Laundry 17-7
- ★ SUPERTRAMP—It's Raining Again 27-17

WES-FM—Chicago

- (Dave Denver—MD)
- ★ DON HENLEY—Dirty Laundry 17-7
- ★ STRAY CATS—Rock This Town 22-11
- ★ SUPERTRAMP—It's Raining Again 27-17
- ★ LINDA RONSTADT—Get Closer 29-22
- ★ JEFFERSON STARSHIP—Be My Lady 40-37
- ABC—The Look Of Love
- DARYL HALL AND JOHN OATES—Maneater B
- TOTO—Africa B

KIOA-AM—Des Moines

- (A.W. Pantaja—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-1
- ★ CHICAGO—Love Me Tomorrow 8-5
- ★ LIONEL RICHIE—Truly 9-6
- ★ THE POINTER SISTERS—I'm So Excited 15-13
- ★ DIONNE WARWICK—Heartbreaker 23-19
- TOTO—Africa B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- JEFFERSON STARSHIP—Be My Lady B
- SHEENA EASTON—I Wouldn't Beg For Water B
- LITTLE RIVER BAND—The Other Guy A
- AIR SUPPLY—Two Less Lonely People In The World A
- AMERICA—Right Before Your Eyes A
- MARVIN GAYE—Sexual Healing A
- PHIL COLLINS—You Can't Hurry Love A
- ASIA—Sole Survivor X
- TAVARES—A Penny For Your Thoughts X
- BARRY MANILOW—Memory A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- BILL MEDLEY—Right Here And Now X
- BILL COMPTON—Theme From Dynasty X
- KIM CARNES—Does It Make You Remember X
- LEE RITENOUR—Cross My Heart X

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ DON HENLEY—Dirty Laundry 15-9
- ★ CHICAGO—Love Me Tomorrow 14-11
- ★ EDDIE MONEY—Shakin' 18-13
- ★ DARYL HALL AND JOHN OATES—Maneater 16-14
- ★ JOHN COUGAR—Hand To Hold On To 20-16
- DONALD FAGEN—I.G.Y. (What A Beautiful World)
- MOVING PICTURES—What About Me
- TOTO—Africa B
- JOE JACKSON—Steppin' Out B
- SNEAKER—Believe Me Tonight A

- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- PHIL COLLINS—You Can't Hurry Love X
- SUPERTRAMP—It's Raining Again X
- JEFFERSON STARSHIP—Be My Lady X
- PAT BENATAR—Shadows Of The Night X

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ FLEETWOOD MAC—Gypsy 1-1
- ★ NEIL DIAMOND—Heartlight 14-5
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 21-8
- ★ LIONEL RICHIE—Truly 31-10
- ★ TOMI BASIL—Mickey 38-18
- TOTO—Africa
- KOOL AND THE GANG—Let's Go Dancin
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A

WISM-AM—Madison

- (Barb Starr—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 16-6
- ★ SHEENA EASTON—I Wouldn't Beg For Water 23-13
- ★ DAN FOGELBERG—Missing You 13-10
- ★ TIMOTHY B. SCHMIT—So Much In Love 15-11
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 25-18
- SUPERTRAMP—It's Raining Again
- TOTO—Africa B
- PHIL COLLINS—You Can't Hurry Love B
- KIM CARNES—Does It Make You Remember A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ DON HENLEY—Dirty Laundry 10-2
- ★ LIONEL RICHIE—Truly 16-6
- ★ DAN FOGELBERG—Missing You 21-15
- ★ TOMI BASIL—Mickey 19-10
- ★ KID CREOLE AND THE COCONUTS—Stool Pigeon 23-16
- TOTO—Africa
- J. GEILS BAND—I Do
- MEN AT WORK—Down Under B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- DARYL HALL AND JOHN OATES—Maneater B
- SUPERTRAMP—It's Raining Again B
- DIANA ROSS—Muscles B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- MICHAEL McDONALD—I Gotta Try A
- ADAM ANT—Goody Two Shoes A
- JOHN COUGAR—Hand To Hold On To X
- PHIL COLLINS—You Can't Hurry Love X
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ASIA—Sole Survivor X

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ LIONEL RICHIE—Truly 7-3
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 12-9
- ★ SUPERTRAMP—It's Raining Again 16-10
- ★ DAN FOGELBERG—Missing You 19-15
- ★ LAURA BRANIGAN—Gloria 20-17
- MEN AT WORK—Down Under B
- TOMI BASIL—Mickey B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- TOTO—Africa A
- PAT BENATAR—Shadows Of The Night A
- MARVIN GAYE—Sexual Healing X

KDWB-AM—Minneapolis

- (Lorin Palagy—MD)
- ★ DIONNE WARWICK—Heartbreaker 5-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9-2
- ★ STRAY CATS—Rock This Town 15-10
- ★ SUPERTRAMP—It's Raining Again 21-14
- ★ DAN FOGELBERG—Missing You 20-17
- DARYL HALL AND JOHN OATES—Maneater
- BILLY SQUIER—Everybody Wants You
- JEFFERSON STARSHIP—Be My Lady A
- MEN AT WORK—Down Under A
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine A
- PRINCE—1999 X
- LOVERBOY—Jump A
- JOHN COUGAR—Hand To Hold On To X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- PHIL COLLINS—You Can't Hurry Love X

WLOL-FM—Minneapolis

- (Phil Huston—MD)
- ★ CHICAGO—Love Me Tomorrow 1-1
- ★ DAN FOGELBERG—Missing You 4-3
- ★ PAT BENATAR—Shadows Of The Night 5-4
- ★ DARYL HALL AND JOHN OATES—Maneater 10-7
- ★ MOVING PICTURES—What About Me 18-10
- LITTLE RIVER BAND—The Other Guy
- J. GEILS BAND—I Do
- MEN AT WORK—Down Under B
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- CROSBY, STILLS AND NASH—Southern Cross A
- FRIDA—I Know There's Something Going On A
- LEE RITENOUR—Cross My Heart A
- ADAM ANT—Goody Two Shoes X
- PHIL COLLINS—You Can't Hurry Love X
- JOHN WHITE—Going To The Top X
- SUPERTRAMP—It's Raining Again X
- SCANDAL—Goodbye To You X
- STEVE WINWOOD—Valerie X
- DIONNE IRIS—Tough World X
- TALK TALK—Talk Talk X
- JOHN MITCHELL—(You're So Square) Baby, I Don't Care X
- PETER GABRIEL—Shock The Monkey X
- MARSHALL CRENshaw—There She Goes Again X
- GEORGE HARRISON—Wake Up My Love X

KSLO-FM—St. Louis

- (Johnnie King—MD)
- ★ GLENN FREY—The One You Love 2-1
- ★ MEN AT WORK—Who Can It Be Now 3-2
- ★ CROSBY, STILLS AND NASH—Southern Cross 6-3
- ★ JOE JACKSON—Steppin' Out 8-5
- ★ DAN FOGELBERG—Missing You 11-8
- SUPERTRAMP—It's Raining Again

KSTP-FM (KS-95)—St. Paul

- (Chuck Rapp—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ DIONNE WARWICK—Heartbreaker 8-6
- ★ DAN FOGELBERG—Missing You 13-9
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20-11
- ★ MEN AT WORK—Who Can It Be Now 19-15
- ★ JACK MACK AND THE HEART ATTACK—Wonderful Girl A
- SUPERTRAMP—It's Raining Again A
- ELVIS PRESLEY—The Elvis Medley A
- JOE JACKSON—Steppin' Out X
- KENNY ROGERS—A Love Song X

WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ LIONEL RICHIE—Truly 10-5
- ★ DARYL HALL AND JOHN OATES—Maneater 15-6
- ★ TOMI BASIL—Mickey 1-1
- ★ LAURA BRANIGAN—Gloria 3-2
- ★ SYLVIA—Nobody 4-3
- LITTLE RIVER BAND—The Other Guy
- ADAM ANT—Goody Two Shoes B
- DIONNE WARWICK—Heartbreaker B
- JOHN COUGAR—Hand To Hold On To B
- JEFFREY OSBORNE—On The Wings Of Love A/D
- PETER GABRIEL—Shock The Monkey A/D
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- GEORGE HARRISON—Wake Up My Love X
- KIM CARNES—Does It Make You Remember X
- MOVING PICTURES—What About Me X
- JOHN MITCHELL—You're So Square, Baby, I Don't Care X
- PHIL COLLINS—You Can't Hurry Love X
- CHILLWACK—Whatcha Gonna Do X
- ASIA—Sole Survivor X

KEYN-FM—Wichita

- (Dan Pearman—MD)
- ★ LIONEL RICHIE—Truly 7-2
- ★ DARYL HALL AND JOHN OATES—Maneater 8-5
- ★ CHICAGO—Love Me Tomorrow 11-7
- ★ SUPERTRAMP—It's Raining Again 16-11
- ★ DAN FOGELBERG—Missing You 23-14
- JOHN COUGAR—Hand To Hold On To
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- DIANA ROSS

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/9/82)

Continued from page 19

WFEA-AM (13 FEV)—Manchester

- (Rick Ryder—MD)
- ★ LAURA BRANIGAN—Gloria 5-1
- ★ LIONEL RICHIE—Truly 7-4
- ★ JOE JACKSON—Steppin' Out 11-7
- ★ CHICAGO—Love Me Tomorrow 15-9
- ★ ABC—The Look Of Love 19-16
- ★ DIANA ROSS—Muscles
- ★ BARRY MANILOW—Memory
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ BILL CONTI—Theme From Dynasty X
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ AIR SUPPLY—Two Less Lonely People X
- ★ MELISSA MANCHESTER—Hey Ricky X
- ★ CHILLWACK—Whatcha Gonna Do X

WKCI-FM—New Haven

- (Danny Lyons—MD)
- ★ SUPERTRAMP—It's Raining Again 24-18
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 26-20
- ★ LIONEL RICHIE—Truly 6-2
- ★ DARYL HALL AND JOHN OATES—Maneater 13-9
- ★ MARVIN GAYE—Sexual Healing 29-24
- ★ MEN AT WORK—Down Under
- ★ BARRY MANILOW—Memory
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- ★ MICHAEL McDONALD—I Gotta Try B
- ★ ABC—The Look Of Love A
- ★ FRED PARRIS AND THE SATINS—Didn't I (Blow Your Mind) A
- ★ AIR SUPPLY—Two Less Lonely People In The World A
- ★ BILL CONTI—Theme From Dynasty X

WNBC-AM—New York City

- (Babette Stirling—MD)
- ★ LIONEL RICHIE—Truly 12-6
- ★ JOE JACKSON—Steppin' Out 15-11
- ★ CROSBY, STILLS AND NASH—Southern Cross 20-16
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 21-18
- ★ CHICAGO—Love Me Tomorrow 22-19
- ★ DARYL HALL AND JOHN OATES—Maneater
- ★ MARVIN GAYE—Sexual Healing
- ★ DAN FOGELBERG—Missing You A
- ★ TIMOTHY B. SCHMIT—So Much In Love A
- ★ BARRY MANILOW—Memory A

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- ★ GLEN FREY—The One You Love 1-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-3
- ★ LAURA BRANIGAN—Gloria 8-4
- ★ CHICAGO—Love Me Tomorrow 10-7
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 14-9
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ TAVARES—A Penny For Your Thoughts B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- ★ TOTO—Africa A
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ MEN AT WORK—Down Under A
- ★ THE STEVE MILLER BAND—Cool Magic X
- ★ SHEENA EASTON—I Wouldn't Beg For Water X
- ★ TONI BASIL—Mickey X

WPRO-FM—Providence

- (Tom Cuddy—MD)
- ★ TONI BASIL—Mickey 9-4
- ★ CHICAGO—Love Me Tomorrow 13-5
- ★ DAN FOGELBERG—Missing You 16-8
- ★ DARYL HALL AND JOHN OATES—Maneater 22-10
- ★ EVELYN KING—Love Come Down 20-16
- ★ LINDA RONSTADT—Get Closer B
- ★ SUPERTRAMP—It's Raining Again B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) A
- ★ BARRY MANILOW—Memory A
- ★ DONNA SUMMER—State Of Independence X
- ★ SURVIVOR—American Heartbeat X
- ★ KENNY ROGERS—A Love Song X
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

WBBF-AM—Rochester

- (Mike Vickers—MD)
- ★ JEFFREY OSBORNE—On The Wings Of Love
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B

WHFM-FM—Rochester

- (Marc Cronin—MD)
- ★ LIONEL RICHIE—Truly 7-2
- ★ CHICAGO—Love Me Tomorrow 12-5
- ★ DAN FOGELBERG—Missing You 18-12
- ★ ABC—The Look Of Love 19-13
- ★ PAT BENATAR—Shadows Of The Night 28-20
- ★ FRIDA—I Know There's Something Going On
- ★ J. GEILS BAND—I Do
- ★ MEN AT WORK—Down Under B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ JEFFREY OSBORNE—On The Wings Of Love B
- ★ PETER GABRIEL—Shock The Monkey B
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ ADAM ANT—Goody Two Shoes A
- ★ ROBERT PLANT—Pledge Pin A
- ★ SAGA—On The Loose X
- ★ AIR SUPPLY—Two Less Lonely People In The World X
- ★ BILLY SQUIER—Everybody Wants You X
- ★ MOVING PICTURES—What About Me X
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- ★ THE MOTELS—Forever Mine X

WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ TONI BASIL—Mickey 5-3
- ★ CHICAGO—Love Me Tomorrow 11-6
- ★ THE CLASH—Rock The Casbah 13-7
- ★ SUPERTRAMP—It's Raining Again 25-15
- ★ MEN AT WORK—Down Under 35-29
- ★ ADAM ANT—Goody Two Shoes
- ★ GEORGE HARRISON—Wake Up My Love
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs B
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care B
- ★ KIM CARNES—Does It Make You Remember A
- ★ SCANDAL—Goodbye To You A
- ★ J. GEILS BAND—I Do A

WRCK-FM—Utica Rome

- (Jim Reitz—MD)
- ★ JOE JACKSON—Steppin' Out 3-2
- ★ DARYL HALL AND JOHN OATES—Maneater 13-4
- ★ PAT BENATAR—Shadows Of The Night 17-10
- ★ TONI BASIL—Mickey 21-12
- ★ DON HEINLEY—Dirty Laundry 24-16
- ★ TOTO—Africa
- ★ J. GEILS BAND—I Do
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ CHILLWACK—Whatcha Gonna Do B
- ★ JUDAS PRIEST—You've Got Another Thing Coming B
- ★ FRIDA—I Know There's Something Going On A

- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care A
- ★ SAGA—On The Loose A
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ GEORGE HARRISON—Wake Up My Love X
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
- ★ .38 SPECIAL—Chain Lightning X
- ★ KIM CARNES—Does It Make You Remember X
- ★ ROBERT PLANT—Pledge Pin X
- ★ DONNIE IRIS—Tough World X
- ★ MOVING PICTURES—What About Me X
- ★ DAN FOGELBERG—Missing You X
- ★ STEPHANIE WINSLOW—In Between Lovers X

Mid-Atlantic Region

★ PRIME MOVERS

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

- ★ LIONEL RICHIE—Truly (Motown)
- ★ DARYL HALL AND JOHN OATES—Maneater (RCA)

● TOP ADD ONS

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)

- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)
- ★ TONI BASIL—Mickey (Chrysalis)

● BREAKOUTS

J. GEILS BAND—I Do (Atlantic)

- ★ LITTLE RIVER BAND—The Other Guy (Capitol)

WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ LAURA BRANIGAN—Gloria 2-1
- ★ JEFFREY OSBORNE—On The Wings Of Love 3-2
- ★ LIONEL RICHIE—Truly 9-4
- ★ DARYL HALL AND JOHN OATES—Maneater 10-7
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 26-15
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ BILL MEOLY—Right Here And Now
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- ★ TAVARES—A Penny For Your Thoughts A
- ★ CHILLWACK—Whatcha Gonna Do A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ THE MOTELS—Forever Mine A
- ★ MISSING PERSONS—Destination Unknown X
- ★ KIM CARNES—Does It Make You Remember X
- ★ JACKSON BROWNE—Somebody's Baby X
- ★ AMERICA—You Can Do Magic X
- ★ RANDY MEISNER—Never Been In Love X
- ★ MICHAEL MURPHEY—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—Aitona

- (Tony Booth—MD)
- ★ JUDAS PRIEST—You've Got Another Thing Coming 21-6
- ★ DARYL HALL AND JOHN OATES—Maneater 13-7
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 17-10
- ★ STRAY CATS—Rock This Town 20-11
- ★ MEN AT WORK—Down Under 39-29
- ★ BILLY SQUIER—Everybody Wants You B
- ★ JEFFREY OSBORNE—On The Wings Of Love B
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ MISSING PERSONS—Destination Unknown B
- ★ DONNA SUMMER—State Of Independence B
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- ★ CHARLENE AND STEVE WONDER—Used To Be A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- ★ J. GEILS BAND—I Do A
- ★ KIM CARNES—Does It Make You Remember X
- ★ STEVE WINWOOD—Valerie X
- ★ TALK TALK—Talk Talk X
- ★ FRIDA—I Know There's Something Going On X
- ★ THE MOTELS—Forever Mine X
- ★ BILL CONTI—Theme From Dynasty X
- ★ KENNY ROGERS—A Love Song X
- ★ SCANDAL—Goodbye To You X
- ★ STEPHANIE WINSLOW—In Between Lovers X

WYRE-AM—Annapolis

- (Mike D'Neira—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ LIONEL RICHIE—Truly 8-2
- ★ CHICAGO—Love Me Tomorrow 7-3
- ★ DAN FOGELBERG—Missing You 16-11
- ★ TOTO—Africa 29-23
- ★ LITTLE RIVER BAND—The Other Guy
- ★ AMERICA—Right Before Your Eyes
- ★ KENNY ROGERS—A Love Song B
- ★ CHARLENE AND STEVE WONDER—Used To Be B
- ★ FIREBALL—Body 'N' Soul X

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ LAURA BRANIGAN—Gloria 2-2
- ★ LIONEL RICHIE—Truly 3-3
- ★ OLIVIA NEWTON-JOHN—Heart Attack 7-4
- ★ TONI BASIL—Mickey 14-8
- ★ PAT BENATAR—Shadows Of The Night
- ★ MARVIN GAYE—Sexual Healing B
- ★ JOHN COUGAR—A Hand To Hold On To B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ★ KIM CARNES—Does It Make You Remember X
- ★ MOVING PICTURES—What About Me X
- ★ BILLY SQUIER—Everybody Wants You X
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ THE POINTER SISTERS—I'm So Excited X

WFBR-AM—Baltimore

- (Andy Sulinski—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ DARYL HALL AND JOHN OATES—Maneater 13-9
- ★ LIONEL RICHIE—Truly 3-2
- ★ JEFFREY OSBORNE—On The Wings Of Love 4-3
- ★ DIANNE WARWICK—Heartbreaker 6-4
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ MEN AT WORK—Down Under
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) B
- ★ ELVIS PRESLEY—The Elvis Medley B
- ★ AIR SUPPLY—Two Less Lonely People A

- ★ J. GEILS BAND—I Do A
- ★ KIM CARNES—Does It Make You Remember X

WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 4-2
- ★ ABC—The Look Of Love 3-3
- ★ DON HEINLEY—Dirty Laundry 23-1
- ★ DARYL HALL AND JOHN OATES—Maneater 18-11
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- ★ J. GEILS BAND—I Do
- ★ TOTO—Africa B
- ★ DIANNE WARWICK—Heartbreaker B
- ★ THE CLASH—Rock The Casbah B
- ★ AIR SUPPLY—Two Less Lonely People In The World A
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- ★ GEORGE HARRISON—Wake Up My Love A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ KENNY ROGERS—A Love Song X
- ★ STEVE WINWOOD—Valerie X
- ★ CHARLENE AND STEVE WONDER—Used To Be X
- ★ SUPERTRAMP—It's Raining Again X
- ★ KIM CARNES—Does It Make You Remember X
- ★ CHILLWACK—Whatcha Gonna Do X
- ★ MICHAEL McDONALD—I Gotta Try X
- ★ PHIL COLLINS—You Can't Hurry Love X
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
- ★ MOVING PICTURES—What About Me X
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care X

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ BILLY SQUIER—Everybody Wants You B
- ★ JOE PISCOPO—I Love Rock 'n' Roll B
- ★ .38 SPECIAL—Chain Lightning B
- ★ PAT BENATAR—Shadows Of The Night A
- ★ AIR SUPPLY—Two Less Lonely People A
- ★ GEORGE HARRISON—Wake Up My Love X
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ THE MICHAEL STANLEY BAND—Take The Time X
- ★ BARRY MANILOW—Memory A
- ★ J. GEILS BAND—I Do A
- ★ ALAN PARSONS PROJECT—Psychobabble A

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ STRAY CATS—Rock This Town
- ★ DARYL HALL AND JOHN OATES—Maneater

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ LINDA RONSTADT—Get Closer 5-2
- ★ DIANA ROSS—Muscles 6-3
- ★ DIANNE WARWICK—Heartbreaker 10-3
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 17-3
- ★ J. GEILS BAND—I Do
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ KIM CARNES—Does It Make You Remember B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ SANTANA—Nowhere To Run A
- ★ LEE RITTENOUR—Cross My Heart A
- ★ LOVERBOY—Jump A
- ★ RONNIE MILSAP—Inside A
- ★ PHIL GARLAND—You Are The One X
- ★ CHARLENE AND STEVE WONDER—Used To Be X
- ★ SCANDAL—Goodbye To You X
- ★ DONNIE IRIS—Tough World X
- ★ THE MOTELS—Forever Mine X
- ★ ROBERT PLANT—Pledge Pin X
- ★ LITTLE RIVER BAND—The Other Guy X
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- ★ GEORGE HARRISON—Wake Up My Love X

WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ TONI BASIL—Mickey 15-1
- ★ LIONEL RICHIE—Truly 16-6
- ★ DIANA ROSS—Muscles 17-12
- ★ DON HEINLEY—Dirty Laundry 24-16
- ★ MARVIN GAYE—Sexual Healing 29-20
- ★ THE CLASH—Rock The Casbah
- ★ MEN AT WORK—Down Under
- ★ CHILLWACK—Whatcha Gonna Do B
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ WOLF—Call Me B
- ★ BARRY MANILOW—Memory A

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 23-13
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 29-14
- ★ SYLVIA—Nobody 27-16
- ★ SURVIVOR—American Heartbeat 33-14
- ★ LINDA RONSTADT—Get Closer 34-25
- ★ J. GEILS BAND—I Do
- ★ LITTLE RIVER BAND—The Other Guy
- ★ MEN AT WORK—Down Under A
- ★ PETER GABRIEL—Shock The Monkey A
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
- ★ GEORGE HARRISON—Wake Up My Love A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ KIM CARNES—Does It Make You Remember A
- ★ SCANDAL—Goodbye To You A
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ STEVE WINWOOD—Valerie X
- ★ PRINCE—1999 X
- ★ JOHN COUGAR—Hand To Hold On To X
- ★ CHILLWACK—Whatcha Gonna Do X
- ★ THE FIXX—Stand Or Fall X
- ★ CHARLENE AND STEVE WONDER—Used To Be X
- ★ TOTO—Africa X
- ★ DONNIE IRIS—Tough World X

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ THE CLASH—Rock The Casbah 5-3
- ★ STRAY CATS—Rock This Town 9-7
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 18-12
- ★ DIANA ROSS—Muscles 21-13
- ★ TONI BASIL—Mickey
- ★ J. GEILS BAND—I Do
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- ★ DIANNE WARWICK—Heartbreaker B
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) B
- ★ SUPERTRAMP—It's Raining Again B
- ★ ABC—The Look Of Love B
- ★ JOHN COUGAR—Hand To Hold On To A
- ★ PHIL COLLINS—You Can't Hurry Love A
- ★ TOTO—Africa A
- ★ THE STEVE MILLER BAND—Cool Magic X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ CHARLENE AND STEVE WONDER—Used To Be X
- ★ DAN FOGELBERG—Missing You X
- ★ SYLVIA—Nobody X

- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ J. GEILS BAND—I Do X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ STRAY CATS—Rock This Town 13-7
- ★ LINDA RONSTADT—Get Closer 16-9
- ★ DARYL HALL AND JOHN OATES—Maneater 20-11
- ★ DAN FOGELBERG—Missing You 19-13
- ★ DON HEINLEY—Dirty Laundry 22-15
- ★ DARYL HALL AND JOHN OATES—Maneater 18-11
- ★ PHIL COLLINS—You Can't Hurry Love
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- ★ BILLY SQUIER—Everybody Wants You B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ CHILLWACK—Whatcha Gonna Do B
- ★ MICHAEL McDONALD—I Gotta Try A
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
- ★ ADAM ANT—Goody Two Shoes X
- ★ THE MOTELS—Forever Mine X
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- ★ J. GEILS BAND—I Do A

WPGC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ LIONEL RICHIE—Truly 7-4
- ★ DIANNE WARWICK—Heartbreaker 11-8
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 16-12
- ★ DIANA ROSS—Muscles 18-15
- ★ LINDA RONSTADT—I Knew You When B

WRQX-FM—Washington, D.C.

- (Mary Taten—MD)
- ★ LAURA BRANIGAN—Gloria 8-4
- ★ JOE JACKSON—Steppin' Out 14-10
- ★ SUPERTRAMP—It's Raining Again 17-11
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 19-14
- ★ JEFFERSON STARSHIP—Be My Lady 20-16
- ★ DIANNE WARWICK—Heartbreaker B
- ★ PAT BENATAR—Shadows Of The Night B
- ★ DON HEINLEY—Dirty Laundry B
- ★ THE CLASH—Rock The Casbah B
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ JOHN COUGAR—Hand To Hold On To A
- ★ ALAN PARSONS PROJECT—Psychobabble A

WQXA-FM—York

- (Dan Steele—MD)
- ★ TONI BASIL—Mickey 12-4
- ★ DARYL HALL AND JOHN OATES—Maneater 15-7
- ★ JOE JACKSON—Steppin' Out 7-2
- ★ LIONEL RICHIE—Truly 11-6
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 29-17
- ★ MEN AT WORK—Down Under
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- ★ TOTO—Africa B
- ★ KOOL AND THE GANG—Let's Go Dancin' B
- ★ STRAY CATS—Rock This Town B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- ★ J. GEILS BAND—I Do A
- ★ PHIL COLLINS—You Can't Hurry Love X
- ★ KIM CARNES—Does It Make You Remember X
- ★ MOVING PICTURES—What About Me X

Southeast Region

★ PRIME MOVERS

- ★ LIONEL RICHIE—Truly (Motown)
- ★ JOE JACKSON—Steppin' Out (A&M)
- ★ CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

● TOP ADD ONS

- ★ MARVIN GAYE—Sexual Healing (Columbia)
- ★ MEN AT WORK—Down Under (Columbia)
- ★ PAT BENATAR—Shadows Of The Night (Chrysalis)

● BREAKOUTS

- ★ J. GEILS BAND—I Do (EMI/America)
- ★ .38 SPECIAL—Chain Lightning (A&M)
- ★ THE LITTLE RIVER BAND—The Other Guy (Capitol)

WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 8-3
- ★ JOE JACKSON—Steppin' Out 7-4
- ★ CROSBY, STILLS AND NASH—Southern Cross 9-5
- ★ BILLY JOEL—Pressure 11-6
- ★ LINDA RONSTADT—Get Closer 14-8
- ★ .38 SPECIAL—Chain Lightning
- ★ J. GEILS BAND—I Do
- ★ TOTO—Africa B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ KIM CARNES—Does It Make You Remember A
- ★ MEN AT WORK—Down Under X
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ FRIDA—I Know There's Something Going On X
- ★ PHIL COLLINS—You Can't Hurry Love X
- ★ MOVING PICTURES—What About Me X
- ★ DONNIE IRIS—Tough World X

WISE-AM—Asheville

- (John Stevens—MD)
- ★ LIONEL RICHIE—Truly 12-5
- ★ LAURA BRANIGAN—Gloria 14-7
- ★ TONI BASIL—Mickey 2-1
- ★ DARYL HALL AND JOHN OATES—Maneater 16-13
- ★ MOVING PICTURES—What About Me 36-26
- ★ LITTLE RIVER BAND—The Other Guy
- ★ J. GEILS BAND—I Do
- ★ MEN AT WORK—Down Under B
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care B
- ★ THE CLASH—Rock The Casbah B
- ★ JUDAS PRIEST—You've Got Another Thing Coming B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ SUPERTRAMP—It's Raining Again B
- ★ TOTO—Africa B
- ★ STRAY CATS—Rock This Town B
- ★ KIM CARNES—Does It Make You Remember A
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20-5
- ★ CHICAGO—Love Me Tomorrow 14-6
- ★ ELVIS PRESLEY—The Elvis Medley 19-13
- ★ MARVIN GAYE—Sexual Healing B
- ★ TOTO—Africa B
- ★ PHIL COLLINS—You Can't Hurry Love A
- ★ DARYL HALL AND JOHN OATES—Maneater A

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ DIANNE WARWICK—Heartbreaker 10-5
- ★ DARYL HALL AND JOHN OATES—Maneater 17-8
- ★ MEN AT WORK—Down Under 29-18
- ★ DON HEINLEY—Dirty Laundry 19-10
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 28-22
- ★ PAT BENATAR—Shadows Of The Night
- ★ MARVIN GAYE—Sexual Healing B
- ★ JEFFERSON STARSHIP—Be My Lady B
- ★ KIM CARNES—Does It Make You Remember B
- ★ J. GEILS BAND—I Do A
- ★ THE CLASH—Rock The Casbah A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ CHILLWACK—Whatch

Singles Radio Action

Continued from opposite page

- THE MOTELS—Forever Mine X
- GOLDEN EARRING—Twilight Zone X
- BILL CONTI—Theme From Dynasty X
- GEORGE HARRISON—Wake Up My Love X
- JONI MITCHELL—(You're So Square, Baby, I Don't Care) X
- J. GEILS BAND—I Do A
- ALAN PARSONS PROJECT—Psychobabble A

WHBQ-AM—Memphis

- (Mike Scalzi—MD)
- CHICAGO—Love Me Tomorrow 7-4
 - MARVIN GAYE—Sexual Healing 10-5
 - DAN FOGELBERG—Missing You 11-6
 - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12-7
 - TOTO—Africa 19-16
 - AIR SUPPLY—Two Less Lonely People
 - BARRY MANILOW—Memory
 - LITTLE RIVER BAND—The Other Guy A
 - JOE JACKSON—Steppin' Out A
 - ELVIS PRESLEY—The Elvis Medley A
 - JEFFREY OSBORNE—On The Wings Of Love X
 - BILL CONTI—Theme From Dynasty X
 - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

WMC-FM (FM-L)—Memphis

- (Tom Prestigiacomo—MD)
- JOE JACKSON—Steppin' Out 2-1
 - CHICAGO—Love Me Tomorrow 4-3
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) 5-4
 - DIANA ROSS—Muscles 6-5
 - FLEETWOOD MAC—Gypsy 7-6
 - MEN AT WORK—Down Under B
 - MICHAEL McDONALD—I Gotta Try B
 - SUPERTRAMP—It's Raining Again B
 - MARVIN GAYE—Sexual Healing B
 - LITTLE RIVER BAND—The Other Guy A
 - TAVARES—A Penny For Your Thoughts A
 - CHILLIWACK—Whatcha Gonna Do A
 - KIM CARNES—Does It Make You Remember X
 - LINDA RONSTADT—Get Closer X
 - JOHN COUGAR—Hand To Hold On To X
 - KENNY LOGGINS—Heart To Heart A

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- LIONEL RICHIE—Truly 1-1
 - MARVIN GAYE—Sexual Healing 8-4
 - THE CLASH—Rock The Casbah 12-7
 - DARYL HALL AND JOHN OATES—Maneater 14-8
 - JOE JACKSON—Steppin' Out 16-10
 - J. GEILS BAND—I Do
 - MEN AT WORK—Down Under
 - DON HENLEY—Dirty Laundry B
 - TAVARES—A Penny For Your Thoughts B
 - TOTO—Africa A
 - STRAY CATS—Rock This Town A
 - ADAM ANT—Goody Two Shoes A
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - PRINCE—1999 X

WINZ-FM—Miami

- (Johnny Dolan—MD)
- NEIL DIAMOND—Heartlight 7-5
 - STRAY CATS—Rock This Town 13-6
 - MARVIN GAYE—Sexual Healing 20-9
 - DON HENLEY—Dirty Laundry 22-13
 - PAT BENATAR—Shadows Of The Night 29-20
 - MEN AT WORK—Down Under
 - ADAM ANT—Goody Two Shoes
 - MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine B
 - VANITY 6—Nasty Girl B
 - DEVO—Peek-A-Boo A
 - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
 - LOVERBOY—Jump A

WHHY-FM—Montgomery

- (Mark St. John—MD)
- JOE JACKSON—Steppin' Out 12-8
 - DIONNE WARWICK—Heartbreaker 20 10
 - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 16-12
 - LAURA BRANIGAN—Gloria 17-13
 - MEN AT WORK—Down Under
 - MARVIN GAYE—Sexual Healing
 - LINDA RONSTADT—Get Closer B
 - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
 - LITTLE RIVER BAND—The Other Guy A
 - MOVING PICTURES—What About Me A
 - CHILLIWACK—Whatcha Gonna Do X
 - BARRY MANILOW—Memory A
 - J. GEILS BAND—I Do A
 - KOOL AND THE GANG—Let's Go Dancin' X
 - KIM CARNES—Does It Make You Remember X
 - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
 - AIR SUPPLY—Two Less Lonely People In The World X
 - PHIL COLLINS—You Can't Hurry Love X

WWKX-FM—Nashville

- (John Anthony—MD)
- LIONEL RICHIE—Truly 2-1
 - JOE JACKSON—Steppin' Out 11-7
 - DARYL HALL AND JOHN OATES—Maneater 18-11
 - DON HENLEY—Dirty Laundry 26-15
 - PRINCE—1999 27-18
 - PHIL COLLINS—You Can't Hurry Love
 - MEN AT WORK—Down Under
 - MARVIN GAYE—Sexual Healing B
 - PAT BENATAR—Shadows Of The Night B
 - KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) B
 - MOVING PICTURES—What About Me B
 - JOHN COUGAR—Hand To Hold On To B
 - JEFFERSON STARSHIP—Be My Lady B
 - AIR SUPPLY—Two Less Lonely People In The World A
 - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
 - LITTLE RIVER BAND—The Other Guy X
 - KIM CARNES—Does It Make You Remember X
 - CHILLIWACK—Whatcha Gonna Do X
 - TAVARES—A Penny For Your Thoughts O
 - J. GEILS BAND—I Do A

WBJW-FM—Orlando

- (Terry Long—MD)
- CHICAGO—Love Me Tomorrow 7-3
 - LIONEL RICHIE—Truly 13-5
 - LAURA BRANIGAN—Gloria 10-7
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) 14-11
 - LINDA RONSTADT—Get Closer 15-12
 - STRAY CATS—Rock This Town B
 - DIONNE WARWICK—Heartbreaker B
 - TOTO—Africa B
 - JOHN COUGAR—Hand To Hold On To A
 - DON HENLEY—Dirty Laundry A
 - PAT BENATAR—Shadows Of The Night A
 - PHIL COLLINS—You Can't Hurry Love A
 - TONI BASIL—Mickey A
 - JEFFREY OSBORNE—On The Wings Of Love A

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. I'd Love You To Want Me, Lobo, Big Tree
3. I'll Be Around, Spinners, Atlantic
4. I Am Woman, Helen Reddy, Capitol
5. Nights In White Satin, Moody Blues, Deram
6. Papa Was A Rolling Stone, Temptations, Gordy
7. Freddie's Dead, Curtis Mayfield, Curtom
8. Convention '72, Delegates, Mainstream
9. Witchy Woman, Eagles, Asylum
10. Summer Breeze, Seals & Crofts, Warner Bros.

POP SINGLES—20 Years Ago

1. Big Girls Don't Cry, Four Seasons, VeeJay
2. Return To Sender, Elvis Presley, RCA
3. He's A Rebel, Crystals, Philles
4. All Alone Am I, Brenda Lee, Decca
5. Next Door To An Angel, Neil Sedaka, RCA
6. Gina, Johnny Mathis, Columbia
7. Bobby's Girl, Marcie Blane, Seville
8. Don't Hang Up, Orlons, Cameo
9. Limbo Rock, Chubby Checker, Parkway
10. The Cha-Cha-Cha, Bobby Rydell, Cameo

TOP LPS—10 Years Ago

1. Catch Bull At Four, Cat Stevens, A&M
2. Superfly, Curtis Mayfield, Curtom
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. Rhymes & Reasons, Carole King, Ode
9. Never A Dull Moment, Rod Stewart, Mercury
10. London Sessions, Chuck Berry, Chess

TOP LPS—20 Years Ago

1. Peter, Paul & Mary, Warner Bros.
2. West Side Story, Columbia
3. Ramblin' Rose, Nat King Cole, Capitol
4. Modern Sounds in Country & Western Music, Ray Charles, ABC-Paramount
5. Jazz Samba, Stan Getz & Charlie Byrd, Verve
6. The Music Man, Warner Bros.
7. Sherry And 11 Others, Four Seasons, VeeJay
8. I Left My Heart In San Francisco, Tony Bennett, Columbia
9. My Son, The Folk Singer, Allan Sherman, Warner Bros.
10. Joan Baez In Concert, Vanguard

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
2. I'll Be Around, Spinners, Atlantic
3. One Life To Live, Manhattan, Deluxe
4. A Man Sized Job, Denise LaSalle, Westbound
5. I'm Stone In Love With You, Stylistics, Avco
6. Baby Sitter, Betty Wright, Alston
7. Papa Was A Rolling Stone, Temptations, Gordy
8. You Ought To Be With Me, Al Green, Hi
9. Freddie's Dead, Curtis Mayfield, Curtom
10. Why Can't We Be Lovers, Holland Dozier, Invictus

Radio

Vox Jox

When we last left Bill Watson, he was no longer with Drake Chenault, and KMPC was rumored to be doing away with "Hitparade." Now it's announced that the new program director of the Los Angeles station is none other than Bill Watson, and talk continues that it will be utilizing Taft's "Primetime." Meanwhile, the slogan on its billboards says "KMPC Plays Unforgettables." How about that, Toby Arnold?

Also at the station, former p.d. John Fels is upped to operations director; Carol Senor adds publicity to her title, becoming director of advertising, promotion and publicity; and Art Nelson of KLAC joins the station, doing weekends. He replaces Ray Smithers, who returns to his position as creative production director.

The latest from WPGC g.m. Charles Giddens is that he will not be going to Gordon, Ga. to purchase an AM/FM combo as was previously indicated. As yet, there's no word on his future plans, but as for now he's still with First Media. . . . Longtime Nashville personality Mark Damon, who most recently did mornings on WKOS there, has defected to television. He's currently in the production/engineering department at WTVF Nashville. And Phoenix of Nashville's 92Q (WBVQ) joins sister station WVOL in going urban contemporary. Also in the music city, if you haven't heard, WJRB now has an FM: WJKZ, formerly WIZO-FM Franklin. Both stations are country, programmed by Don Keith. Owner Mack Sanders has recently relocated the FM to Woody Sudbrink's tower in Brentwood, giving him an excellent Nashville signal. Also on that tower is Sudbrink's WJYN, WPLN (public broadcasting) and WKDF.

Ron Rogers, general manager of KVET/KASE Austin, has been named president of the Texas Assn. of Broadcasters. Rogers is also president of KLAW Broadcasting, which owns KLAW Lawton, Okla. Rogers previously served as vice president and secretary/treasurer of the state trade group. . . . Consultant Jeff Pollack has added another client to his list: KOME San Jose. . . . And the latest appointments at KOST Los Angeles include Jan Marie from KRTH Los Angeles to do evenings and Chris Roberts from KUTE Los Angeles to handle overnights. P.d. Jhani Kaye will hold down afternoon drive.



Rogers

PolyGram lost its director of regional pop promotion for the Southeast to the ranks of radio. Rich Wood returns to the business as general manager of WYDE in his home town of Birmingham. The former AM country outlet turned oldies has a new lineup: 6 to 10, Steve Christy from KIX106 and WERC Birmingham; 10 to 2, p.d. Jim Powell; 2 to 6, m.d. Jont Anthony from KIX 104 in Nashville; 6 to midnight, Ken Michaels, and Tony Sands doing overnights. Wood is also planning a WYDE reunion weekend at the end of the month, bringing back many of the legendary personalities who spent time on the air in the city.

New Orleans' WSHO has been sold. The AM nostalgia daytimer goes from Swanson to Cascade Broadcasting of Portland, Ore. . . . Also in Portland, KLLB has made

the transition from contemporary to AOR. The FM facility managed by Ron Saito is still programmed by Robin Mitchell but is now consulted by John Sebastian. The new lineup includes: Mike Bailey, a former p.d. of KINK, handling mornings; Bob Brooks from KJIB doing middays; Charlie Bush, also from KINK, in the afternoon, and John Walker, who formerly programmed KWJJ, handling nights.

Speaking of Cox, no appointment of a new program director in Miami since Al Anderson's departure, but in case you haven't heard, Burkhart/Abrams etc. is now consulting its FM in South Florida, WAIA. . . . A while back we ran a picture of a WASH-FM trivia contest and identified everyone in Washington but the winner. He is college student, trivia buff and ardent radio fan Stephen Ryan, who goes to Hawaii for his efforts.

Due to all the cutbacks at the ABC rock networks, morning news anchor Lisa Glasberg, formerly of WMET in Chicago, is looking. . . . Also looking is former KJH personality and KIKF program director Steve Thomas. . . . And finding a new home doing weekends on New Orleans' B-97 is Mike Manale, who joins the station after a stint as Mike Donn on KVOL Lafayette, La. . . . Some changes at Katz, as Gwendolyn Young is named news director of WEZN-FM Bridgeport. She joins the station after a position as a news secretary to a Connecticut politician. In Worcester, Mass., 14 WFTQ also names a new news director. He's Michael Yardley from WFEA Manchester. Acting news director Gerardo Tabio segues into the newly created position of promotion director at 14 WFTQ, and on the FM side at WAAF, Maria Baldini joins the sales department from WTKO Ithaca, N.Y.

Moving up the ranks at Kassebaum Radio Communications is Jason Drake, who becomes director of group programming for the chain, which includes KFH/KBRA (KB98) Wichita and WREN Topeka. Drake,

who's spent the last decade with the company in Wichita, was most recently operations manager of KFH/KB98. . . . And G. William Sheridan joins Suntime Radio, Inc. as general manager of WREM, the "Music Of Your Life" outlet in Orlando. He was most recently with WFTV-TV there, and prior to that was general manager of WDIZ-FM also in Orlando. . . . And in Macon, afternoon drive personality Steve Murphy moves up the ranks from music director to p.d. of WMAZ AM, while Paul Beliveau goes from news director to operations director of the station. They've got a new operations director at WMAZ-FM, too. He's Oscar Levette, who moves up from his position as an engineer for WMAZ-AM-FM-TV.

Bill Ford is out as program director of Viacom's country WKHK-FM New York. He held the post for 18 months. "Bill did a tremendous job, taking the station from its early growth period," notes general manager George Wolfson. "But we differed philosophically on how to grow further and agreed that it would be best to part at this time."

Wolfson plans to interview candidates "who can fit our mold" this week. He says there is "no time pressure" to fill the vacancy because Bill Figenshu, Viacom's corporate program director, is based in New York and consults the station daily. Assessing WKHK's ratings battle with country competitor WHN, Wolfson says that "even though 12-plus shares show they're ahead, our 25-54 demos are higher than theirs, so I don't put them up as a model to beat, per se. We're going to stay in country."

"Ugly Jerry," better known as Jerry Lousteau, music director for WEZB-FM New Orleans and host of the 6-10 p.m. shift, assumes added duties as assistant program director. He works under the newly appointed p.d., Nick Bazoo, who is looking to fill the slots recently vacated by John Volpe (10 a.m.-2 p.m.) and utility man Ted Kelly, who are also looking for new gigs.

NOVEMBER 20, 1982, BILLBOARD

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch



ADDRESS ALL ADS: JEFF SERRETTE
 Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

WE ACCEPT ALL MAJOR CREDIT CARDS

SERVICES

BARGAIN CARTRIDGES

Brand new factory fresh Fidelipac carts at prices so low they can't be advertised. Dealers Welcome.

BILL TAYLOR
 Country Consultants
 1425 E. Orange Grove
 Pasadena, CA 91104
 (213) 791-4836

RADIO JOB PLACEMENT NATIONAL BROADCAST TALENT COORDINATORS

specializes in placing qualified D.J.'s, news, sports, P.O.S., sales and management. NBTC works with radio stations from coast to coast, in all size markets. For confidential details, include registration form, enclose \$1 postage and handling to:

NATIONAL BROADCAST TALENT COORDINATORS
 Dept. L., P.O. Box 20551
 Birmingham, AL 35216 (205) 822-9144

INSIDE COUNTRY

Designed With The Country DJ In Mind. Current artist bios, Monthly Calendar, Country Trivia. We do the research! You sound informed! Send for FREE sample.

Inside Country
 6000 Fulton Ave., Suite 12-B
 Van Nuys, CA 91401

JOB MART CLASSIFIED

ADVERTISING DOESN'T COST, IT PAYS.

Billboard® Rock Albums & Top Tracks™

© Copyright 1982 Billboard Publications Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	7	2	PAT BENATAR—Get Nervous, Chrysalis	1	1	8	PETER GABRIEL—Shock The Monkey, Geffen
2	8	21	MEN AT WORK—Business As Usual, Columbia	2	2	11	DON HENLEY—Dirty Laundry, Asylum
3	2	8	SAGA—Worlds Apart, Portrait	3	3	6	PAT BENATAR—Shadows Of The Night, Asylum
4	15	2	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	4	6	2	STRAY CATS—Rock This Town, EMI America
5	4	9	RUSH—Signals, Mercury	5	23	2	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
6	5	6	JEFFERSON STARSHIP—Winds Of Change, Grunt	6	13	5	MEN AT WORK—Down Under, Columbia
7	6	4	SUPERTRAMP—Famous Last Words, A&M	7	8	10	THE WHO—Eminence Front, Warner Bros.
8	3	13	DON HENLEY—I Can't Stand Still, Asylum	8	7	5	THE CLASH—Rock The Casbah, Epic
9	1	11	THE WHO—It's Hard (Warner Bros.)	9	5	7	SAGA—On The Loose, Portrait
10	9	14	STRAY CATS—Built For Speed, EMI-America	10	10	4	SUPERTRAMP—It's Raining Again, A&M
11	10	7	BILLY JOEL—The Nylon Curtain, Columbia	11	14	4	DIRE STRAITS—Industrial Disease, Warner Bros.
12	20	5	MISSING PERSONS—Spring Session M, Capitol	12	NEW ENTRY		FOGHAT—Slipped, Tripped, Fell In Love, Bearsville
13	12	25	THE CLASH—Combat Rock, Epic	13	15	9	JOE JACKSON—Steppin' Out, A&M
14	14	7	DIRE STRAITS—Love Over Gold, Warner Bros.	14	9	8	BILLY JOEL—Pressure, Columbia
15	NEW ENTRY		PHIL COLLINS—Hello, I Must Be Going!, Atlantic	15	16	3	SUPERTRAMP—Crazy, A&M
16	19	9	THE FIXX—Shattered Room, MCA	16	4	11	RUSH—New World Man, Mercury
17	13	9	PETER GABRIEL—Security, Geffen	17	25	9	RUSH—Subdivisions, Mercury
18	11	17	BILLY SQUIER—Emotions In Motion, Capitol	18	11	16	BILLY SQUIER—Everybody Wants You, Capitol
19	30	5	CHILLIWACK—Opus X, Millennium	19	18	9	STEEL BREEZE—You Don't Want Me Anymore, RCA
20	28	4	FOGHAT—In The Mood For Something Rude, Warner Bros.	20	NEW ENTRY		THE J. GEILS BAND—I Do, EMI-America
21	21	13	BAD COMPANY—Rough Diamonds, Swan Song	21	22	6	THE PRETENDERS—Back On The Chain Gang, Real-Import
22	16	11	STEEL BREEZE—Steel Breeze (RCA)	22	19	5	DONALD FAGEN—I.G.Y. (What A Beautiful World), Warner Bros.
23	27	5	DARYL HALL AND JOHN OATES—H2O, RCA	23	20	4	DARYL HALL AND JOHN OATES—Maneater, RCA
24	26	22	EDDIE MONEY—No Control, Columbia (EP)	24	12	12	THE WHO—Athena, Warner Bros.
25	18	8	BRUCE SPRINGSTEEN—Nebraska, Columbia	25	27	4	ROBERT PLANT—Far Post, Swan Song (Import)
26	17	15	STEVE WINWOOD—Talking Back To The Night, Island	26	26	7	BRUCE SPRINGSTEEN—Atlantic City, Columbia
27	23	7	UTOPIA—Utopia, Network	27	29	7	BRUCE SPRINGSTEEN—Open All Night, Columbia
28	29	4	TALK TALK—Talk Talk, EMI-America	28	24	2	PHIL COLLINS—You Can't Hurry Love, Atlantic
29	25	5	DONALD FAGEN—The Nightfly, Warner Bros.	29	43	2	MISSING PERSONS—Walking In L.A., Capitol
30	31	4	BUCK DHARMA—Flat Out, Portrait	30	46	4	JEFFERSON STARSHIP—Can't Find Love, Grunt
31	NEW ENTRY		THE J. GEILS BAND—I Do, EMI-America (12 inch)	31	31	2	BILLY JOEL—A Room Of Our Own, Columbia
32	44	3	GOLDEN EARRING—Twilight Zone, 21 Records (12 inch)	32	21	2	ROD STEWART—Guess I'll Always Love You, Warner Bros.
33	24	20	ROBERT PLANT—Pictures At Eleven, Swan Song	33	35	11	THE PAYOLAS—Eyes Of A Stranger, A&M
34	35	5	PAT TRAVERS—Black Pearl, Polydor	34	36	8	BILLY SQUIER—Learn How To Live, Capitol
35	22	27	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	35	40	7	AEROSMITH—Lightning Strikes, Columbia
36	34	19	JUDAS PRIEST—Screaming For Vengeance, Columbia	36	42	3	JEFFERSON STARSHIP—Be My Lady, Grunt
37	48	2	ADAM ANT—Friend Or Foe, Epic	37	28	2	HUGHES/THRALL—The Look In Your Eyes, Columbia
38	36	7	LINDA RONSTADT—Get Closer, Elektra/Asylum	38	NEW ENTRY		GOLDEN EARRING—Twilight Zone, 21 Records
39	38	30	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	39	17	17	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
40	32	15	SANTANA—Shango	40	33	12	BAD COMPANY—Electricland, Swan Song
41	42	6	DONNIE IRIS—The High And The Mighty, MCA	41	44	9	WALL OF VOODOO—Mexican Radio, I.R.S.
42	45	9	TAXXI—States Of Emergency, Fantasy	42	51	5	UTOPIA—Hammer In My Heart, Network
43	33	11	KENNY LOGGINS—High Adventure (Columbia)	43	41	3	JEFFERSON STARSHIP—Winds Of Change, Grunt
44	37	7	THE PAYOLAS—No Stranger To Danger, A&M	44	30	3	SUPERTRAMP—Waiting So Long, A&M
45	NEW ENTRY		GEORGE HARRISON—Gone Troppo, Dark Horse	45	37	3	MISSING PERSONS—Destination Unknown, Capitol
46	46	3	FRIDA—Something's Going On, Atlantic	46	48	16	STEVE WINWOOD—Still In The Game, Island
47	39	15	SOUNDTRACK—Fast Times At Ridgemont High, Asylum	47	32	13	SANTANA—Nowhere To Run, Columbia
48	43	10	AEROSMITH—Rock In A Hard Place, Columbia	48	34	12	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
49	NEW ENTRY		ROD STEWART—Absolutely Live, Warner Bros.	49	55	8	THE WHO—Dangerous, Warner Bros.
50	NEW ENTRY		JONI MITCHELL—Wild Things Run Fast, Geffen	50	49	6	LINDA RONSTADT—Get Closer, Asylum

Top Adds

1	PHIL COLLINS—Hello, I Must Be Going!, Atlantic
2	THE J. GEILS BAND—I Do, EMI-America (12 inch)
3	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet
4	HENRY PAUL—Henry Paul, Atlantic
5	SOUNDTRACK—Brimstone And Treacle, A&M
6	ADAM ANT—Friend Or Foe, Epic
7	ROD STEWART—Absolutely Live, Warner Bros.
8	GOLDEN EARRING—Twilight Zone, 21 Records
9	JOE PISCOPO—I Love Rock'N Roll, Columbia (45)
10	NIGHT RANGER—Dawn Patrol, Boardwalk

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

Radio

Pro-Motions

WBAL Takes on Pushers

WBAL Baltimore's Ira Apple says he's delighted with listener response to the station's recent "Report A Pusher, Help An Addict" promotion. The police department solicited the AC station's support Nov. 4 in gathering information on suspected drug dealers, and Apple says that a four-hour program hosted by air personalities Luther Starnes and Alan Christian drew 250 calls.

"It brought 100 arrests," the program director reports, noting that while Mayor William Schaefer spoke on the air about the city's fight against narcotics, detectives were talking in private with listeners about license plate numbers of cars, descriptions, and locations and times of alleged drug transactions.

"It was perfectly legal—we had someone from the ACLU monitor the broadcast," Apple states. "They're not exactly shy, and they had no complaints." He adds that the station had no idea how well the show would work. "The police told us that two dozen arrests would make the program a success. But the plea for information seemed to heighten community consciousness. To me it demonstrated that a lot of people still care about their city."

★ ★ ★

KRNA-FM Cedar Rapids recently capitalized on what program director Bart Goynshor perceives as "a resurgence" in the popularity of the Three Stooges. The AC station hosted 1,900 screaming Stooges fans Nov. 7 at the local Paramount Theatre in a benefit for the auditorium's restoration fund. They paid \$2 each to witness five of the comedy team's all-time favorites: "You Nasty Spy," "Playing The Ponies," "False Alarms," "Grips, Grunts And Groans" and "Violent Is The Word For Curly."

"Curly" seems to be everyone's favorite," says Goynshor, who feels that cable television "has given rise to a new generation of Stooges. Why else would 1,900 people come out in these hard-pressed times?"

The crowd was also treated to performances by an organist and a magician. And to insure "the right element of zaniness," the station distributed pairs of "those plastic glasses with the funny noses."

"I think we're onto something," says Goynshor, who plans to make the series a regular event. Next stop is Iowa City, where the programmer promises "an entirely different showing."

★ ★ ★

KPLZ-FM Seattle has a real "outdoors type" in morning man Scott Burns, and the AC outlet has made the most of it. The air personality, who helped raise over \$10,000 for the Pike Market Clinic in Seattle this summer when he broadcast his show perched above a clock overlooking the city's Pike Place Market, climbed Queen Anne Hill last Sunday (14) in a benefit for the American Diabetes Association.

"We got people to join us with the promise of a free climbing stick," says Burns, who pokes fun at his image of an outdoorsman by noting that he likes to "walk barefoot through a shag carpet. And roughing it means watching black-and-white tv."

Burns, who tackled "the little hill" as a member of mountaineer Lou Whitaker's Climbing Expedition, says the clock promotion helped to boost his confidence after breaking his jaw in a car accident last year. "But now I'm ready to jump at any-

thing that brings the station some publicity," he volunteers. His next promotional appearance is set for Nov. 17, when he participates in a basketball skills program during halftime of a Seattle Sonics-Atlanta Hawks game at the Kingdome.

WASH-FM Washington, D.C. has launched its annual Ugliest Bartender Contest. Patrons of bars in D.C., suburban Maryland and northern Virginia are invited to select their pick for the title. The search ends Nov. 18. Voting costs 25 cents, and proceeds go to the National Multiple Sclerosis Society. Last year's contest raised \$58,000.

★ ★ ★

WZZO Bethlehem, Pa, and WPST-FM Trenton are two northeastern AOR stations gearing for the release of "homegrown" disks by Christmas. The albums, featuring unsigned local bands, are firsts for both stations. The former's "Valley Rock" record will showcase "the best rock'n'roll in the Lehigh Valley," promises music director Bruce Bond, who says the station is already playing cuts by Daddy Licks and Crisis, two of the 10 "Valley Rock" acts. The station recently sponsored the groups in concert ("A WZZO Occasion") at the Lighthouse and Hideaway Park in Bethlehem. On a "visionary" note, Bond says the compilation will be marketed in cassette form, too.

WPST Trenton general manager Tom Taylor marked the Nov. 12 deadline of his station's search for contributors to its "Unsigned Heroes" LP by extending it. "The response was overwhelming," he says of the audition call. "People are scrambling to find studio time, and that's a nice problem. We could release four solid LPs right now."

He initiated the promotion (an offshoot of the "Unsigned Heroes" feature heard Tuesdays and Thursdays) to demonstrate "how much talent there is in the New Jersey-Pennsylvania area. We have an extremely active music scene here—a band can make a living for years, just playing clubs or putting out a single. Some places have cover-only music policies, but a fair amount encourage original material, and the album is designed to support that direction."

★ ★ ★

WDMT Cleveland awards a queen-size waterbed Nov. 19 to the grand prize winner of the urban station's promotion for the "H2O" LP by Hall & Oates. But we like the fourth prize: a six-pack of Perrier and a two-week ticket to the local Scandinavian Health Spa. . . .

KISS-FM San Antonio launched its annual food drive last Saturday (13) at McCreless Mall on behalf of the Thanksgiving Baskets program sponsored by the Little Church of La Villita. Canned goods and non-perishables donated by listeners to the AC station will be presented to the Rev. David Edmunds later this month. . . . Elektra/Asylum has offered a singles deal to the winner of WMMR Philadelphia's "Big Shot" promotion. The AOR station recently released a "Big Shot" EP and has asked listeners to vote for their favorite group on the disk (the Missiles, Tommy Alderson, E.B. Hawkins, Memo Lender and the Zebras).

The winners, chosen from over 600 tapes, won 15 hours of free 24-track recording and mixing time at Queen Village Studios, a local facility.

LEO SACKS

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. 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, Time, The Countdown, Westwood One, one hour.

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

Nov. 15, Foreigner, Hot Ones, RKO Radio-shows, one hour.

Nov. 15, Psychedelic Era, RKO Radioshows, one hour.

Nov. 15-Dec. 20, the Who, BBC Special, 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.

Nov. 20-21, Kathryn Grayson, "West Side Story," Musical, Watermark, three hours.

Nov. 20-21, the Who, part two, Off The Record, Westwood One, one hour.

Nov. 20-21, Zapp, Special Edition, Westwood One, one hour.

Nov. 20-21, Moe Bandy, Live From Gilley's, Westwood One, one hour.

Nov. 20-21, REO Speedwagon, In Concert, Westwood One, one hour.

Nov. 20-21, Thanksgiving Songs, Dr. Demento, Westwood One, two hours.

Nov. 20-21, Pat Benatar, Kenny Loggins, Rock Album Countdown, Westwood One, one hour.

Nov. 20-21, the Time, Jeffrey Osborne, The Countdown, Westwood One, one hour.

Nov. 21, Rick Springfield, The Source, NBC, 90 minutes.

Nov. 21, April Wine, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Nov. 21, Dave Edmunds, BBC Rock Hour, London Wavelength, one hour.

Nov. 21, Teardrop Explodes, BBC College Concert, London Wavelength, one hour.

Nov. 22, Elvis Costello, Guest D.J., Rolling Stone Productions, one hour.

Nov. 22, Great Vocalists, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Nov. 22, Fleetwood Mac, part two, Inner-View, Inner-View Network, one hour.

Nov. 22, Duke Ellington Tribute, Music Makers, Narwood, one hour.

Nov. 22, Fleetwood Mac, Musicstar Specials, RKO Radioshows, one hour.

Nov. 22, Larry Gatlin & the Gatlin Brothers Band, Country Closeup, Narwood, one hour.

Nov. 25, Linda Ronstadt Live, The Source, NBC.

Nov. 25-28, Charlie Daniels And Friends, United Stations, three hours.



POINTED CONVERSATION—Sting, of the Police, speaks with Lisa Robinson for the November edition of DIR's "Inside Track."

National Programming 'Lost Who Tapes' Found

Westwood One will feature tracks by the Who, which it says were never before released in the U.S., in a two-hour special hosted by Rolling Stones bass player Bill Wyman. The special, entitled "The Great Lost Who Tapes Hosted by Bill Wyman," will air the week of Dec. 14 to mark the end of the Who's farewell tour of America.

WMMR Philadelphia evening man John Stevens has taken on the additional duties of producing and voicing NBC's Source's "Rock Report," a daily 90-second feature on the network. Network affiliates include WMMR.

Country star Eddie Rabbitt will co-host "Country Music Countdown 1982," an annual New Year's eve special from Mutual Broadcasting. Rabbitt will share hosting responsibilities with WHN New York jock Lee Arnold for the three-hour show. Meanwhile, Alabama has been added to the lineup of stars featured on Mutual's Thanksgiving special, "The Great Entertainers," another three-hour country show.

With an eye specifically on secondary markets, The Creative Factor has introduced a new "Mix And Match" selection of specials permitting programmers to target their audiences more specifically. "We've found that the unique role of secondary and tertiary market stations in relation to their community make it impossible to pigeonhole their format into a specific category," says Creative Factor president Jim Hampton. "Offering stations the price advantage of buying in quantity and a custom mix of artists allows for artistic judgment at the station level for the first time."



ALLEN'S CROWNING—Peter Kanze of Billboard magazine recently presented Gary Allen of WLKI-FM Angola, Ind., with his 1981 Air Personality of the Year award for markets 100 and smaller.

The company's initial 20 specials range from both country and contemporary Christmas shows to artist profiles including the Beach Boys, Barry Manilow, Willie Nelson, Journey, Foreigner and Joan Jett. Additional inventory is scheduled to be added early next year. Randy West, director of affiliate relations for Creative's radio division, has been promoted to director of the project development division, which deals with video, audio and multi-image concepts.

"Musical," the weekly three-hour salute to hits of Broadway and Hollywood from ABC's Watermark, will air two special programs for the holiday season: "Christmas On Broadway" will air Dec. 18 or 19, and a top 40 Broadway show countdown will run Jan. 1 or 2. . . . Between Nov. 28 and Dec. 11, 250 FM stations will broadcast excerpts from the New American Orchestra's 1981-82 season during National Public Radio's "Jazz Alive!" series. Works by Gerry Mulligan, Henry Mancini and John Lewis will be included. Another episode of "Jazz Alive!" was taped Nov. 4 at the Greenwich Village jazz club Village West when guitarist Jim Hall and bassist Ron Carter performed as a duo for the first time in ten years.

Craig Robbins Today of Kingston, N.Y. is a syndicated talk and interview show that will include musical performers. The shows are offered free in 30-minute segments designed for stripping or in a one-hour weekly form. . . . NBC has signed up KLTi Macon, Mo. and KFMP Cape Girardeau, Mo. as affiliates. . . . KSL Salt Lake City is celebrating its 50th anniversary as a CBS Radio affiliate. . . . Former KMPC Los Angeles music director Tess Russell has been named national director for artist relations for the syndicated "Music Of Your Life" format.

Just A Little Imagination

Patsy

Words and music by Patsy Maharam



645 Madison Ave., N.Y. 10022

TOP 50 Adult Contemporary

Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means electronic mechanical photocopying recording or otherwise without the prior written permission of the publisher.

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)
1	4	6	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)
2	2	13	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)
3	3	15	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)
4	1	12	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
5	6	8	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)
6	7	9	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)
7	15	3	THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)
8	8	9	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)
9	10	9	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)
10	11	8	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)
11	12	5	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)
12	13	5	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)
13	14	5	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)
14	5	12	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)
15	20	3	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)
16	18	6	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)
17	9	11	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)
18	24	3	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)
19	16	15	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)
20	17	18	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)
21	19	11	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)
22	30	3	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)
23	26	4	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)
24	28	3	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleunig, ASCAP)
25	23	21	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)
26	29	5	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)
27	27	5	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)
28	36	2	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)
29	22	15	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)
30	NEW ENTRY	3	BABY COME TO ME Patti Austin, QWest 50036 (Warner Bros.) (Rodsongs, ASCAP)
31	NEW ENTRY	3	RIGHT HERE AND NOW Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI)
32	NEW ENTRY	3	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)
33	31	20	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)
34	38	2	USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI)
35	NEW ENTRY	2	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)
36	NEW ENTRY	2	MUSCLES Diana Ross, RCA 13348 (Mijac, BMI)
37	NEW ENTRY	2	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)
38	21	8	I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)
39	NEW ENTRY	2	GLORIA Laura Branigan, Atlantic 4048 (Sugar Song Publications, BMI)
40	25	10	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)
41	32	20	WHAT'S FOREVER FOR Michael Murphy, EMI-America 1466 (Tree, BMI)
42	33	16	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)
43	37	16	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)
44	40	9	FANDANGO Herb Alpert, A&M 2441 (Irving/Calquin, BMI)
45	42	12	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)
46	44	18	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)
47	41	12	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)
48	46	25	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)
49	34	4	HOLD ON Santana, Columbia 18-03160, (Over The Rainbow, ASCAP)/Marc-Cain, BMI)
50	43	15	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezongs, 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).

Retailing

AFTER 30 YEARS

Sale Of King Karol Mulled

NEW YORK—After more than 30 years on the New York music retail scene, Ben Karol and Phil King are entertaining offers to sell their King Karol operation.

"We've been going at top speed for 30 years and we're thinking of slowing down," says Karol, who co-founded the now three-store unit with King in 1952.

Karol, who admits to several preliminary discussions with heavy discounters Crazy Eddie and Disc-O-Mat, says a sale would be consummated if "somebody came along in good faith and offered a deal that was fair to us and fair to them."

At its peak three years ago, Karol and King operated seven stores in the New York metropolitan area. Since then, four units have been phased out, including a location in Flushing and Manhattan

locations on 42nd St. and Ninth Ave.; 57th St. and Third Ave.; and 48th St. between Fifth and Sixth Avenues.

The flagship store, on 42nd St. between Sixth and Seventh Avenues, reflects the King Karol commitment to catalog depth in a space of 10,000 square feet. Inventory in this unit plus stores at 1500 Broadway and Third Ave. at 86th St. amounts to an estimated \$5 million.

If a sale goes through, Karol says he'd be willing to remain involved in King Karol for a year or two. Noted for his general optimism about the recording business, Karol sees the industry as a "very vital business, and it'll always be a vital business. It's not for the faint of heart, though. It's unique and requires deep dedication, devotion and love." **IRV LICHTMAN**

Indies Agree: Reassess Radio

NARM Conferees Focus On Value Of Local Promo

By JOHN SIPPEL

FT. LAUDERDALE—Independent labels and distributors participating in the NARM indie conference at the Intercontinental Hotel here Nov. 4-6 pledged to coordinate their national, regional and local efforts more closely.

Independents admit, too, that radio generally must be reassessed, and their combined program must be more vigorous, with or without the indie promo network (Billboard, Nov. 6).

Early in the radio segment of the conference, national promo bosses like Bruce Bird of Boardwalk, Jack Forsythe of Chrysalis, Skip Miller of Motown and Richard Palmese of Arista, zeroed in on the "breaker mentality," criticizing a radio trade weekly.

Miller stated the publication has approximately 200 reporting stations, half of which get a "plus" rating. Bird cited an incident recently involving a Boardwalk single which Billboard reflected as selling well. The radio weekly "stalled the record at 15," Bird said. "I had 100 hot stations. The next week I had 20 when it stalled."

Those on the dais agreed that too much emphasis is being placed by local programmers on what is occurring nationally. Forsythe singled out WLS Chicago, and an unidentified Cheyenne station, claiming both are given equal weight by the publication. Miller grumbled that it makes it difficult for an r&b oriented label like Motown to persuade a station in Cheyenne to program black product even when it's likely to cross over.

Radio in general came in for soft lacing from the national promo chiefs. "We've created our own monster, though," Miller admitted. It was agreed that independents must unite to regain their strength at the local level.

Roy Chiovari of MS, Chicago, said the Salstone distributorship holds daily meetings. Advertising coordinator Lucy Zerba provides the daily get-togethers with a weekly radio advertising schedule.

Earlier involvement of distributor principals in radio was urged. Harvey Korman of Piks, Cleveland, said he personally contacts black radio. Chiovari praised the personal effort of John Salstone, who "sometimes gets three adds a week himself."

"At Arista we rely on anybody who can get us the airplay," Palmese said. "Some independent distributor promo persons are not as strong as some of the independents. I want to close the add. I want to see it kept on the air, heavy rotation, and then numbers."

Bird complained about the difficulty he had getting store reports even though he offered cash incen-

tives. In two contests, he said he paid out only \$1,500.

Miller pointed out that local independent distribution promo reps "always have some hot record. That's your plus. And don't forget the follow-through is even more important than the add."

Palmese cited the problems distributors have in keeping good staffers. It was agreed that aggressive reps usually either go out on their own or with a label. At another point, Palmese noted that local reps get \$250 a week while an indie gets \$250 an hour.

The possibilities of labels sharing some promotional and inventory-taking costs with distributors was discussed. It was pointed out that most independent labels today have slashed national and regional staffs to a point where they might provide "20% of the financial help to distributors."

Danjay Moves 'Naturally' Into Game Wholesaling

By EARL PAIGE

LOS ANGELES—While record and tape retailers have been moving into video games with commitments varying from tentative to substantial, wholesalers have generally been more cautious.

Denver's Danjay Music & Video is an exception, where executives believe that there are inherent advantages in taking on video. "The record/tape wholesaler has learned how to help stores merchandise and deal with topical product," says Mike Kelley, a former Pickwick executive who heads up Danjay's video department. "Video games particularly offer many direct applications of the record/tape wholesaling experience."

Of the one-stop's recent name

change, adding video, president Evan Lasky observes, "We're reflecting a natural trend in the wholesale end of the business, addressing a universal market." He notes that, in a short time, Danjay has begun servicing 100 strictly video accounts.

As for the Budget Records & Tapes chain, Lasky says that the stores are autonomous where evolving into video is concerned, but that many are making the move. "We have some that now find 25%-30% of their volume is from video, though they went through the ringer to do it."

Operationally, the one-stop's video move has been smooth in terms of warehouse space allocation

(Continued on page 35)

Labels, Distributors Vow Improved Communication

FT. LAUDERDALE—In order to maximize sales, independent labels and their distributors promise more and frequent communication in regard to marketing information vital to both sides.

This credo was evident throughout a 90-minute session at NARM indie conference here Nov. 6 and at a preliminary meeting the day before.

Buoyed by information in Billboard's nine-month chart action share report (Billboard, Oct. 30), label sales execs Art Keith of Chrysalis, Lou Mann of Arista, Miller London of Motown and Beverly Weinstein of Boardwalk, agreed that the time is right for independents to work together.

Discussing midline product, Nick Campanella of Alfa, New York, said he favored merchandising it as regular inventory. Dennis Baker of Action, Cleveland and John Horn of Piks, Cleveland said that putting it in a separate place worked better. They said they favor a copy of the \$5.98 list album in a midline browser selection with another copy in the regular inventory of alphabetized-by-artists bins.

All local independent distributor staffers agreed that present daily delivery from their regional warehouses far outpaces branch-operated labels' deliveries. The growing trend toward more delay in shipping on the part of the branches forces accounts to buy more cautiously to avoid returns, said Richie Salvador of Schwartz Bros., Philadelphia. Because indies react more quickly, returns have been slashed, the conference agreed.

Labels were asked to consider the possibility of variable pricing. Label sales bosses pointed out that, in particular instances, a lower price can be advantageous. However, obtaining approval of manager and act, especially if the act is established, can be difficult, they said.

Mann said Haircut One Hundred and A Flock Of Seagulls were standouts at \$6.98. Arista originally wanted to close the \$2-off pricing when unit sales reached 100,000. Because they didn't achieve geographical spread, the price wasn't raised to \$8.98 until 200,000 units were sold. Accounts put the \$6.98 in front, and Mann said that some radio stations, aware of the discount, seemed more ready to program the LPs.

Also helpful in increasing volume is pertinent discounting, the manufacturer foursome agreed. Mann explained that, under current economic conditions it is difficult for a label to provide both a price slash and advertising. He lamented that many accounts want both before they undertake an all-out marketing campaign. Keith said distributors and accounts must provide a good reason to reconcile a discount. Profit is the best reason, he said.

Whether to set up a rigid deletion program on a regular basis or just phase out a piece of product, as Chrysalis does, was argued. Most

(Continued on page 57)

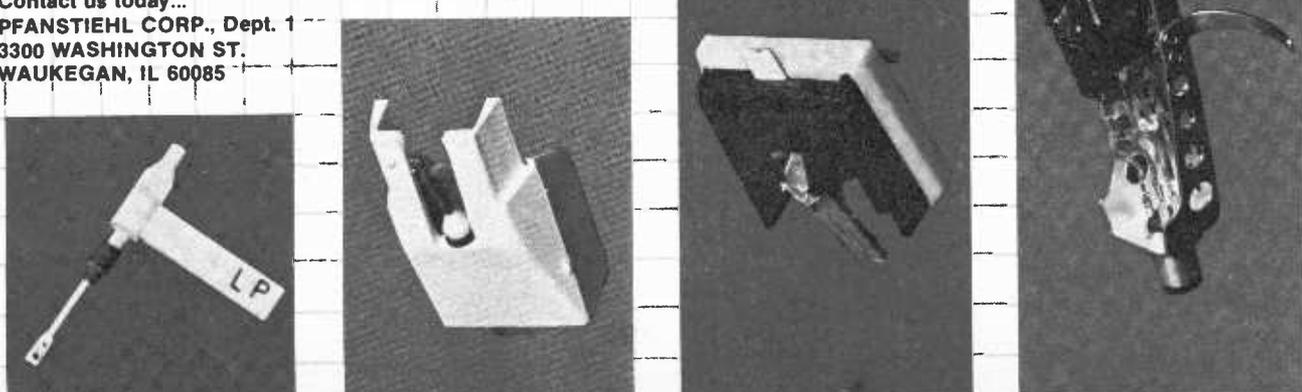
Pfanstiehl

**Anyone can sell needles to you...
Pfanstiehl sells them for you by providing:**

- The most complete line available - we're always first with the latest.
- A needle guide you can understand and use!
- A large variety of dealer aids that sell through!
- In-store support from experienced factory reps.

AND, you collect the highest profit margins available!

Contact us today...
PFANSTIEHL CORP., Dept. 1
3300 WASHINGTON ST.
WAUKEGAN, IL 60085



Retailing

Smaller Edge For Video Rentals At Record Outlets

• Continued from page 1

95% level of confidence."

Of retailers responding, 68% were independently owned retail outlets, 25% chain-owned. Video stores were more likely to be independently owned (84% vs. 66%); record/audio stores were more likely to be chain-owned (27% vs. 12% of video stores).

Significantly, retailers say they are rarely, if ever, called upon by representatives of those manufacturers whose products they sell. For example, 32% of all respondents said they had not been called on in the past 60 days. And 43% had not been called on by a sales rep from their leading brand within the same period of time.

In the area of prerecorded videocassettes and videodisks, 62% of video retailers responding said they sell cassettes; 37% sell disks. And 67% rent cassettes, 30% disks. With record dealers, the figures are significantly lower.

Among stores carrying videocassettes, rental makes up a significantly larger proportion of total volume of videocassette activity. For all respondents stocking videocassettes, 85% of their volume in that area comes from rental, 15% from sales.

Audio/record stores concentrate slightly more on sales than do video-oriented stores. While the rental/sales ratio at a video store is 90/10, at a record store the ratio is 75/25. With videodisks, rental plays a much smaller role. Only 41% of videodisk income comes from rental, 59% from sale.

Predictably, feature films are the largest selling category of videocassettes and disks sold and rented. For cassettes, both rental and sale, movies are followed in order by X-rated, children's, and music programs. On videodisk, partly because no X-rated programming is available, music follows movies as the number two area of sales, with children's titles third. In videodisk rentals the figures are slightly different,

with children's programming and music, in that order, following movies.

The brand penetration section of the study asked retailers to check product categories carried by their store(s) and brands stocked. For video care products, 51% of all respondents carry the items; 70% of all video retailers responding carry care products, along with 46% of record retailers. This relatively high crossover between audio and video is also found in other categories, such as video games and blank audio and video tape.

In brand penetration, Allsop was by far the leader in video care products, with 24% of all stores selling that brand. Next was TDK, Bib and Recoton, 3M/Scotch, Discwasher and Sony and Nortronics.

For other video accessories, such as switches and adaptors, 27% of all respondents carry these items—54% of video retailers and 21% of record retailers. Brands stocked are Recoton, Pfanstiehl/Pfantone and Vanco. Carrying cases, storage units and furniture are stocked by 34% of respondents, with main brands named as O'Sullivan, Gusdorf and Savoy, Le-Bo/Peerless and Dynasound.

A slightly smaller number of retailers stock videocassette hardware. Of video stores responding, 60% carry VHS hardware, 36% Beta. For audio retailers the figures are 20% stocking VHS, 13% Beta. This averages out to a total of 31% of all respondents carrying VCRs. In ranked order, brands stocked were Panasonic, RCA and Sony, Sanyo, Quasar and Zenith.

For videodisk systems, the number of retailers stocking is lower. Only 16% of all respondents stock disk hardware—30% of all video retailers, 13% of record retailers. The survey also showed that both audio and video retailers stock several brands of video cameras.

Proportionally more video than audio dealers carry video game

equipment, although for software the percentages are virtually the same. In hardware, 58% of video retailers and 38% of audio dealers carry this. Brands stocked are Atari (38%), Mattel (29%), Odyssey (7%) and Bally (3%).

In cartridges, the findings show that 64% of video retailers and 65% of audio retailers stock, for a total of 65% of all respondents in this category. Brands stocked are Atari (by virtually all who carry software: 60%), Activision (39%), Intellivision (29%), Imagic (27%), Apollo (15%), Odyssey and US Games (7%) and VidTec (4%). Coleco and Parker Bros. did not show up in the survey, as they were only beginning to be distributed.

The story of blank tape is a major one. In the video area, 89% of video retailers and 72% of audio retailers stock VHS blank tape, for a total of 75% of all respondents. In Beta, 76% of video and 57% of audio retailers stock, for a total of 60%. Brands carried are, in VHS, TDK (50%), Maxell (37%), Memorex (21%), Fuji (19%), 3M/Scotch (16%), RCA (10%) and BASF (4%). Beta brands stocked are Sony (32%), TDK (27%), Maxell (20%), 3M/Scotch (11%), Memorex (9%) and BASF (5%).

Many of the same brands show up in the blank audio tape segment of the questionnaire, with 87% of all respondents saying they carry audio tape. Brands are TDK (77%), Maxell (73%), Memorex (47%), BASF and Sony (14%), 3M/Scotch (13%), Fuji (9%), Audio Magnetics/Tracs (6%) and Ampex (3%). Since Ampex has left the consumer audio tape market, it is understood that this is product left over from when the company was in that area.

In other audio areas: 81% of all respondents carry record care products (38% of video retailers, 89% of record dealers). Brands carried are

Discwasher (58%), Memorex (27%), Sound Guard (13%), Recoton (10%), Pfanstiehl (9%), Le-Bo/Peerless and Audio-Technica (7%), Allsop (4%) and Dustbuster and 3M/Scotch (3%). Also, 81% of all respondents carry cassette head cleaners, with brands carried Memorex (36%), Allsop (33%), TDK (22%), Discwasher (18%), Pfanstiehl (10%), Le-Bo/Peerless and Recoton (7%) and Maxell (4%).

Shure, Audio-Technica and Pfanstiehl are the top three stocked brands in the area of phono-

cartridges, which are handled by 46% of all respondents. Also stocked are Empire and Pickering, Electro-Voice, Astatic and Ortofon.

Other categories surveyed were headphones, microphones, cassette carrying and storage cases, personal stereo and portable audio units, and audio car stereo hardware.

Companies interested in obtaining a copy of the study or more information should contact Ron Willman at Billboard, 1515 Broadway, New York, N.Y. 10036, or (212) 764-7350.



SPECIALS!

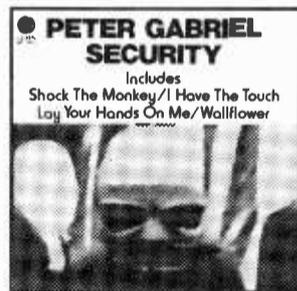
ON CASSETTES & LP's



Sugar H268
GRANDMASTER FLASH
The Message \$4.94



EMI 17070
STRAY CATS
Built For Speed \$5.05



Gef 2011
PETER GABRIEL \$5.05



Col 38308
DAN FOGELBERG
Greatest Hits \$5.25

Col 38197 MARVIN GAYE Midnight Love 4.93	Col 38200 BILLY JOEL Nylon Curtain 5.25
EMI 17076 GEORGE THOROGOOD Bad To The Bone 4.94	Col 37960 EDDIE MONEY No Control 5.05
Cap 12217 BILLY SQUIER Emotions In Motion 5.13	WB 23607 FLEETWOOD MAC Mirage 5.05
ATL 19360 CROSBY, STILLS, NASH Daylight Again 5.05	Lib 51124 KENNY ROGERS Love Will Turn Me
ELEK 60205 EAGLES Greatest Hits Vol. II 5.05	Around 5.18
Col 38092 MERLE HAGGARD Going Where The Lonely	WB 23728 DWE STRAITS Love Over Gold 5.05
Go 5.05	Col 37951 WILLIE NELSON Always On My Mind 5.05
Lib 1072 KENNY ROGERS Greatest Hits 5.18	Elek 60185 LINDA RONSTADT Get Closer 5.05
AN-19289 LAURA BRANIGAN 5.05	Col 37978 MEN AT WORK Business As Usual 5.05
Cap 12216 STEVE MILLER Abracadabra 5.14	Cap 12209 AMERICA View From The Ground 5.17
Col 38294 RAMSEY LEWIS Chance Encounter 5.05	WB 23703 MICHAEL McDONALD If That's What It
Col 38359 NEIL DIAMOND Heartlight 5.25	Takes 5.05
Swan S 90001 BAD COMPANY Rough Diamond 5.05	Col 38061 AEROSMITH Rock In A Hard Place 5.05
EMI 17062 J. GEILS Freeze Frame 5.19	EMI 17078 KIMI CARNES Voyager 5.18
WB 23583 ZAPP 5.05	EMI 17080 SHEENA EASTON Madness, Money &
Col 38358 BRUCE SPRINGSTEEN Nebraska 5.25	Music 5.13
Col 37638 LOVER BOY Get Lucky 5.05	WB 23689 CHICAGO 16 5.05
Cap 12210 JUCE NEWTON Quiet Lies 5.18	Col 38154 ATLANTA POP'S Hooked On Country 5.05
Cap 12177 MOTELS All For One 5.19	Cap 12228 MISSING PERSONS Spring Session 5.18
Gef 2008ASIA 5.05	WB 3677 VAN HALEN Diver Down 5.05
WB 23731 WHO It's Hard 5.05	Col 38160 JUDAS PRIEST Screaming For
	Vengeance 5.05

Offer Good For Month Of November
Minimum Order \$100, FOB Philadelphia.
Call or write for free sale catalog.

CALL TOLL FREE:
In Penna. 1-800-822-3919
Outside Penna. 1-800-523-0834

UNIVERSAL ONE STOP 919 No. Broad Street, Philadelphia, Pa. 19123

**WE CAN DELIVER!
CAN THEY?**

Have you ever heard a cassette sound like real music?



You've had your hair blown,



your glasses shattered...



now listen to real music.

TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than making tape, most cassette manufacturers have nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

CASSETTE TAPES CAN MEASURE ALIKE AND STILL SOUND DIFFERENT.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

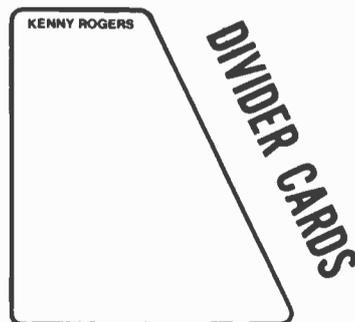
Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

DENON
Imagine what we'll do next.

Denon Columbia Co., Ltd., No. 14-14, 4-Chome, Atsuka, Minato-Ku, Tokyo 107, Japan.
Denon America, Inc., 27 Linn Drive, Fairfield, N.J. 07004



HUMAN SACRIFICE—Aztec Challenge from Cosmi, with daring escapes to avoid human sacrifice, is one of four new games included with counter display. Cassettes are \$9.95, diskettes \$14.95.



KENNY ROGERS
BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL
800/648-0958
GOPHER PRODUCTS CORP.
2201 Lockhead Way,
Carson City, Nev. 89701

Santa Comes To Southern Calif. Video Dealer Group Focuses On Christmas Promotions

By EARL PAIGE

The Southern California Video Retailers Assn. is one of the largest and most active regional dealer groups in the video industry, and has just become the first organized regional segment of the Video Software Dealers Assn. (VSDA), a division of NARM. There are 29 SCVRA members.

FULLERTON, Calif.—If there really is a Santa Claus, Southern California's organized video dealers believe they have him—and scores of other promotions to boost holiday business.

At the recent gathering of the Southern Calif. Video Retailers Assn. chapter (Billboard, Nov. 13), Monica Diedrich of Video Station, Anaheim laid claim in her panelist stint to the "original" Santa Claus: Robert George, who has been acting this role at the White House for 20 years and will again this season.

"He had a fake beard when he started in the Eisenhower administration, but it's real now," said Diedrich, who commenced a "Christmas in October" push with

George. His deal is to shoot and sell pictures with children in a simulated snow scene set up in the 3,600 square foot store. On Fridays and Saturdays, store people dress as Santa's helpers.

The meeting, devoted almost exclusively to sharing Christmas promotions, was in stark contrast to the early gatherings of the four-year-old association, first such U.S. group and first to join in VSDA's new push to organize local chapters.

Said Carol Pough, who along with husband John has held the local group together, "We were having SRO crowds when video rental was hot and meeting every month."

Almost simultaneously with joining VSDA Oct. 25, the group went to alternate monthly meetings because of gradually dwindling attendance. Now consisting of around 30 members, the group is drawing new recruits again steadily.

John Pough of Video Cassettes Unlimited, Anaheim—in accepting re-election as chapter chairman—urged the group to push more for sales. He noted that Paramount's

Mel Harris, speaking at the VSDA meet in Dallas, had characterized the \$39.95 special price on "Star Trek II" as "not a Paramount test but an industry test" to see if video retailers can do away with the heavy dependency on rental.

The assemblage here had inspiration from one of VSDA's leading promotion-minded retailers, Linda Rosser of Entertainment Systems Of America, Phoenix, who detailed over a dozen different promotions in motion and set to go, including "Star Trek II"; "Rocky" (with boxing gloves and all three movies wrapped as a gift); a private Playboy party out of the store to sell the new Playboy video package; a special price of \$59.95 on the \$79.95 "Benji" movie with a special Benji doghouse in the store; "E.T." dolls and games to push the videodisk of the movie at \$11.98; "Annie" biscuits free with rentals and "Annie" dolls free with purchase, with a huge stand-up of "Annie" as a store attraction.

In addition, the Rossers recently completed a \$5,000 "Star Wars" promotion on Oct. 30, with 41 children in costume and CBS/Fox's traveling Darth Vader, that drew 1,000 people although it was competing with the Arizona State Fair.

Among other promotions mentioned was one offering popcorn and a drawing for a popcorn machine at In Home Video, Riverside. "This is only our second Christmas and we're really a small store," said Joan Weisenberger. "We serve a lot of wine and hors d'oeuvres as a general rule in the store—sometimes it's a little hard to get home. But we go for the friendly atmosphere," she said, adding that adult video games are being added "under very strict supervision" and that the Gemco next door sends the store a stream of software customers for games, which are both sold and rented.

Bill Lamp of Video Crossroads, now franchising nationally, showed a four-page 13- by 10-inch newsletter that folds out so that the entire back becomes a 19- by 26-inch movie poster, this one for "Star Trek II."

Advising retailers that they often overlook the obvious, Sheldon Feldman of The Picture Show, Huntington Beach, said, "We don't display accessories like we should." He suggested special gift-wrapped stocking-stuffer items, from head cleaners to video game joy sticks.

Chris Neely of Video Crossroads, Orange, said her store will do special giftwrapping of pairs of blank tapes. "We'll ribbon together a TDK T-120 and a Mid America brand for

(Continued on page 57)

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

- ARMANDO SANCHEZ & SU CONJUNTO SON DE LA LOMA
Y Sigue La Cosa
LP Montuno MLP518
- BEL AIR BANDITS
Bel Air Bandits
LP Rhino RNL P 2.....\$5.98
- BOX TOPS
Greatest Hits
LP Rhino RNL P 161.....\$8.98
- BROWN, SHEREE
The Music
LP Capitol ST-12229
- BRUMMELS, BEAU
From The Vaults
LP Rhino RNL P 104.....\$8.98
- BUSH, KATE
The Dreaming
LP EMI America ST1 7084
- CANNON, FREDDY
Fourteen Booming Hits
LP Rhino RNL P 210.....\$8.98
- COLE, NATALIE
The Natalie Cole Collection
LP Capitol ST-14442
- COOL PAPA
Cool Papa & The Allstar Blues Band
LP TJ Recs. TJ 1052.....\$8.98
- DIAMOND, NEIL
On The Way To The Sky
LP Columbia Mastersound half-speed mastered
HC 47628.....No List
- EAGLES
Greatest Hits, Vol. 2
LP Asylum 9
- FIRST LOVE
Love At First Sight
LP Chycago Int'l FZ 38374.....No List
CA FZT 38374.....No List
- FOGHAT
In The Mood For Something Rude
LP Bearsville 237471

- HENDRIX, JIMI
Interview Record
LP Rhino picture disk RNFDF 254.....\$8.98
- JACKSON, MICHAEL
Thriller
LP Epic QE 38112.....No List
CA QET 38112.....No List
8T QEA 38112.....No List
- JAN & DEAN
Live
CA Rhino RNC 1498.....\$14.98
- JONES, RANDY
Randy Jones
LP Zoo York 5W-38128.....No List
- LENNON, JOHN
The John Lennon Collection
LP Geffen GHSP 2023
- MONKEES
Monkee Business
LP Rhino picture disk RNL P 701.....\$9.98
- MONTERO, PEDRO
Amor Secreto
LP Motown Latino 6021LL
- MOORE, MELBA
The Other Side Of The Rainbow
LP Capitol ST-12243
- NELSON, WILLIE
Always On My Mind
LP Columbia Mastersound half-speed mastered
HC 47951.....No List
- NOCHE CALIENTE
Conjunto Noche Caliente
LP K-tel P NU-5190
- OSBOURNE, OZZY
Speak Of The Devil
LP Jet ZX2 38350.....No List
CA XT2 38350.....No List
- OUTLAWS
Greatest Hits Of The Outlaws: High Tides Forever
LP Arista AL9814
- PETTY, TOM
Long After Dark
LP Backstreet BSR-5360.....\$8.98
CA BSRC-5360.....\$8.98
- POCO
Backtracks
LP MCA MCA-5363.....\$8.98
CA MCAC-5363.....\$8.98
- SAKAMOTO, RIUICHI, & ROBIN SCOTT
Left-Handed Dream
LP Epic ARE 38404.....No List
CA AET 38404.....No List

(Continued on page 57)

NOVEMBER 20, 1982, BILLBOARD

DUOTONE

"THE VIDEO SOURCE"

CALL TOLL FREE 1-800-327-5808
FOR OUR NEW VIDEO PRODUCTS CATALOG
IN FLORIDA CALL COLLECT 305-665-1121

Duotone Company, Inc., P.O. Box 1168, Miami, Florida 33143

FULLY LICENSED
ROCK & ROLL WINDOW TRANSPARENCIES BUMPER STICKERS, ETC.
MANY MORE BANDS AVAILABLE! DEALER INQUIRIES INVITED

TRANSPARENCIES \$2.50
BUMPER STICKERS \$1.50

Free catalog available. When ordering, send check or money order plus \$1.00 for shipping and handling. California residents add 6% sales tax.
Call toll free 1-800-852-3087 In California 1-800-852-8871

6601 Elvas Avenue
Sacramento, California 95819

GiftWrap the Gift of Music Buy 1000 Pick 1000 Free

45's, lp's, and cassette

Happy Birthday

musicwrap
5331 N. Tacoma Indianapolis, Indiana 46220
(317) 251-3918

Billboard® Survey For Week Ending 11/20/82

Top 15 Video Games

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	2	10	PITFALL—Activision AX 108	WEEKS AT #1 1
2	1	12	DONKEY KONG—Coleco 2451	
3	3	12	FROGGER—Parker Bros. 5300	
4	4	12	BERZERK—Atari CX-2650	
5	8	12	PAC-MAN—Atari CX-2646	
6	5	6	MEGAMANIA—Activision AX 017	
7	6	8	STAR RAIDERS—Atari CX 5205	
8	14	12	DEMON ATTACK—Imagic 7200	
9	NEW ENTRY		EARTHWORLD—(Swordquest) CX 2656 Atari	
10	9	12	DEFENDER—Atari CX-2609	
11	11	8	VENTURE—Coleco 2457	
12	NEW ENTRY		ATLANTIS—Imagic 7203	
13	13	4	B-17 BOMBER—Intellivoice 3884	
14	10	12	EMPIRE STRIKES BACK—Parker Bros. 5050	
15	NEW ENTRY		REALSPORTS—Baseball Atari CX 2640	

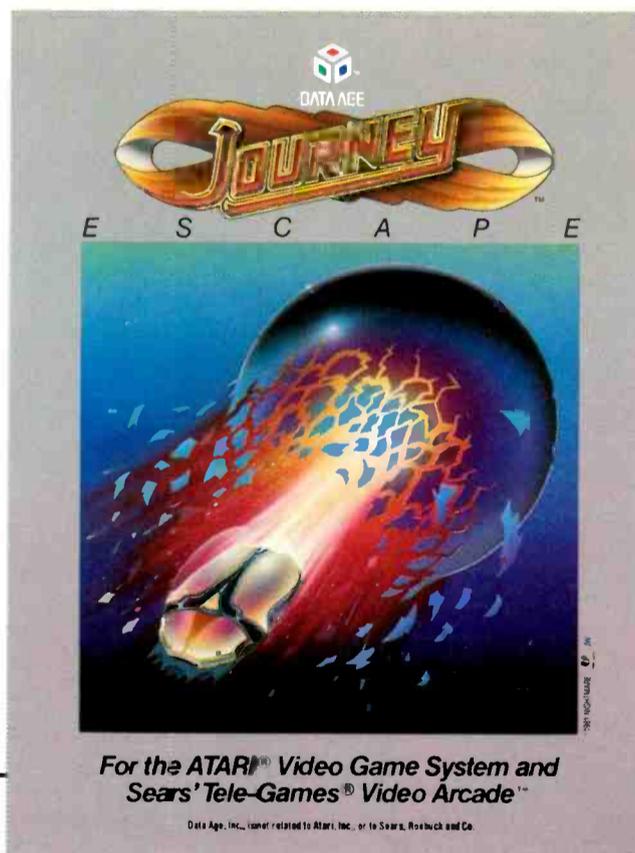
America's hottest rock group is now a video game.

SURPRISE

DATA AGE™ announces the world's first rock 'n roll video game featuring one of the world's hottest rock 'n roll groups . . . Journey.

This natural marriage of rock 'n roll and video games means "can't miss" profits for every record, toy and consumer electronics retailer in America. "Can't miss," because the youth of America finally get the product they've been asking for . . . rock 'n roll and video games.

The video game will be titled, "Journey/Escape," capitalizing on the same name and package graphics of the rock group's current "multi-platinum" album, Escape, which has



sold over 5 million copies.

Just take a look at some of the other "records" Journey has set with the help of the discretionary dollars of America's youth market:

- **6 consecutive platinum albums.**
- **Over 15 million total albums sold.**
- **Over 2 million concert t-shirts sold.**
- **1983 50-city tour, 100 concerts, SRO.**

See your distributor for the youth marketing campaign of 1983 on the hottest selling video game of the year.



THERE'S A LOT MORE TO OUR BUSINESS THAN FUN AND GAMES.

62 South San Tomas Aquino Road, Campbell, CA 95008 (408) 370-9100

DATA AGE™ Video Games for the Atari® Video Game System and Sears' Tele-Games® Video Arcade.™ Data Age, Inc., is not related to Atari, Inc., or to Sears Roebuck and Co. ©1982 Data Age, Inc.

HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.



In today's booming video market, everyone's looking for something different.

Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds.

Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.

Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

maxell
IT'S WORTH IT.

Maxell Corporation, 60 Oxford Drive, Moonachie, N.J. 07074.

FOR BEST DISPLAYS

'Trek II' Dealer Contest

NEW YORK — To encourage dealer support for the \$39.95 price point, Paramount Home Video has planned an in-store display contest for its title, "Star Trek II: The Wrath Of Khan."

According to Richard Childs, vice president and general manager, some retailers have already begun to plan their entries, even though the shipping date for the p-o-p merchandising prepack is a few weeks away.

Grand prize in the "Trek To Hollywood" contest is an expense-paid trip for two to Hollywood for four days, including airfare, hotel accommodations, dinner at the Brown Derby, a private studio tour with lunch and free rental car. Three runner-up retailers will win \$300 each.

In addition, the authorized distributor who works with the grand-prize-winning retailer will receive

\$300, and three runner-up distributors will receive \$150 each.

As a special bonus to retailers and distributors, Paramount will fly the grand-prize-winning retailer and distributor to Las Vegas on Jan. 6 for the award presentation and a press conference at the Consumer Electronics Show, with two nights at Caesar's Palace.

Judging will be done from non-returnable photo entries submitted with a signed certificate of performance to a local distributor. All entries must be up for two weeks to be eligible. Deadline for submission to distributor is Dec. 16.

Contest rules, display hints and the certificate entry form will be available from authorized distributors, along with posters, banners, and giant cassette boxes that double as mobiles. Special display boxes and styrenes for the company's lightbox are also available.

'Music From Antarctica' Is Two Projects In One

By JACK McDONOUGH

SAN FRANCISCO—New York-based video artists John Sanborn and Kit Fitzgerald have created an interlocking vinyl-and-videotape product, "Music From Antarctica." It's scheduled to hit retail the first week in December at a projected list of "about \$50," according to Sanborn.

"Antarctica" shrinkwraps a 40-minute, eight-song album and a one-hour videocassette, latter containing 10 different musical pieces. "The record and the videotape can be bought together," allows Sanborn, "but they are intended to be bought together. They reflect different sides of the same question and answer the question in their own ways. The things on video are either variations on what's on the audio, or else they are complements to audio work by the same performers. For instance, David Van Tieghem's 'Ear To The Ground' would never be on a record, but it involves similar skills and intentions to what's on the record."

Side one of the LP contains "Siberia" by the Love Of Life Orchestra; "I'm Sorry I'm Such A Weenie" by Jill Kroesen; "World's Greatest Piano Player" by "Blue" Gene Tyr-

anny; and "I Ain't Afraid Of Girls," by Ned Sublette.

Side two has "Drastic Classicism" by Rhys Chatham; "And Now This" by Van Tieghem; "You Really Got A Hold On Me" by Kroesen; and a concluding string piece by Peter Gordon, leader of the Love Of Life Orchestra and co-producer of the project in charge of sound.

The stereo-sound videocassette, says Sanborn, "contains some video to 'Siberia' and 'And Now This' plus a number of other video music things that involve the same musicians but which exist only in video form." These include "Wayne Hays Blues" by Kroesen; "Ear To The Ground"; and "a number of things by Kit and myself."

Van Tieghem's "Ear To The Gound," in which the percussionist wanders the streets of New York making music by beating on every likely object in sight, is perhaps the best known of the video pieces. Sanborn says the piece will be shown on Steve Martin's "Twilight Theatre" on NBC. Other pieces have been seen on the USA Network's "Night Flight" series.

Sanborn says that he expects the

(Continued on page 35)

Video

'Compleat Beatles' Push Is On Extensive Cross-Merchandising Campaign Launched

By LAURA FOTI

NEW YORK—The packaging and marketing of the Beatles goes on. Currently the object of exhaustive promotion and cross-merchandising efforts is "The Compleat Beatles," the video package (produced by ATV Music Group and Delilah Films, released through MGM/UA) that's also a book (published by Delilah).

The product, said to be the most comprehensive collection of Beatles footage assembled for sale, is available on videocassette now, with CED and laservision videodisks due later this month. Print, radio and television advertising is planned, and cable advertising—on MTV, specifically—is being studied. All this is in addition to the usual array of posters, counter cards, brochures and other material.

MGM/UA is counting on its promotion of the title to help its other music titles as well; Barry Manilow, "The Secret Policeman's Other Ball," Elvis Presley and a number of classical and opera programs are represented. The company also believes titles with "legs," such as these, will stimulate sales of hardware, thereby enlarging the home video market.

Delilah is counting on sales of the book to stimulate sales of the video program, and vice versa. It has planned two more productions of its books with MGM/UA for video: "Girl Groups," which just began shooting, and "Cool Cats: 25 Years Of Rock 'n' Roll Style."

A special crossword puzzle has

been designed as a contest, and is being sold to newspapers around the country and in the U.K. through Special Features/Syndication Sales Corp. of New York. So far, papers in Miami, Nashville, Baton Rouge and elsewhere have bought the feature. First prize is a "Beatles tour" of London and Liverpool for two.

The project got started five years ago, when ATV Music, which owns the rights to the Beatles' music, began to notice that unauthorized video material on the group was proliferating. "People believed that because the material was public domain, they didn't have to pay royalties," says Sam Trust, chief executive of the ATV Music Group.

In all, ATV took 18 separate actions against purveyors of unauthorized video programs on the Beatles. "I approached our company and said there's a market to be serviced here, so let's come out with an authorized version," Trust recalls. "Why should we give the market to the underworld?"

Trust notes that the Capitol and

Apple labels never instituted any complaints of their own against those unauthorized programs, adding, "The irony of it is that of all companies to come after us once our program was completed, it would be Apple, who had never taken any action before." Apple originally issued a restraining order barring MGM/UA from marketing and distributing "The Compleat Beatles." That order was lifted a week later when MGM/UA agreed to pay royalties to Apple for use of the Beatles' name, logo and film performances.

By 1979, when ATV was investigating its own program, Delilah had already begun work on the book "The Compleat Beatles," which contains sheet music of all the group's songs. "Stephanie Bennett (president of Delilah Films) thought a promotional film would be a good idea, so that's how the program was originally conceived," relates Trust.

Bennett explains that Delilah originally had planned to sell the video title through Thorn EMI

(Continued on page 46)

Billboard Conference Opens

• Continued from page 1

ords Of The '80s' takes place Saturday (20) with moderator George Kopp of Video Business and panelists including Michael Katz of Coleco, retailer Linda Rosser of Entertainment Systems of America in Phoenix, and consultant Suzan Prince.

The conference venue is the Vista International Hotel here.

The keynote speaker is Andre Blay, chairman and chief executive office of Embassy Home Entertainment. Other panels will cover programming, the investment angle of video, the artist's video challenge, retailing, new technology, rights clearances and piracy.

The special "Video Showcases," a

feature of all Billboard video conferences in the past, have been more tightly edited this year, with promotion clips chosen representing pop, country, black, classical and jazz music. Almost 300 clips were submitted for consideration, more than double the number submitted last year.

The showcases will run for two hours each Thursday and Friday nights. Clips chosen range from low-budget to extremely expensive productions, providing a cross-section of what is being done in video music production today.

Detailed schedule of events appears on page 65. For registration information, contact Kris Sofley at (213) 273-7040.

Music Monitor

By CARY DARLING

• **Image Conscious:** While others are diving into video faster than you can say "VCR," one band which says it is getting out of the video fracas is Public Image Ltd., the band which John Lydon formed after the Sex Pistols blew apart. The band, which consists of Lydon, guitarist Keith Levene, bassist Pete Jones and drummer Martin Atkins, had been immersing itself in videos to the point where in New York last year, the group played *behind* a large video screen. However, the times do change.

"Yes, we spent a year studying the art of video and we found it to be a total phony," said a recalcitrant Lydon at a press conference. He went on to say that the band is now looking into computer graphics. However, there will be a video for Public Image's next single, "Blue Water," which will come out as soon as the band finds a distribution arm for its blend of noise and hardcore funk.

"Here you've got eight million channels per square inch and you still turn the dial and there's nothing on, complained Levene in typical Public Image anti-establishment fashion. "I thought MTV was going to be the channel. It was happening and it was going to be for young people and what do they do, they play the same videos over and over."

• **Supergroup:** Russell Mulcahy recently finished Supertramp's "It's Raining Again" promo for A&M Records.

• **On The De-Evolution Front:** Director Chuck Statler and Warner Bros.' Devo have finished a video for the new single "Peek-A-Boo."

1982 - 70 million round the world...



Slice it

any way you like...
or take the whole pie!
Recoton will
serve all your
accessory needs
at a sweet
profit to you.

RECOTON

46-23 Crane Street
Long Island City, N.Y. 11101
(212) 392-6442

AUDIO



TDK now gives you two more hours to sell.

Once again, TDK goes to greater lengths to help you enjoy greater sales and profits. Introducing TDK Super Avilyn T-160—the TDK video cassette that gives your VHS customers up to 8 full hours of enjoyment, even on their present video decks. And TDK also has good news for your Beta customers: the delivery of Super Avilyn Beta L-750 HG—TDK's highest quality, longest playing Beta cassette. You'll find that TDK Super Avilyn T-160 and TDK Beta L-750 HG

complement the finest and fastest-selling family of video cassettes on the market today.

You'll also find that you can count on Super Avilyn video cassettes to put your profits in "fast forward" because they all come to you pre-sold. Supported by hard-hitting, in-depth national advertising. Plus sales-pulling, in-store promotions. And highly visible, highly informative packaging. Speaking of packaging, TDK Super Avilyn video cassettes are now available in

new super-selling packages—two-packs in VHS and special blister cards featuring the most popular lengths of VHS and Beta.

TDK. Nobody goes to greater lengths to brighten your video cassette profit picture.

TDK
TDK LEADS THE WAY

Video

AT PARIS MEETING

U.S. Execs Outline AMIP Plans

PARIS — Bernard Chevry's MIDEM organization and National Video Clearinghouse Inc. recently flew in television and video executives from the U.S. to unveil the first American market for international programs, AMIP, to be held Nov. 7-10, 1983, in Miami Beach, Fla.

The nine visiting executives clarified the specifics of AMIP for some 300 program dealers from 22 countries at a one-day conference in the George V Hotel here, stressing it will be limited to U.S. tv and video program buyers and foreign sellers.

The four-day mart will be held on two levels at the Fontainebleau Hotel in Miami Beach, where 1,000 booth units will be available. A single booth will cost \$1,950.

While the conference here on was devoted mainly to the specifics of the U.S. tv industry in all its facets, Andre Blay, head of Embassy Home Entertainment, emphasized the opportunity for overseas sellers in the video sector. Blay, who recently acquired U.S. rights to the British Rank film catalog, said that, while tastes in the U.S. for foreign product were limited as long as video penetration was still only about 4%, this situation would change radically when the figure moved up nearer 20%. "This is where foreign program producers will find opportunities galore," he said.

With only 4% penetration, foreign producers were clearly limited by the "deluge" of feature film releases available on video in the U.S., said Blay, "but while the present generation wants the immediate gratification of feature films, the next generation will seek more culture, music and specialized material."

"In the U.S.," Blay went on, "we'll soon be ready for foreign films

which have not already seen success in the cinema or on television." But he said he believed, as did others on the conference panel, that new co-productions by U.S. and foreign producers, specifically made for U.S. tv, would prove far more successful than attempts to sell, or adapt, existing programming.

Blay said he believed this would result in the production of programs for a really international market, including the U.S., whereas in the past, American viewers had basically found foreign material slow.

Main themes of the confab here were, in fact, the problem of language dubbing and the need in the U.S. for high quality-program material as the number of tv channels expanded. Prices, too, are now "improving," the meeting was told. On sale at the event was a new 600-page study on the U.S. tv market, prepared by Bob Reed, executive vice president of National Video Clearinghouse Inc.

Other speakers at the convention were Bob Reed and Harvey Seslowsky, also of National Video Clearinghouse; Dick Colbert of Colbert TV Sales; Peggy Green of Dancer Fitzgerald Sample Advertising; Richard Harper of Richard Harper Associates; Paul Talbot of Freemantle Inc.; Alan Ferris of Post-Newsweek Productions; Barry Thruston of Field Communications Corp.; Kay Koplovitz of USA Network; and Wally Schwartz of Blair TV.

Five Golden Discs Certified By ITA

NEW YORK—The ITA has certified five Golden Videodiscs, all on RCA SelectaVision. The titles, "M*A*S*H," "Goldfinger," "The Muppet Movie," "Star Trek—The Motion Picture" and "Airplane," all achieved sales of more than \$1 million list price.

Say French Renter Copied Tapes

PARIS—Video rental stores in the small French town of Nevers were delighted with their star customer Jean Claude Rivet, who rented dozens of videocassettes in the space of a few weeks. But when other clients began complaining about the quality of the tapes they borrowed, their suspicions were aroused. Police were called in and learned, they say, that Rivet duplicated all the titles he rented and returned the copies, keeping the original tapes for himself.

Rivet is now in detention fac-

ing charges of breach of trust, but if he is found to have been selling the illicitly acquired originals for profit, then prosecution for piracy may follow, with the possibility of long-term imprisonment.

The case is the first of its kind to be unearthed here and has given the video rental outlets an unpleasant shock. It is feared that other customers may go undetected in the same abuse unless the stores find some way to ensure that the tapes they get back are the same ones that they rented out.

French Industry Hit By New Government Moves

By MICHAEL WAY

PARIS—The French government has struck two new blows against the country's burgeoning video industry by centralizing customs clearance of hardware—thus slowing down deliveries and pushing up prices—and by removing a number of tax advantages enjoyed by the specialist press.

The moves follow plans announced earlier to slap a \$67 annual licence on VCRs and a tax on blank tape to compensate for home copying, and to order delays of up to a year between the theatrical release of a feature film and its marketing on videocassette.

Under orders from the French foreign trade ministry, all video hardware equipment—95% of it comes from Japan—will now have to

pass through customs clearance in the remote city of Poitiers (in central France), instead of traditional customs clearance at the main points of entry at Le Havre port and Roissy airport in Paris.

Because of the extra transport and warehouse costs, the move is expected to add 10% to retail prices of VCRs, currently in the region of \$1,000. The video and import sectors already see the decision as a plan by the government to slow down imports prior to the introduction of the \$67 annual licence fee next January, thereby assuring that a maximum number of users will pay up. Industry sources say that as many as 20% of all homes do not pay similar tv licences.

The measure will include Philips VCRs being assembled at a new plant at Le Mans, central France, where production is expected to reach 100,000 units by the end of next year, and will also hit the new Akai plant being planned for Hon-

(Continued on page 60)

Dutch Firm, Henson Pact

ROTTERDAM — Artel Home Video here will distribute a package of four one-hour specials from Jim Henson, creator of the Muppets. The deal, which covers the Benelux territories, was finalized by Artel and Henson Assoc. at Vidcom this year.

Titles included are "Hey Cinderella," "The Frog Prince," "The Musicians Of Bremen," and "Emmett Otter's Jug-Band Christmas." Artel says it won the deal because of its five years' experience in specialist family programming and its broad-based international distribution network.

New On The Charts



"VICTOR/VICTORIA"
MGM/UA Home Video—21

MGM/UA is coming on strong on the charts, with the addition of "Victor/Victoria" this week, "Elvis On Tour" last week and "The Compleat Beatles" the previous week, all debuting at high numbers.

The most recent addition to the Billboard chart features Julie Andrews as a woman playing a man playing a female impersonator. This sexual comedy of errors was directed by Blake Edwards and also stars James Garner and Robert Preston.

Suggested retail price is \$79.95 for the videocassette. For more information contact MGM/UA in New York at (212) 975-1700.

This Column is designed to spotlight video features making their debut on Billboard's Videocassette Top 40.

VIDEO & FILM PRODUCTIONS

VAN HALEN LINDA RONSTADT

&

many others

"YOU ARE THE GREATEST! THANKS."

Call For Sample Reel

LOMBARD ENTERTAINMENT

8033 Sunset Blvd. #738
Los Angeles, CA 90046

(213) 650-0060

MUSICOLOR®
programs by
Pilot Productions Video

Repeatable
visual music

COMPLETE
PRODUCTION
SERVICES

1556 NOE ST., SAN FRANCISCO,
CA 94131 (415) 821-7197

VIDEOS
the key to success

There has been only one Director-Producer ever to create a video for an unknown recording artist and have his tape reach number 7 in a country wide popularity poll conducted by Rock America. A remarkable achievement considering it was competing with Videos of the country's most popular groups (This video was also used to launch "Night Flights" Discovery of the Week segment). His name is Brian Owens and he is anxious to create a video for your artist whether your budget is modest or monstrous.

S.G.O. Productions
201 East 71st Street, N.Y.C., New York 10021
(212) 734-6137

**FULL COLOR STOCK
VHS VIDEO
CASSETTE BOXES**

Available in quantities as low as 100.

Also available with your imprint (logo, name, address)

Lee Myles Assoc., Inc.
760 East 56th Street, Dept. V
N.Y.C., N.Y. 10022 Tel: 758-3232

Supplying the graphic needs of the music industry since 1952.

Video Reviews

THE COMPLEAT BEATLES—MGM/UA Home Video. A Delilah Films production directed by Patrick Montgomery, produced by Stephanie Bennett and Patrick Montgomery, written by David Silver. Two hours. Stereo.

Complete (or "Compleat") is the word for this historical look at the four men from Liverpool. Not only is it the ultimate collector's item, with rare and fascinating footage, but it captures the emotions and nuances of an entire decade.

The Beatles are described as "poets of a generation, heroes of an era." Both facets are well-documented in this meticulously arranged presentation: the poetry comes through the music and lyrics, which remain as powerful as ever, and the screaming mobs attest to the Beatles' status as heroes. Watching this program, one marvels at the scope of the group's appeal, the impact they made.

Background on Liverpool, the Beatles' individual childhoods and first instruments, their musical influences—this is the early part of the program. It includes footage of Bill Haley, Chuck Berry and Lonnie Donagan, as well as interviews with Gerry Marsden of Gerry and the Pacemakers and Allan Williams, the group's first manager.

Some of the later interviews could be considered extraneous, and in some spots the show does become slightly tedious. Nevertheless, all the material contributes to a fuller understanding of the Beatles. George Martin in particular supplies fresh insights into the group's motivations and personal interactions. Fans speak emotionally about the objects of their affection, providing a strong psychological angle. Updated interviews with former group members themselves would have been interesting, but "The Compleat Beatles" in no way suffers from a dearth of information or personal reflections.

Once the Beatles hit big with "Love Me Do," things really start to move, both in their career and in the program. Video footage and stills of press conferences, travel, concerts and recording sessions capture the excitement of the time. Even the psychedelic era is brought back in full color (in a mercifully short segment).

If "The Compleat Beatles" has a fault—and you'd be hard-pressed to find a true fan who

feels it does—it is the occasional gushing of the narration, read by Malcolm McDowell. While it does point out certain valleys in the group's development (notably the movie "Magical Mystery Tour") and explains the personal and business problems that finally forced a break-up, there is no question that this project was a labor of love for everyone involved. The result: occasional photo montages or special effects that come across as slightly overdone, even maudlin.

All in all, though, this is a highly successful program, as a documentary, as entertainment, as a record of a movement that shapes even today's music. The ending montage, set to "Let It Be," is a masterpiece of nostalgic artistry.

★ ★ ★

ELTON JOHN: VISIONS—Embassy Home Entertainment VHS 1201. Directed by Russell Mulcahy, produced by Al Schoenberger. 45 minutes.

Uneven is the word to describe this video version of John's 1981 album "The Fox." Several of the cuts succeed both musically and visually, but too many others are marred by directorial excess, by imagery that overwhelms, rather than enhances, the music.

"Heart In The Right Place," for example, is filled with ugly, repulsive images (rats, cockroaches, snakes, etc.) that wind up competing with the bluesy rock texture of the piece. Likewise, "Fascist Faces" is marred by shots of children's faces being bloodied by shattering panes of glass. These are vivid, striking sequences, to be sure, but also more than a little gratuitous.

Two other songs are undercut by visuals that are too broad and hammy. It's a little hard to take John seriously on the ballad "Chloe" when he's dressed as a clown with a feather in his cap. And the sprightly pop tune "Heels Of The Wind" is marred by cornball "Hee Haw" antics.

While in all these cases the video falls short of the music, on several other songs the visual component adds to it. This is most true on the ballad "Elton's Song," where a general story about a schoolboy crush is turned into a more personal and poignant one. The sequence is handled with much tenderness.

The video also sheds light on the meaning of "Just Like Belgium," a sprightly pop song set in a bar. And it enhances "Breaking Down Barriers," an exuberant, heartfelt tune that opens the album (though some gimmicky special effects here are a bit distracting).

It's hardly a coincidence that those are three of the most effective cuts when they feature three of the best songs to start with. It's difficult—if not impossible—to make superior videos when you're dealing with below-par songs. And this album includes, along with the stronger material, a few undeniable clinkers.

It would be interesting to see what Mulcahy, or some other top director, could do with a selection of John's best songs—"The Bitch Is Back," say, or "Daniel," or "Someone Saved My Life Tonight." The mind boggles.



THE LOST GENERATIONS.



We don't let anything come between your audio and video. Especially a lot of generations. At Third Coast Video you get a perfect sync on first generation audio and one inch video tape every time.

It's a merger of video and audio accomplished by the interfacing of two high tech studios. And it includes every-

thing from our 50'x56' sound isolated shooting stage and one inch on line computerized video assembly to our CMX 340X editing and 24 track MCI.

Give us a call. And let us show you what losing a few generations can add to your next project. It's a loss you can't miss.

3CV

THIRD COAST VIDEO, INC.

501 N. Interregional Hwy. Austin, Texas 78702 (512) 473-2020

Billboard®

Survey For Week Ending 11/20/82

Videocassette Top 40

© Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means electronic mechanical photocopying recording or otherwise without the prior written permission of the publisher.

SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	17	1	1	8
JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042 WEEKS AT #1: 7			CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010 WEEKS AT #1: 4		
2	3	10	2	2	22
STAR WARS ▲ CBS-Fox Video 1130			ON GOLDEN POND ● CBS-Fox Video 9037		
3	4	25	3	3	22
ON GOLDEN POND ● CBS-Fox Video 9037			STAR WARS ▲ CBS-Fox Video 1130		
4	2	8	4	4	6
CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010			QUEST FOR FIRE CBS-Fox Video 1148		
5	7	4	5	5	8
THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 71010			DEATH WISH II Orion Pictures, Warner Home Video 26032		
6	5	5	6	6	5
QUEST FOR FIRE CBS-Fox Video 1148			THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010		
7	9	8	7	10	11
DEATH WISH II Orion Pictures, Warner Home Video 26032			CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004		
8	10	3	8	12	5
THE COMPLEAT BEATLES MGM/UA Home Video 700166			DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011		
9	6	3	9	9	8
SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024			NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456		
10	11	5	10	7	15
DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011			SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024		
11	14	26	11	8	8
ROCKY II CBS-Fox Video 4565			DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256		
12	15	8	12	11	13
DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256			CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008		
13	12	13	13	14	5
CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008			HALLOWEEN II Universal City Studios Inc., MCA Distributing Corp. 77005		
14	13	9	14	15	29
FOR YOUR EYES ONLY CBS-Fox Video 1128			SUPERMAN II D.C. Comics, Warner Home Video 61120		
15	8	12	15	13	24
ARTHUR Orion Pictures, Warner Home Video 22020			ARTHUR Orion Pictures, Warner Home Video 22020		
16	16	6	16	19	24
FROM RUSSIA WITH LOVE CBS-Fox Video 4566			BODY HEAT The Ladd Co., Warner Home Video 20005		
17	21	2	17	20	19
ELVIS ON TOUR MGM/UA Home Video 600153			ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005		
18	23	7	18	18	10
ROCKY ● CBS-Fox Video 4546			BUTTERFLY Vestron VA-60007		
19	22	6	19	17	11
THE TIME MACHINE MGM/UA Home Video 600152			ROCKY II CBS-Fox Video 4565		
20	20	49	20	16	10
AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios, Inc., MCA Distributing Corporation 77004			TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542		
21	NEW ENTRY		21	NEW ENTRY	
VICTOR/VICTORIA MGM/UA, Home Video 800151			VICTOR/VICTORIA MGM/UA Home Video 800151		
22	18	4	22	25	6
DUMBO Walt Disney Home Video 24			THE SEDUCTION Media Home Entertainment 196		
23	17	3	23	23	11
PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242			SOME KIND OF HERO Paramount Pictures, Paramount Home Video 1118		
24	19	31	24	33	5
HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005			TAPS CBS-Fox Video		
25	34	12	25	NEW ENTRY	
TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542			THE COMPLEAT BEATLES MGM/UA Home Video 700166		
26	28	19	26	NEW ENTRY	
RAGTIME Paramount Pictures, Paramount Home Video 1486			ESCAPE FROM NEW YORK Embassy Home Entertainment 1602		
27	26	12	27	22	19
BODY HEAT The Ladd Co., Warner Home Video 20005			RAGTIME Paramount Pictures, Paramount Home Video 1486		
28	25	7	28	21	6
NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456			STRIPES Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600		
29	24	12	29	26	5
CASABLANCA CBS-Fox Video 4514			PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242		
30	30	3	30	27	5
SOME KIND OF HERO Paramount Pictures, Paramount Home Video 1118			THE AMATEUR CBS-Fox Video 1147		
31	32	13	31	30	2
ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc. MCA Distributing Corp. 55074			EXCALIBUR Warner Brothers Pictures, Warner Home Video 72018		
32	27	19	32	35	6
GOLDFINGER CBS-Fox Video 4595			AN AMERICAN WEREWOLF IN LONDON Universal City Studios, MCA Distributing Corp. 77004		
33	29	14	33	24	5
DIAMONDS ARE FOREVER CBS-Fox Video 4605			FOR YOUR EYES ONLY CBS-Fox Video 1128		
34	NEW ENTRY		34	29	5
SILENT RAGE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10505			WRONG IS RIGHT Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10565		
35	31	7	35	28	3
PRINCE OF THE CITY Warner Brothers Pictures, Warner Home Video 22021			PRIVATE BENJAMIN Warner Bros. Pictures, Warner Home Video 61075		
36	33	9	36	31	5
BUTTERFLY Vestron, VA-60007			GOLDFINGER CBS-Fox Video 4595		
37	38	28	37	32	13
STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600			TRUE CONFESSIONS MGM/UA Home Video 800145		
38	36	6	38	36	5
THE SEDUCTION Media Home Entertainment 196			DIAMONDS ARE FOREVER CBS-Fox Video 4605		
39	40	4	39	34	6
THE GODFATHER EPIC Paramount Pictures, Paramount Home Video 8480			PARTNERS Paramount Pictures, Paramount Home Video 1446		
40	39	19	40	37	5
STAR TREK: SPACE SEED Paramount Pictures, Paramount Home Video 60040			PRINCE OF THE CITY Warner Brothers Pictures, Warner Home Video 22021		

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Sony Tape's new way
of doing business
is now in action.
If you haven't
heard, call me.



SONY

Sony Tape Sales Company

Telephone (201) 930-6430

John H. Hollands
President

Showtime!



Billboard covers it, while it's on

Only *one magazine* reports on all the excitement in video/video games/video cassette sales and rentals/audio/tape products/accessories with thorough coverage of this year's winter CES. That's Billboard.

In-advance, early reporting — plus the renowned Billboard VIDEO GAME CHARTS, VIDEO CASSETTE SALES CHARTS and VIDEO CASSETTE RENTAL CHARTS — are weekly Billboard services, all year, worldwide.

That's why visitors to CES and people who can't be there rely on this publication as the primary, definitive source of industry news. And that's why marketers make it their #1 video/sound business advertising connection.

As an advertiser, you can get to the show — early and in print — by selling retailers, wholesalers, rack jobbers and manufacturers in the CES special edition of Billboard, January 8, 1983. We'll give you bonus circulation in Las Vegas. If you're an exhibitor, you can "tag" your booth number right on the ad.

Mark it on your calendar. To reserve space call Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York or any Billboard advertising sales office listed below.

Billboard's Winter CES Special Edition

Issue Date: January 8, 1983 • Advertising closes for material: December 15, 1982

U.S. Sales Offices: East Coast/Midwest (212) 764-7356 • South (615) 748-8145 • Texas/Oklahoma (213) 349-2171 • West Coast (213) 859-5316
International Sales Offices: Canada (212) 764-7356 • Mexico/Latin America (905) 531-3907 • United Kingdom, London (01) 439-9411 • Italy, Milan 28-29-158
France, Paris 1-745-1441 • Spain, Madrid 429-9812 • Japan, Tokyo (03)498-4641 • Australia, Sydney 436-2033

Billboard®

The International Newsweek of Music & Home Entertainment

Video

Danjay Moving Into Game Wholesaling

• *Continued from page 24*
and inventory procedures. "We do see a difference in shipping," notes Lasky, "with more emphasis on UPS, whereas a lot of record/tape movement was by trucks."

At present, Danjay Music & Video is light in terms of prerecorded video where, Lasky says, for two-step distribution "the marks are just not there." Concentration is in video games and computer software.

Kelley has found that only a few video game manufacturers stress exclusivity, Atari being one. Thus the firm carries several lines, including Activision, Imagic, Apollo, U.S. Games, Coleco and Parker Bros. In reference to the profusion of brands, Kelley says, "At the January, 1982 CES show there were basically three fairly established manufacturers. Then at the June CES there were at least 15 new firms, three or four of which have now become relevant in the marketplace."

Kelley hopes that increasing competition will lead manufacturers to establish returns policies: "This is a big consideration in terms of capital outlay for the distributor and dealer." Lasky notes that record/tape stores moving into video games and computer software "have a hard time adjusting" to the different buying philosophy involved in not having a return policy.

As for computer software, Danjay is now carrying Milliken, Creative Software, Thorn EMI, UMI and Micro Systems Development. "There are 40 more actively out there," Kelley notes, adding that computer software is an adaptable part of the video scene for those consumers "into generic video." He sees computer software as a natural extension, even though it involves much more than games.

As for video games, Kelley points to several parallels with the hit album business, noting the latter's short life cycle—a predictable chart life of six to eight weeks, followed by a dramatic drop in demand.

Record people, Kelley notes, have a mind set regarding catalog life based on their experience of consumers buying selectively because they may already have an accumulation of 100-200 LPs. "The average new owner of an Atari will buy 15-20 new games and then go on to accumulate titles," says Kelley, in noting where the catalog portion of the video games picture fits in. At present he sees new releases accounting for 90% and catalog only 10% of business.

Other disparities between records and games include the expected con-

tinued sales season for video games in January and February. "There isn't the drop-off seen for records," Kelley notes. Rather, he cites factors of climate that keep young people

indoors and the forecast that video games may represent the biggest Christmas gift category this year, therefore spurring software volume after the holidays.

In the long run, Kelley notes that as more and more communities enact restrictive laws limiting arcades, the home version of a game takes on more significance.

There are two camps of games creativity, he notes. "The Activision and Imagic is the more creative

camp, involving tests of 300 people who are into video games as a way of predicting marketing factors. Parker Bros. and Coleco, on the other hand, may represent the arcade entry camp." He notes that his current best-selling game, Activision's "Pit-Fall," was never an arcade game.

**For less than a penny
Polaroid's label protects K-tel's label.**

What counterfeiting has done to the record industry is a crime.
The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide.
But now you can stop record counterfeiters dead in their tracks. And for a lot less than you think. With Polaproof, the anti-counterfeiting weapon from Polaroid.
Major companies like K-tel International, Inc. are using Polaproof this year. Jeff Koblick, K-tel's Vice President of Manufacturing says, "Polaproof provides us with the easiest verification system for identifying counterfeit product, at a most economical price."
Polaproof is an adhesive label made of a unique material that produces an array of visual effects which are virtually uncounterfeitable. And more important, it lets your customers know an album is authentic. But most important, if your counterfeiting losses are more than 1% of your total sales, you can recover much more than you invest in Polaproof. We'll even come in to work with you and show you how much. After all, if you make the records, tapes and cassettes, you should also make the profits.

For more information and a free sample of Polaproof, call our worldwide sales agent Edward E. Tawil at 213-883-0542. Or send us the coupon.

Polaroid Corporation
One Upland Road, N2-Y2
Norwood, MA 02062

Please send me a sample and brochure.
Please have your representative call me.

Name: _____
Title: _____
Company: _____
Street: _____
City: _____ State: _____ Zip: _____
Telephone: _____

POLAROID
© 1982 Polaroid Corp. "Polaroid"®
and "Polaproof"™

NOVEMBER 20, 1982, BILLBOARD

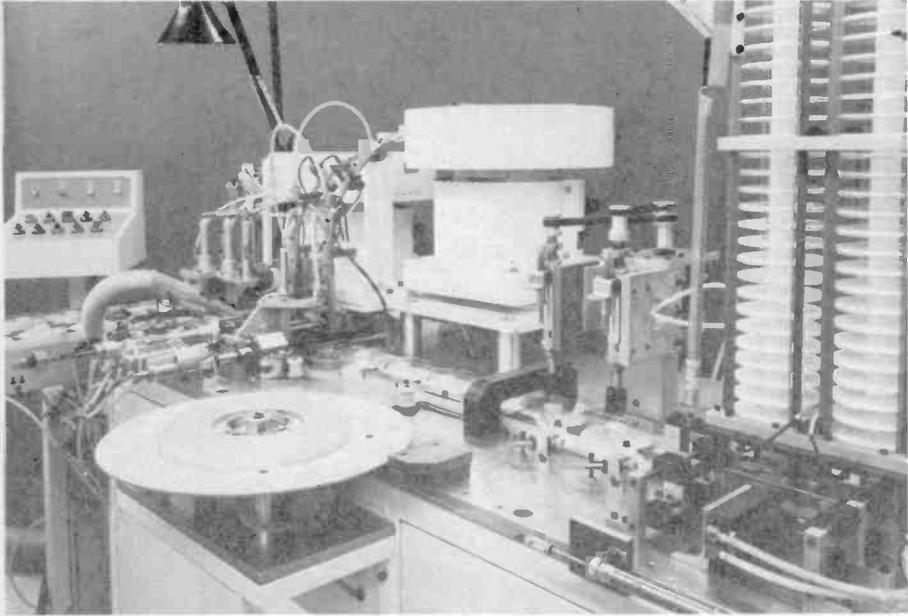
'Music From Antarctica'

• *Continued from page 29*
Video Shack retail chain to be selling the package in the New York area, and that he is looking for distributors for it. Electronic Arts Intermix of New York is handling the videotape alone.

"This has pop appeal, and the work is getting out there in places where it'll be seen MTV-style. So people will ask for it," he says. "However, we were not necessarily considering the market when we decided to do this. Our approach is that this is stuff that's very interesting. We've tried to produce it in a way so that it won't look like amateur entertainment. So we'll just put it out there. I don't believe video will advance unless we do things like this out there."

THE WORLD OF SHAPE

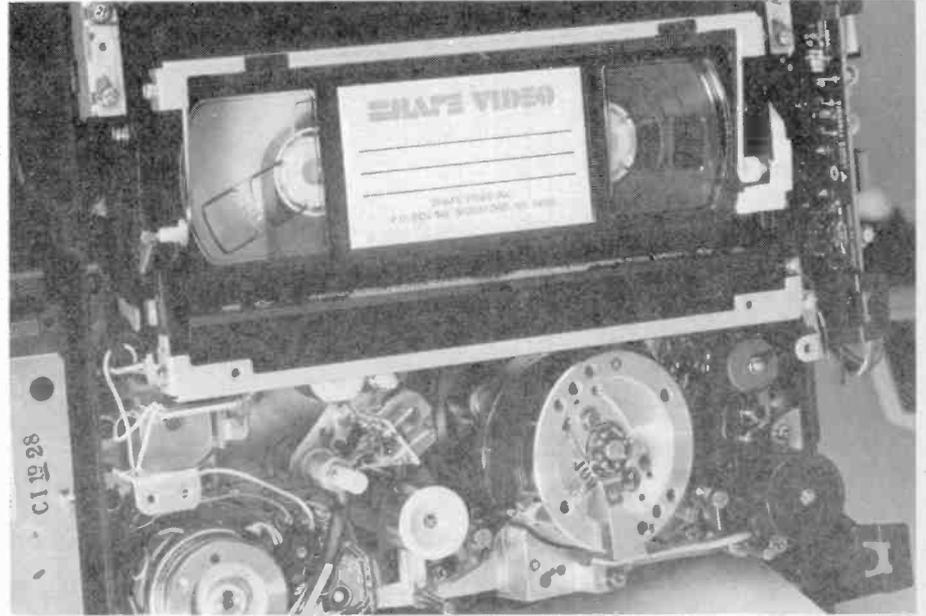
SHAPE SYSTEMS DESIGN



We manufacture a complete line of state of the art automation for the molding, assembly, parts handling and loading of VHS, CVC, and BETA video cassettes.

For information contact:
Francis A. James
Sales Manager
Shape Systems Design
P.O. Box 408
Scarborough, Maine 04074
(207) 883-6348

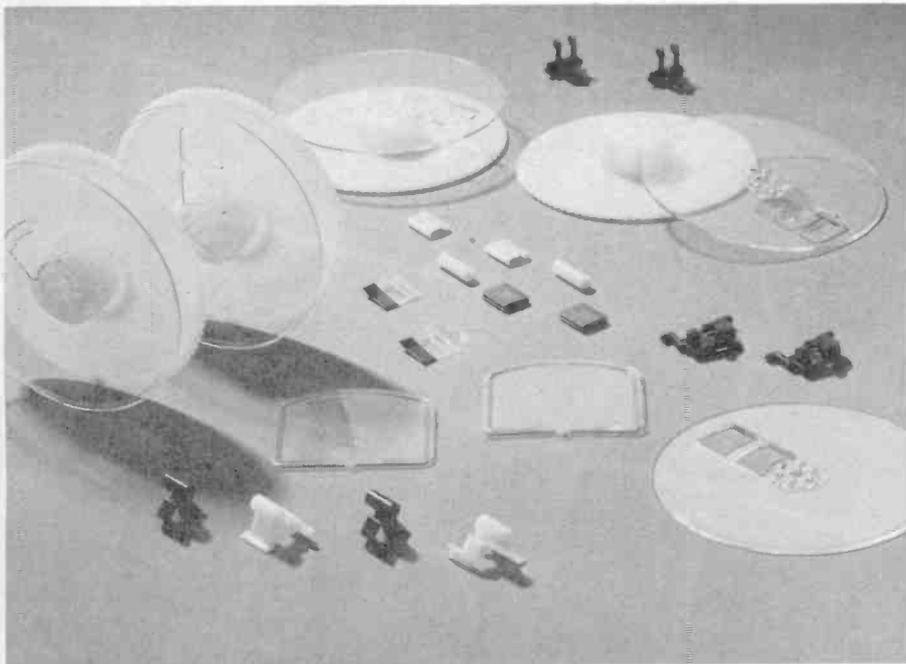
SHAPE VIDEO



We offer complete mold design assembly, molding and winding services for VHS, CVC, and BETA video cassettes.

For information contact:
Paul J. Gelardi
President
Shape Video, Inc.
P.O. Box 945
Biddeford, Maine 04005
(207) 282-3316

GAGE MOLDING



We execute precision molding of high quality video and audio cassette components. Both standard and custom molding available in high volume.

For information contact:
Michael J. Thrower
President
Gage Molding Incorporated
P.O. Box 717
Scarborough, Maine 04074
(207) 883-6316

STN

SHAPE TAPE AUTOMATION



We manufacture state of the art tape winding and testing equipment for all video formats.

For information contact:
Roland P. Wyman
Product Manager
Shape Tape Automation
P.O. Box 408
Scarborough, Maine 04074
(207) 883-6350

TELEX 944325 SHAPE INC BIFD TELEX 944325 SHAPE INC BIFD TELEX 944325 SHAPE INC BIFD TELEX 944325 SHAPE



MORNING NEWS—Epic's Rickie Skaggs, left, meets with "CBS Morning News" correspondent Pat Collins preceding an interview segment that aired nationally during Country Music Week festivities.

Monument Launches 'Winning Hand' Push

NASHVILLE—"The Winning Hand," Monument Records' new double-set duet package featuring Kris Kristofferson, Dolly Parton, Willie Nelson and Brenda Lee, is the object of a major radio, retail and advertising campaign budgeted at \$100,000 and designed to carry the album to country, pop and AC.

The album consists primarily of material from the label's vaults. Parts of several tracks, including some of the vocals, were re-recorded for this release.

The album's cover graphics depict the four artists as playing-card kings and queens. This is being utilized in posters, promotional decks of cards and point-of-purchase materials spotlighting the "Winning Hand" theme.

Two weekends this month will be "Winning Hand Weekends" at key radio stations, including more than 60 country stations. Stations are receiving 25 "Winning Hand" albums for giveaways, time buys and the LP's first single, the Dolly Parton/Willie Nelson collaboration "Everything's Beautiful (In Its Own Way)."

Monument is printing approximately 5,000 decks of promotional "Winning Hand" cards, with Nelson and Kristofferson as the kings, Lee and Parton as the queens. These will be sent to pop, AC and country radio, and in limited quantity to retail accounts nationally.

Additionally, Monument is turning the album's unusual cover graphics into a series of four-color 12- by 24-inch posters. The label is printing 3,500 each of the poster against red, green or blue backgrounds to be used as display art for in-store set-up. Along with the posters, accounts will receive promotional flats of the album with easel backs for stand-up display, and an

eight-cut "mini LP" with four duet and four solo selections from "The Winning Hand" to be played in-store.

CBS distribution branches and
(Continued on page 42)



WINNING PROMOTION—Monument Records' president Bob Fead, center, reviews promotional plans for the label's new "Winning Hand" album with general manager Bob Hunka, left, and Marshall Blonstein, vice-president, right. The double-record set features studio duets with Kris Kristofferson, Willie Nelson, Dolly Parton and Brenda Lee.

27 OFFICERS ELECTED

Top CMA Posts Go To Galante And Marmaduke

NASHVILLE — Joe Galante, RCA's newly named Nashville division vice president, and Sam Marmaduke, president of Western Merchandisers, Inc., have been elected president and board chairman, respectively, of the Country Music Assn.

JUKEBOX ACTIVITY TARGETED

Labels Trying New B Side Ploy

• Continued from page 3

sion, Elektra is considering similar tie-ins with its other "greatest hits/best of" series. Artists covered in this series include Twitty, Hank Williams Jr., Jerry Lee Lewis, Mel Tillis, and Joe Sun.

"This could be a natural way to promote a new cut with a greatest hits album," observes Nick Hunter, E/A's national country promotion director, "as well as a great way to give jukeboxes more value for their investment."

Hunter says that he considered trying the same tactics with a new Tompall & the Glaser Brothers release; the B side would have been "Loving Her Was Easier (Than Anything I'll Ever Do Again)," which reached number two on the Billboard Hot Country Singles chart in 1981. He says the label abandoned the idea when it was decided that the single was too recent to be considered an oldie.

Timing seems to be a key issue: some labels feel the B side hit should be several years old to constitute genuine value. Others, most notably RCA, believe that a relatively recent hit can be used on the flip side if the artist's identity was still in the development stages at the time the record

was a hit. "We're going back to records that may have gotten airplay but didn't get strong jukebox reaction because the act was only partly into its image building," comments Joe Galante, vice president of RCA Nashville.

Galante views double-sided hits as a "sort of mini best-of program." He looks at this strategy, initiated by the label six months ago, as a means of gearing singles directly at one-stops and jukeboxes rather than toward retailers, at least for the present.

"This is still an experiment," he emphasizes. "Obviously, we think it's going to be a way of offering coin operators more for their money with the current price of singles. If it works for jukeboxes, which are the major purchasers of singles, then we may well begin publicizing it for consumers at the retail level."

The response from jukebox operators has been inconclusive so far. One-stops say that many of their box suppliers feel customers aren't concerned with what's on the B side, since they only play the A side radio hit.

Elektra's Hunter wonders if having the additional impact of two hits on the same single might not influence jukes to stay with a record longer, thereby cutting into sales orders on the follow-up. "It doesn't matter if we sell 400,000 singles on one Conway Twitty release, if we can't get the next single on the

boxes," he says.

Labels are also watching the effect these dual-sided releases may have on retailers and coin machine operators who specialize in oldies.

Charlotte Harrington, singles buyer for Smash Records in Phoenix, believes the double-sided experiment may well hurt jukeboxes if they have already invested heavily in a collection of hit singles. "A lot of our buyers are complaining that they already have 'Drifter' and 'Luckenbach Texas' on their boxes," she says. "They tell us they resent having to buy the same record again. Some even say they don't want to take the current single on the act."

Ann Thomae, manager of Houston's Record Service Co.'s record department, believes the B side ploy will work only when the current A side is an obvious hit with significant national airplay. "Singles have become too expensive for jukeboxes to order the way they used to," Thomae explains. "They wait a lot longer to gauge airplay before they order now, sometimes even when it's a big-name artist."

Harvey Campbell, president of Pittsburgh's Mobile One Stop, sees more pluses than minuses in the concept, however, and he is enthusiastic about its potential.

"Let's face it, the B side of a record is usually a throwaway," Campbell points out. "So if you can give people two proven hits for the same money, you can't lose."

Just a little over a year ago, we had a dream that a thoughtful, innovative approach to record manufacturing and marketing could be successful, profitable and satisfying.

Thanks to all of our friends and associates who helped us realize that dream... and to Billboard for naming Main Street "Number One New Album Label of the Year."

BERT BOGASH
General Manager



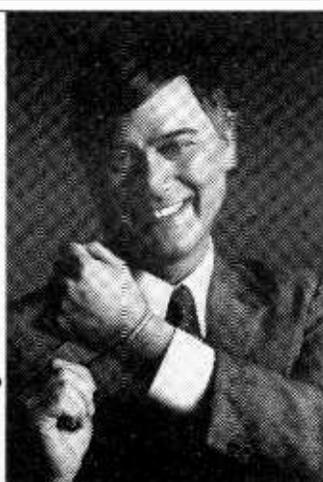
360 Lexington Avenue, New York, N.Y. 10017
(212) 557-2090

On Nov. 18th, quitting is a snap.

"I'm askin' every smoker to quit for 24 hours on Nov. 18th. And I'll help you with my 'Larry Hagman Special Stop Smokin' Wrist Snappin' Red Rubber Band.' Get one free from your American Cancer Society. You might just find that not smoking can be habit-forming."

The Great American Smokeout

American Cancer Society



International vice presidents are:
(Continued on page 42)

Billboard® Hot Country Singles

Survey For Week Ending 11/20/82

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NOVEMBER 20, 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	3	12	WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	35	40	5	WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	68	72	4	TOO MANY IRONS IN THE FIRE —Billy Parker & Cal Smith (J. Gibson) J.H. Forest; Hitkit, BMI; Soundwave 4686 (NSD)
2	4	10	WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	36	41	4	LIKE NOTHING EVER HAPPENED —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	69	74	4	HERE WE GO AGAIN —Roy Clark (R. Clark) D. Lanier, R. Steagall, Dirk, BMI; Churchill 94011 (MCA)
3	6	10	IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	37	8	14	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	70	51	15	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Topage, BMI/ASCAP; Epic 14-03064
4	5	13	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	38	25	14	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	71	82	2	BLUE AND BROKEN HEARTED ME—The Burrito Brothers (R. Scruggs, J. Thompson) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS)
5	1	10	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	39	43	5	A CHILD OF THE FIFTIES —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	72	50	17	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095
6	13	7	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	40	49	5	ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	73	44	16	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowork, ASCAP; RCA 13282
7	11	11	STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	41	48	5	TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	74	79	4	THE PERFECT PICTURE (To Fit My Frame Of Mind) —Gary Wolf (J. Chambers) R. Murrach, J. McBride, Blackwood/Magic Castle/April/Widmont; Columbia 38-03272
8	12	11	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	42	47	6	BACKSLIDIN' —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290	NEW ENTRY	NEW ENTRY	NEW ENTRY	FAKING LOVE —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner Bros. 29854
9	2	13	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148	43	45	7	CONFIDENTIAL —Con Hunley (S. Dorff) D. Morgan; Senor, ASCAP; Warner Bros. 729902	75	81	4	I'M SO TIRED OF GOING HOME DRUNK —Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins, Galleon, ASCAP; Capitol 5167
10	14	9	REDNECK GIRL —Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	44	32	15	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	76	81	4	BABY I'M GONE —Terri Gibbs (E. Penny) G. Wolf; Chamblin, ASCAP; MCA 52134
11	15	8	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	45	38	17	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	77	83	2	JUST FOR THE MOMENT —Brenda Lee (R. Chancey) M. Foster, J. Hinson; Silverline/Goldline, BMI/ASCAP; MCA 52124
12	18	7	THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE DIXIE —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	46	59	2	TALK TO ME —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	78	80	3	TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893
13	16	11	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	47	37	16	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murleezongs, ASCAP; RCA 13286	79	NEW ENTRY	NEW ENTRY	KEEP ON ROLLIN' DOWN THE LINE —Boxcar Willie (J. Martin) B. Willie; Column II, BMI; Main Street 953 (Capitol)
14	19	6	THE BIRD —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam, Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355	48	58	4	HOLD ON —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892	80	87	2	THE GOOD OLD DAYS —Cristy Lane (R. Dates) L. Lance, R. Dates; Rong Notes/Cristy Lane, ASCAP; Liberty 1483
15	15	7	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhollow, BMI; RCA 13293	49	63	3	WHAT SHE DON'T KNOW WON'T HURT HER —Gene Watson (R. Reeder, G. Watson) O. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	81	85	2	SOMEBODY'S ALWAYS SAYING GOODBYE —Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Welk Music), BMI; Capitol 5183
16	9	12	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111	50	65	3	THE ELVIS MEDLEY —Elvis Presley (D. Briggs) J. Leibler, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M. Limes; None Listed, BMI/ASCAP; RCA 13351	82	NEW ENTRY	NEW ENTRY	THE NEW WILL NEVER WEAR OFF OF YOU —Billy "Crash" Craddock (B. Killen) C. Morris; Cross Keys, ASCAP; Capitol 5170
17	21	10	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	51	54	5	GREEN EYES —Tom Carline (G. Kennedy) T. Carline; Opa-Locka, ASCAP; Door Knob 82-187	83	86	2	SMOKE GETS IN YOUR EYES —Harvel Felts (J. Morris) J. Kern, O. Harbach; T.B. Harms (Welk Music), ASCAP; Compleat 101 (Polygram)
18	23	9	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	52	55	4	OLD HOME TOWN —Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967	84	86	2	MAKING A LIVING'S BEEN KILLING ME —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSinger, BMI; Atco 99959
19	22	9	STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Sils; Red River, BMI; Elektra 7-69963	53	57	4	GONNA HAVE A PARTY —Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI; Elektra 69943	85	NEW ENTRY	NEW ENTRY	WHAT MAMA DON'T KNOW —Jim Stafford (B. Montgomery) J. Stafford, J. Madley; Cross Keys/Tree, BMI; Town House 1062 (Capitol)
20	26	6	A LOVE SONG —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	54	70	3	HARD CANDY CHRISTMAS —Dolly Parton (G. Perry) C. Hall; Daniel/Shukap/MCA; RCA 13361	86	NEW ENTRY	NEW ENTRY	PRaise THE LORD & SEND ME THE MONEY —Bobby Bare (A. Reynolds) H. Moffat; Boguillas Canyon/Atlantic, BMI; Columbia 38-03334
21	24	7	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	55	67	3	I WISH I WAS IN NASHVILLE —Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169	87	NEW ENTRY	NEW ENTRY	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101
22	27	8	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Damphier, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	56	46	17	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	88	NEW ENTRY	NEW ENTRY	I'D RATHER BE DOING NOTHING WITH YOU —Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (NSD)
23	30	7	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	57	64	5	634-5789 —Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347	89	NEW ENTRY	NEW ENTRY	WHAT'S GOOD ABOUT GOODBYE —Cindy Hurt (J.B. Barnhill) C. Craig; Screen Gems/EMI, BMI; Churchill 94010 (MCA)
24	31	7	MARINA DEL REY —George Strait (B. Mevis) O. Ollison, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	58	68	3	ROMANCE —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	90	NEW ENTRY	NEW ENTRY	NO ROOM TO CRY —Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154
25	28	8	TIE YOUR DREAM TO MINE —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	59	75	2	STILL TAKING CHANCES —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	91	62	8	IT'S LIKE FALLING IN LOVE (OVER AND OVER) —The Desmond Brothers (R. Hall) R. Murrach, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969
26	29	7	CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945	60	76	3	SAN ANTONIO NIGHTS —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	92	60	12	THAT'S WHAT I GET FOR THINKING —The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Welk Music Group), BMI; Mercury 76178 (Polygram)
27	10	13	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	61	NEW ENTRY	NEW ENTRY	INSIDE —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	93	53	10	I'M LOOKING OVER THE RAINBOW —Sonny James (S. James, K. Stiltz) V. True, S. James; Marson, BMI; Dimension 1036
28	33	8	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	62	56	7	YOUR PICTURE STILL LOVES ME (And I Still Love You) —Billy Swan (L. Rogers) J. Crutchfield, O. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226	94	66	7	MAKIN' LOVE FROM MEMORY —Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092
29	35	5	GOING WHERE THE LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	63	NEW ENTRY	NEW ENTRY	THANK GOD FOR KIDS —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	95	61	15	SHE CAN'T GET MY LOVE OFF THE BED —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479
30	34	5	(SITTIN' ON) THE DOCK OF THE BAY —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	64	42	16	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	96	52	11	WHAT'S FOREVER FOR —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466
31	20	13	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredited/Raindance, BMI; RCA 13294	65	69	5	HONKY TONK MAGIC —Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123	97	77	23	MARIA CONSUELA —Tompall & The Glaser Brothers (J. Wilson, J. Bowen) T. E. Henderson; Ptarmigan, BMI; Elektra 7-69947
32	36	6	(Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	66	84	2	TURN THE PENCIL OVER —Porter Wagoner (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 7-20875	98	88	3	I JUST CAN'T TURN TEMPTATION DOWN —Skip and Linda (P. Baugh, L. McBride) D. Cusic; Blackwood, BMI; MJD 68179
33	17	14	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	67	71	5	DARLENE —Big Al Downing (T. Bongiovanni, L. Quinn) A. Downing, L. Quinn; Metaphor, BMI; Team 1002	99	73	5	CLOSER TO CRAZY —Jan Gray (J. Florez) D. Orender, W. Wright; Cedarwood, BMI/Denny, ASCAP; Jaxem 45-008
34	39	6	SOMETIMES YOU JUST CAN'T WIN —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948					100	89	3	

☆ 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).

AMERICAN SPOTLITE RECORDS Presents "COUNTRY" TONY MARTIN

— Breaking both sides —

"IN HONKY TONK HEAVEN"

B/W ASR # 101

"SOMETHING NICE ABOUT THE RAIN"

ASR # 102

Produced by: MILTON L. BROWN
for BAMA BOY PRODUCTIONS, Inc.
(205) 343-3124
Arranged and Conducted by:
STEVE DORFF

National promotion:



BOX 23308, NASHVILLE, TN 37202

AMERICAN
SPOTLITE




THE ONLY GAME IN TOWN!

...everybody wins



From the top of the deck comes "The Winning Hand," a history-making 2 record set by **KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, and BRENDA LEE**—together on record for the first time. The 12 duets and 8 solo performances are fare fit for Kings and Queens.

BOOTS RANDOLPH, Monument's Ace Saxophonist, shuffled the song deck and cut

"Dedication," a brand new album running the gamut from pop standards and big band, to country. "Boots and Stockings" is his ever popular Christmas album and a great hole card for the holidays.

CHARLIE MCCOY, our Jack-of-Many-Musical-Trades, deals out Christmas joy on the re-release of his classic "Charlie McCoy Christmas."

A sure bet, and odds on fan favorite is Monument's new "Signature Series"—highlighting proven winners from the Monument catalogue. The first is four-of-a-kind in what will be a continuing mid-line series—"THE ALL TIME GREATEST HITS OF ROY ORBISON," "SONGS OF KRISTOFFERSON," "THE GREATEST HITS OF BOOTS RANDOLPH," and "THE GREATEST HITS OF CHARLIE MCCOY."

ALL NEW FROM THE NEW MONUMENT. MUSIC YOU CAN BANK ON.



THE WINNING HAND/JWG38389



DEDICATION/JW38396

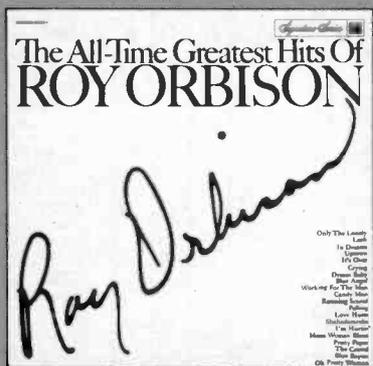


BOOTS AND STOCKINGS/PW38394



CHARLIE MCCOY CHRISTMAS/PW38393

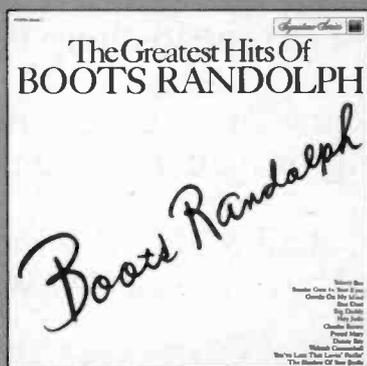
Signature Series



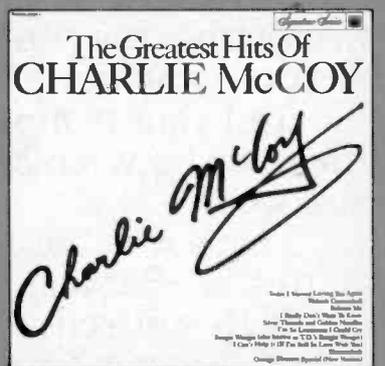
KWG38384



PV38392



PW38388



PW38387



MONUMENT RECORDS, a division of The Monument Entertainment Corporation of America, 21 Music Square East, Nashville, TN 37203-4389
Manufactured and distributed by CBS Records, 51 West 52nd Street, New York, N.Y. 10019

Country Chart Fax

Another One For Killen, Sheppard

By SHARON ALLEN

T.G. Sheppard and producer Buddy Killen rack up another No. 1 single this week with "War Is Hell (On The Homefront Too)." It was preceded in the prime position this year by "Finally" and "Only One You." Killen's publishing company, Tree International, lays claim to two other songs currently in the top 10: Ed Bruce's "Ever, Never Lovin' You" and Ronnie McDowell's "Step Back."

As a producer, Killen is responsible for two of this week's new-ones, as well as those songs just mentioned. T.G. Sheppard & Karen Brooks make their duo debut at superstar 75, with "Faking Love," and Billy "Crash" Craddock enters at starred 83 with "The New Will Never Wear Off Of You."

This week Chart Fax would like to tip its hat to other producers who occupy the lion's share of the current charted singles. Jimmy Bowen delivers seven: "We Did But Now You Don't" by Conway Twitty; "Redneck Girl," Bellamy Brothers; "The American Dream/If Heaven Ain't Got A Lot Like Dixie," Hank Williams Jr.; "Stay A Little Longer," Mel Tillis; "San Antonio Nights," Eddy Raven; "Maria Consuela," Tompall & the Glaser Brothers; "Til I Gain Control Again," Crystal Gayle.

Another prominent producer is Jim Ed Norman, with five singles to his credit: "Cherokee Fiddle," Johnny Lee & Friends; "Talk To Me," Mickey Gilley; "Still Taking Chances," Michael Murphey; "What's Forever For," Michael Murphey; and "Somebody's Always Saying Goodbye," Anne Murray.

Bob Montgomery's name is prominently displayed on five of the current singles listed: "It Ain't Easy Bein' Easy," by Janie Fricke; "Love's Gonna Fall Here Tonight," Razy Bailey; "Tie Your Dream To Mine," Marty Robbins; "Honky Tonk Magic," Lloyd David Foster; and "What Mama Don't Know," Jim Stafford.

Tom Collins is credited with four of the listings: "Operator, Long Distance Please," Barbara Mandrell; "He Got You," Ronnie Milsap; "Like Nothing Ever Happened," Sylvia; and "Inside," Ronnie Milsap.

★ ★ ★

Chart Fax notes that almost 30% of the songs on the chart were written or co-written by artists. Beginning with songs written and recorded by the same artist, they are:

"Ever, Never Lovin' You," Ed Bruce; "Sure Feels Like Love," Larry Gatlin & the Gatlin Brothers Band; "Redneck Girl," Bellamy Brothers; "Somewhere Between Right And Wrong," Earl Thomas

Conley; "The American Dream," Hank Williams Jr.; "Going Where The Lonely Go," Merle Haggard; "I Will Always Love You," Dolly Parton; "A Child Of The Fifties," the Statler Brothers; "Today My World Slipped Away," Vern Gosdin; "Green Eyes," Tom Carlile; "Your Picture Still Loves Me (And I Still Love You)," Billy Swan; "Gonna Have A Party," Kieran Kane; "No Room To Cry," Mike Campbell; "The Elvis Medley," Elvis Presley; "I'm Looking Over The Rainbow," Sonny James; "Darlene," Big Al Downing; "Still Taking Chances," Michael Murphey; "San Antonio Nights," Eddy Raven; "I'm So Tired Of Going Home Drunk," Larry Jenkins; "Keep On Rollin' Down The Line," Boxcar Willie; "What Mama Don't Know," Jim Stafford; "I'd Rather Be Doing Nothing With You," Karen Taylor-Good.

The following list highlights those songs written by one artist and recorded by another: "The Bird," sung by Jerry Reed ("On The Road Again," W. Nelson); "A Love Song," Kenny Rogers (L. Greenwood); "Cherokee Fiddle," Johnny Lee & Friends (M. Murphey); "Lost His Love On Our Last Date," Emmylou Harris (C. Twitty, F. Cramer); "Thank God For Kids," the Oak Ridge Boys (E. Raven); and "Til I Gain Control Again," Crystal Gayle (R. Crowell).



This ad is for all those who ever wonder why your company runs a United Way campaign.

When it comes right down to it, you're probably the best reason your company has for getting

involved with the United Way.

You see, they know almost all of the money given to the United Way goes back out into the community to help people.

So if you, or the people you work with, should ever need any of our services, like day care, family counseling or health care, we'll be right there to help. In fact, there are tens of thousands of United Way-supported programs and services in cities and towns across the country. That means help is nearby wherever you are.

And your company knows that could mean the difference between keeping or losing a valuable employee.

That's why they give. And that's why they ask you to give. Because there may come a day when you need help yourself.



United Way
Thanks to you, it works. for ALL OF US.



A Public Service of This Magazine & The Advertising Council

Billboard

Survey For Week Ending 11/20/82

Hot Country LPs

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	4	7	HIGHWAYS ARE HEARTACHES Ricky Skaggs, Epic FE 37996 CBS	37	31	18	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL
2	2	36	MOUNTAIN MUSIC Alabama, RCA AHL1 4229 RCA	38	42	11	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
3	1	35	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951 CBS	39	50	3	STEVE WARINER Steve Wariner, RCA AHL 1-4154 (RCA)
4	3	23	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA	40	29	29	INSIDE OUT Lee Greenwood, MCA 5305 MCA
5	5	9	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203 CBS	41	39	29	BUSTED John Conlee, MCA 5310 MCA
6	6	5	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb, 60193 WEA	42	44	4	WILD AND BLUE John Anderson, Warner Brothers 23721 (WEA)
7	8	6	GREATEST HITS Dolly Parton, RCA AHL 1-4422 RCA	43	40	64	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535 WEA
8	11	5	W W II Waylon Jennings & Willie Nelson, RCA, AHL-1-4455 RCA	44	52	7	TOM JONES COUNTRY Tom Jones, Mercury SRM-1-4062 POL
9	7	55	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS	45	43	19	STRAIT FROM THE HEART George Strait, MCA 5320 MCA
10	14	4	RADIO ROMANCE Eddie Rabbitt, Elektra 60160 (WEA)	46	55	26	NUMBER ONES Conway Twitty, MCA 5318 MCA
11	10	18	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA	47	48	17	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) POL
12	9	54	BIG CITY Merle Haggard, Epic FE 37593 CBS	48	49	7	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278 WEA
13	13	8	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS	49	51	3	THE BEST OF JERRY LEE LEWIS (Featuring 39 And Holding) Jerry Lee Lewis, Elektra 60191 (WEA)
14	16	9	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA	50	41	18	TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CBS
15	12	25	QUIET LIES Juice Newton, Capitol ST-12210 CAP	51	45	9	THE HOTTEST NIGHT OF THE YEAR Anne Murray, Capitol ST-12225 CAP
16	15	8	DREAM MAKER Conway Twitty, Elektra 60182 WEA	52	65	2	(You're My) SUPER WOMAN (You're My) INCREDIBLE MAN Louise Mandrell and R. C. Bannon, RCA AHL 1-4377 RCA
17	17	12	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA	53	56	41	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005 WEA
18	19	21	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS	54	57	8	THE OSMOND BROTHERS The Osmond Brothers, Elektra/Curb 6E-237 WEA
19	20	88	FEELS SO RIGHT Alabama, RCA AHL1 3930 RCA	55	53	110	GREATEST HITS Ronnie Milsap, RCA AAL1 3772 RCA
20	18	13	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112 MCA	56	64	3	TURNED LOOSE Roy Clark, Churchill CR 9425 (MCA)
21	23	5	IT AIN'T EASY Janie Fricke, Columbia FC 38214 CBS	57	47	41	THE DAVID FRIZZELL AND SHELLEY WEST ALBUM Warner/Viva BSK 3643 WEA
22	24	4	GET CLOSER Linda Ronstadt, Asylum 60185 (WEA)	58	58	112	GREATEST HITS Anne Murray, Capitol S00 12110 CAP
23	21	18	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty LO-51124 CAP	59	63	3	HEARTBREAK Rodney Lay, Churchill CR 9423 MCA
24	22	13	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP	60	62	2	MEL TILLIS' GREATEST HITS Mel Tillis, Elektra 60192 WEA
25	26	61	GREATEST HITS Willie Nelson, Columbia KC2 37542 CBS	61	66	33	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
26	30	5	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS	62	54	27	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315 RCA
27	25	22	INSIDE Ronnie Milsap, RCA AHL-4311 RCA	63	46	8	FAMILY TRADITION Hank Williams, Jr., Elektra/Curb 6E-194 WEA
28	28	109	GREATEST HITS Kenny Rogers, Liberty L00 1072 CAP	64	67	28	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
29	27	10	CONWAY'S #1 CLASSICS, VOL. 1 Conway Twitty, Elektra EI-60115 (WEA)	65	NEW ENTRY	NEW ENTRY	I WRITE IT DOWN Ed Bruce, MCA 5323 (MCA)
30	32	31	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA	66	59	237	STARDUST Willie Nelson, Columbia JC 35305 CBS
31	33	8	JUST HOOKED ON COUNTRY Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154 CBS	67	61	112	I AM WHAT I AM George Jones, Epic JE 36586 CBS
32	35	17	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS	68	68	8	WHISKEY BENT AND HELL BOUND Hank Williams, Jr., Elektra/Curb 6E-237 WEA
33	34	128	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644 RCA	69	71	39	BOBBIE SUE Oak Ridge Boys, MCA 5294 MCA
34	36	4	PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726 (WEA)	70	60	78	CARRYIN' ON David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
35	37	18	UNLIMITED Reba McEntire, Mercury SRM-1-4047 PDL	71	70	107	GREATEST HITS The Oak Ridge Boys, MCA 5150 MCA
36	38	4	SOUNDS LIKE LOVE Johnny Lee, Full Moon/Asylum 60147 (WEA)	72	72	94	ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA
				73	69	6	HE SET MY LIFE TO MUSIC Barbara Mandrell, MCA 5330 MCA
				74	75	23	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009 CBS
				75	73	51	STILL THE SAME OLE ME George Jones, Epic FE 37106 CBS

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

MODESTY IS A VIRTUE, SO WE'LL SIMPLY REPEAT...

...Anderson is just about the best thing that's happened to country music in the Eighties... *Wild and Blue* rediscovers the old verities and revels in the plink of a banjo, the strut of a fiddle, the whistling whine of a steel guitar and a dobro's laconic lilt."
—Ken Emerson
Rolling Stone

JOHN ANDERSON
WILD & BLUE



"*Wild and Blue* sounds like the best country album of 1982. It has 11 superb songs by a young (27-year-old) singer just hitting his stride. Anderson has already been favorably compared to Lefty Frizzell and Merle Haggard, but *Wild and Blue* should provide him with his first No. 1 single and should sell as long as there is life on the planet."
—John Lomax III
United Feature Syndicate

John Anderson's *Wild and Blue* 1-23721
Produced by Frank Jones with John Anderson
Featuring the single "Wild and Blue" 7-29917



Warner Country. The Name Brand.

John Anderson
Bandana
Judy Bailey
Karen Brooks
Jimmi Cannon
Guy Clark

Rodney Crowell
Gail Davies
Frizzell & West
Emmylou Harris
Hazard
Con Hunley

Gary Morris
Buck Owens
T.G. Sheppard
Judy Taylor
Porter Wagoner
The Wright Brothers



On Warner Bros., Warner/Curb and Warner/Viva Records & Tapes.

New On The Charts

McGUFFEY LANE

"Making A Living's Been Killing Me"—★

Named after a street in Athens, Ohio, this six-piece band's roots date back to the early '70s. In 1980, the band's self-produced debut album, which was released independently, sold 40,000 copies and led to a contract with Atco. That same album, "McGuffey Lane," which was re-released by Atco later that year, contained such radio favorites as "Long Time Lovin' You" and "Green Country Mountains." The band soon left the Ohio Valley to work with such artists as Emmylou Harris, Charley Pride, Bobby Bare and Charlie Daniels at his annual Volunteer Jam in Nashville.

The group's third and latest album for Atco, "Let The Hard Times Roll," was produced by Marshall Morgan and Paul Worley. This album, which contains the band's latest single, "Making A Living's Been Killing Me," includes a number of tunes from top Nashville writers (the act's previous albums consisted primarily of original material).

McGuffey Lane's members are Stephen "Tebes" Douglass, keyboards, harmonica, vocals; Terry Efav, steel guitar, electric guitar; Bob McNeley, acoustic guitar, vocals; Dave Rangeler, drums, vocals; Stephen Reis, bass, vocals; John Schwab, acoustic guitar, electric guitar, vocals.

For more information, contact the band's management at (614) 486-2923.



Nashville Scene

By KIP KIRBY

Within its legendary acoustical confines, RCA's Studio B gave life to a wealth of classic recordings: instantly-recognizable gems like "Cathy's Clown" by the Everly Brothers, "Last Date" by Floyd Cramer, "Detroit City" by Bobby Bare, Elvis' "It's Now Or Never."

A total of 40 million-seller singles were created in Studio B. The facility was beloved by players, artists and producers alike. Sometimes it seemed as if you simply couldn't cut a bad track in RCA's B—or so those who worked there often liked to say. The studio is considered a key site in the invention of the famed "Nashville Sound," a production trademark which helped insulate Music City from the damage wreaked by the arrival of rock'n'roll in the '50s.

RCA shut down its Studio B in 1977 and moved away from studio operation. Since then, it's been preserved by the historically-aware Country Music Foundation as a tourist attraction and educational facility. Visitors may tour Studio B with a guide, see how records are cut, and even play some of the instruments on display as part of the exhibit.

On Nov. 4, the Country Music Foundation went gala and hosted a bash to celebrate Studio B's 25th birthday. The event turned into a shared experience of memories and renewed friendships. Musicians who worked on records like "Only The Lonely," "Oh Lonesome Me," "I Can't Stop Loving You," "The End Of The World" and "The Three Bells" reacquainted themselves with the studio at the reception, rubbing elbows with a new generation experiencing the facility for the first time.

Studio B's birthday party got its share of celebrities paying homage, too: Emmylou Harris, in town for a board meeting of the Country Music Foundation and accompanied by producer/husband Brian Ahern. ... Rodney Crowell. ... Rosanne Cash. ... Karen Brooks. ... and of course, Chet Atkins, a legend in his own right and a man who remembers RCA B better than most.

It was a special night, festive, warm, replete with a camaraderie that sometimes comes when industry principals from the Nashville music community turn out in unison. And it was a fitting commemoration for a little building that was—if you'll forgive the pun—instrumental in fashioning Nashville's musical roots.

There's a great little book out entitled "Country Music: Facts, Fallacies and Folklore." It's written by Paul Randall, former a&r executive at RCA in Nashville. The book (soft-cover and arranged somewhat like a radio script) stems from stories he heard or researched during his years in radio, as well as from others he gleaned while at RCA. They touch on everyone from Johnny Horton to Patsy Cline. Some of the anecdotes are humorous, some are whimsical, some are touching, and some are surprising and little-known. None of the items or stories are lengthy (making them ideal for country radio announcers looking for trivia bits to color their on-air patter), and even the most knowledgeable country buff will probably find some new insights included here. The book is published by Union & Confederacy, Inc. P.O. Box 11, College Grove, Tenn. 37046. For \$3.75, it's a good investment.

★ ★ ★

Elwood Bunn, a New York performer determined to keep country music alive and well in the Big Apple, writes Scene that he did his part to celebrate Country Music Month in October. Bunn and his group Down Yonder set up camp at the Port Authority Bus Terminal in Manhattan Oct. 4-5 and entertained approximately 75,000 commuters with down-home country and clogging demonstrations. Later in the month, Elwood was featured in a documentary on WCBS-TV New York called "Sidewalk Symphony."

★ ★ ★

More Alabama news: The group recently broke its own concert attendance figures when it headlined for 42,780 fans at the University of Alabama in Tuscaloosa. It was the largest crowd Alabama has ever played to—and several hundred more fans who weren't able to get tickets to the sellout event camped outside the stadium and listened to the concert on blankets. ... The "Bama Blast," as it was billed, preceded the Alabama football homecoming, so the RCA group changed the words of its song, "My Home's In Alabama," to sing "The Bear's from Alabama," turning it into a tribute to Alabama coach Bear Bryant. ... Meanwhile, KSON country radio in San Diego refused to be hampered by the fact that Alabama isn't making a stop in its hometown during the band's current West Coast '82 concert. KSON decided that if Alabama wasn't coming to San Diego, San Diego would merely have to go to Alabama. So the station hosted a caravan of 11 bus charters to the L.A. Sports Arena Nov 5. Five hundred Alabama fans departed from three different country nightclubs,

Encore Agency Holds Showcase

SAN ANTONIO—The annual Encore Talent Agency "Showcase Of Stars" took place here Oct. 25. Featured performers from Encore's roster were Fiddlin' Frenchie Burke, Johnny Duncan, Darrell McCall, Becky Hobbs and Moe Bandy, who MCed the evening's show and is also part owner of the South Texas book-

ing agency. Encore entertainers unable to attend the showcase were Gene Watson, Joe Stampley and Dotsy.

San Antonio's Pearl Brewery played host to the event in its nightclub, the Jersey Lilly. Regional and national talent buyers attended the performance.

RCA Studio Marks 25th Anniversary

NASHVILLE—The 25th anniversary of RCA's Studio B was marked Thursday (4) by the Country Music Foundation, which now uses the studio as part of the Country Music Hall of Fame and Museum.

The facility, which hasn't been used for recording since 1977, dates to 1957, when RCA constructed the studio and named Chet Atkins head of operations.

Originally devoid of carpeting or sound-absorbing wood, the studio was used regularly by Atkins, Owen Bradley, Don Law and others in the '50s and '60s to forge the "Nashville sound," producing country hits by Jim Reeves, Eddy Arnold and Ray Price and pop efforts by Perry Como, the Monkees and others. RCA remodeled Studio B in the mid '70s, adding acoustical tiles, wainscots, curtains and baffles.



STAFFORD AT SEMINAR—Singer/songwriter Jim Stafford performs his recent Townhouse release, "What Mama Don't Know," before a receptive crowd at this year's Talent Buyers Seminar.

couldn't go pop if I had a mouth full of firecrackers."

Elektra group Snuff played before 15,000 fans at its Virginia State Fair appearance last month, but this number paled in comparison to the next night, when the band performed before an estimated 440,000 at the Neptune Festival at Virginia Beach. Excuse me, but that WAS 440,000, not 40,000, wasn't it, guys?

Songwriter Sandy Pinkard ("You're The Reason God Made Oklahoma") and Richard Bowden (former guitarist with Linda Ronstadt) have teamed up in what may be best described as something resembling "Nashville comedy set to music." The unholy twosome are now on the road touring small comedy clubs before descending upon the unsuspecting town of Reno, Nev. on Dec. 1 to begin a two-week stand at the Shy Clown Casino. The Jensing/Jensong songwriters are also threatening, despite the advice of well-meaning industry friends, to unveil their new act in Nashville shortly.

In our mailbag come the most interesting tidbits. We recently received a personal invitation for a private showing and exclusive sale of June Carter Cash's jewelry, diamonds, furs, antiques and silver. The showing was held at her Hendersonville home. No reason was given for the sale.

CMA Elects Top Officers

• Continued from page 37

Greg Rogers, RCA London; Dennis Brown, Joe Brown Enterprises, New Zealand; Jim Halsey, Halsey Co. International. Assistant secretary is Roy Wunsch, marketing and sales vice president for CBS in Nashville; treasurer is Buddy Killen of Tree International; assistant treasurer is Bob Montgomery of House of Gold Publishing; sergeant-at-arms is David Conrad, Almo-Irving Music; assistant sergeant-at-arms is Blake Mevis, Pride Music Group, Inc.; historian is Bill Utz, Steele & Utz, Inc.; and assistant historian is Bette Kaye of Bette Kaye Productions.

These 27 officers will serve on the CMA board with the 15 members elected in the October general membership meeting (Billboard, Nov. 6).

Monument Sets 'Winning Hand' Sales Campaign

• Continued from page 37

Macy Lipman Marketing are coordinating a series of retail contests to run for 60 days (December through January). Winners will be determined by overall store and sales performance and reports, coupled with the creativity of the individual "Winning Hand" display. Prizes will be awarded to the top performing branch and two accounts; they will win expense-paid trips to see any act of their choice on "The Winning Hand" LP in concert at Las Vegas, Lake Tahoe or Atlantic City.

The next five winning branches and the two top-performing accounts in each of the 10 territories will win a choice of a Cuisinart, a watch or cash equivalent. The CBS salesmen who call on the winning accounts will each receive a gift from Monument. Advertising dollars are available through the individual CBS branches, along with display contest information and materials.

Monument is also negotiating with two major airlines to tie in the "Winning Hand" during January through music-in-the-air programming and "Winning Hand" card decks as passenger giveaways in flight.

Monument vice president Marshall Blonstein emphasizes that current retail promotion and consumer ads will be targeted at "The Winning Hand" as a holiday gift-giving concept offering four artists for the price of one.

KIP KIRBY

Anderson 'Mini' And Single Due

ATLANTA — Bill Anderson's single, "Laid Off," and a six-cut Anderson "mini-LP" on the Southern Tracks label will be distributed through Vanguard Records. The abbreviated album, "Laid Off/Southern Fried," will list at \$5.98.

Cedar Creek To Moon Shine Label

NASHVILLE—After negotiations between locally-based Moon Shine Records and Acclaim Records in Canada, country group Cedar Creek will now record exclusively for Moon Shine in the U.S. Under the agreement, product released by the eight-member band in Canada will be marketed and distributed through Acclaim. Cedar Creek's initial release under the pact is "Riverboat."

TELEPHONE MAN

Brand new country release from

JUDY LINDSEY & JOHNNY CARROLL

P.O. BOX 225
NOCODROOGUES, TEXAS 75961
(713) 564-2509

Gospel

Bookstores Moving Into Video Vision House Bows In-Store Loop; Rental Increasing

By CARTER MOODY

NASHVILLE—Christian bookstores, key retail outlets for gospel records as well as religious books, are gradually experimenting with video rental and in-store video play.

The latter is instanced by Vision House Publishing's loan of video playback equipment to 25 top outlets for in-store exposure of a one-hour loop advertising books and records. That these are advertisements, not music videos of the type most often seen in mainstream record and tape stores, should be emphasized, although the spot purchased by

Sparrow Records comprises its video of the group Silverwind, performing "A Song In The Night" (Billboard, Nov. 6). Sparrow is the only Christian music label represented, but Vision House president John Montgomery says that book and Bible publishers dominate the spots so far only because he hasn't actively sold time, preferring to wait for reaction from the 25 outlets.

Vision House has provided the retailers with Panasonic video machines; final shipments were made to the East last week. The publisher is selling the ad spots on a regional basis. Each advertiser gets 15 seconds

free, and store customers interested in a particular spot can push a jukebox style, lettered/numbered keyboard to get detailed explanations of the product. Secret counters in four undisclosed stores will tabulate key punches.

A number of Christian bookstores opened their own video centers during the summer, some to sell Word Records' "Home Entertainment Center" catalog of 40 cartoons and instructional films, others to run their own sampler loops on video units at points of purchase. Nearly all see sluggish sales of tapes (competing video stores often underprice these specialist outlets) while churches rent.

But the 25 stores getting the Vision House center are anxious to implement it as a sales tool aiding their other product, records and books. Montgomery says the Zondervan Corp. wanted the center in all 76 of its stores, but he could only afford to furnish five at this point, although he hopes to eventually provide units to 100 or more retailers.

"I've spent \$150,000 on equipment alone," Montgomery explains. "The player and audio soundtrack impulse computer in each center uses a 19-inch monitor. I've installed a graphics generator so that when a customer pushes the keys to get more details on a product, the screen won't go blank. You'll get a 'stand by, please' graphic until the advertisement comes up."

So even those few seconds between the continual run and the start of a two or three minute spot are crucial, as he sees it, and customers will walk away from a temporarily blank screen. "Buying at retail in general is 60% impulse anyway," he comments, "and in the Christian bookstore, it's 90% impulse."

One retailer with the same hawk-eye on the impulse factor is the Moody Bookstore in Chicago, a two-level complex that will have the Vision House center on street level with records.

(Continued on page 61)



GOSPEL STORY—A "Gospel Music Story" video presentation at the Oct. 28-30 Gospel Music Assn. board of directors meeting in Nashville documented music styles, artist performances and demographics. Frances Preston, BMI vice president and president of the GMA, introduced the video, along with, from left, GMA executive director Don Butler; GMA president-elect Ralph Carmichael, and board chairman Billy Ray Hearn.

A CABLE MUSIC FIRST?

Lamb & Lion Act To Be Seen And Heard On MTV

NASHVILLE—In what is believed to be the first break for "gospel rock" on MTV, a video by the Swedish group Jerusalem is scheduled to air on the cable music channel later this month.

The video dramatizes a song called "It's Mad" from the group's current Lamb & Lion LP, "Warrior," and was directed and financed by Jan Petrus, a Hollywood producer who knew the group in Sweden. Praim Records, its label in Stockholm, sent the video to MTV, according to composer/singer Ulf

Christiansson.

MTV accepted the clip, a spokesperson says, "on the quality of the video first, the music second. We didn't know it was a Christian rock group, and that is irrelevant to our uses."

"I sure wish rock radio would take the same viewpoint," comments Michael Blines, marketing vice president of the Benson Co., manufacturer of Lamb & Lion. He says Benson is making the video available to a limited number of Christian bookstores. MTV markets will also get stronger radio and retail promotion behind the "Warrior" album. Blines says, although he adds, "it's mainly a wait-and-see approach. We've never had an artist featured on MTV before."

Ko Durieux, director of the Benson Co.'s film and video division, explains that "It's Mad" originally was produced on film in Sweden. He is using facilities at WDCN, Nashville's public tv station, to transfer the film to a one-inch video master and then take a three-quarter-inch video of that for MTV's use.

The Salt Mine Sets Expansion Into New Areas

NASHVILLE—The Salt Mine, a non-profit artist services organization, is expanding into booking management, concert promotion and consulting.

The organization, which is operated on private funds, plans to schedule two or more major concerts per year, beginning in December with two consecutive nights of videotaped concerts at the Grand Ole Opry, produced by the Nashville Network. The country celebrity host and other talent will be announced later.

Salt Mine already represents Mylon LeFevre & Broken Heart, Scot Roley & City Limits, Mickey and Becki Moore, and Harry Browning and Laury Boone.

The consulting service will offer ministry-oriented consultation in the areas of booking, concert promotion, publicity, artist development, financial planning, music publishing, music and entertainment law, custom albums and other matters. Much of the service will be referral to music industry lawyers, counselors and organizations, although some in-house consulting is planned.

The staff is comprised of Jeff Littrell, director, Nancy Nepola, associate director, and Bruce Thede, ministry coordinator. Littrell's background includes concert promotion for B.J. Thomas, Sandi Patti, Andrus Blackwood & Co. and Fireworks. Nepola has performed in the U.S. and Europe, and served as professional manager for Dick James Music and a&r/publishing coordinator for the Benson Co. Thede performs with the contemporary Christian group New Wine.

Survey For Week Ending 11/20/82

Billboard[®] Best Selling Spiritual LPs

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	5	PRECIOUS LORD Al Green, Myrrh 6702	18	17	57	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066
2	2	14	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	19	21	5	I'M PACKING UP, GETTING READY Rev. Ernest Franklin, Savoy SL 14695
3	3	10	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	20	25	66	BE ENCOURAGED Florida Mass Choir, Savoy 9064
4	4	10	UNCLOUDY DAY Myrna Summers, Savoy 14594	21	NEW ENTRY		MIRACLE MAN Mighty Clouds Of Joy, Myrrh MSB 6664
5	5	14	EVERY TIME I FEEL THE SPIRIT Dr. Charles Hayes & the Cosmopolitan Church Choir, Savoy SGL 7076	22	22	57	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373
6	6	39	I CAN GO TO GOD IN PRAYER Albertina Walker, Savoy SL-14600	23	23	5	HOW CAN I SAY THANK YOU? The Young Delegation, Peace International PE 1001
7	7	35	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Cogie) W/MATTIE M. CLARKE (Recorded Live), Pearl PL-16002	24	20	10	ONE DAY AT A TIME Rev. Thomas Walker, Eternal EGL 652
8	8	31	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599	25	NEW ENTRY		10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir, Jewel 0172
9	9	5	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	26	24	95	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
10	11	6	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	27	NEW ENTRY		THE RICHARD SMALLWOOD SINGERS Onyx/Benson R3803
11	10	35	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	28	27	48	GO Shirley Caesar, Myrrh MSB 6665
12	14	74	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	29	19	79	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059
13	12	39	HIGHER PLAIN Al Green, Myrrh MSB 6674	30	30	5	HOPE SONGS, VOL. I D. J. Rojers, Hope Song/Benson HS 2000
14	13	43	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle, Savoy SGL-14656	31	32	160	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
15	15	5	FEEL LIKE SINGING Walter Hawkins, Elektra 60038	32	33	48	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067
16	NEW ENTRY		EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700	33	34	83	THE HAWKINS FAMILY LIVE Light LS 5770
17	16	48	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691	34	35	31	I'M BLESSED The 4th of May, Savoy 14629
				35	31	22	I'M A SOLDIER IN THE ARMY OF THE LORD Clarence Fountain & The Original 5 Blind Boys of Alabama, Peace International PE 1000

Benson Sending Stations 10 'Singles' In One Disk

NASHVILLE—The Benson Co. is shipping 10 new "singles" to 1,200 radio stations in the form of a 33 r.p.m., 12-inch promotional album titled "Supersingles."

Ten inspirational artists are represented, and with one exception the songs are from new album releases. Placing the tracks on one disk cuts pressing and overall mailing costs roughly in half, but each song will still get individual radio promotion.

Artists with new material on the record are: Harry Browning and Laury Boone, "Sweet Harmony," title track from their Lamb & Lion LP; Gary Chapman, "In His Hand," from the upcoming "Happenin' Live" on Lamb & Lion; Nancy Grandquist, "Willing," from the "Get Yourself Ready" LP on NewPax; Gary Dunham, "The Pearl," title cut of his NewPax LP; Don Francisco, "Christmas Song," from "Don Francisco: The Live Concert," NewPax; Joe English, "First Love," from the Refuge Records "Held Accountable" LP; Will McFarland, "Call Me A Dreamer," from "Right From The Start" on Refuge; Glad, "Light Up Your World," from

"Captured In Time" on Greentree; and Farrell & Farrell, "Let The World Know," title cut of their live LP on NewPax. Tom Howard's "Shine Your Light" is also on the disk, resericed from the year-old "Danger In Loving You" LP on NewPax.

Radio promotion director John Taylor says that the unified package offers numerous advantages to station programmers and DJs. Titles and artists' names are in bold print on a programming sheet that also includes intro and outro times, designates the song endings by "fade" or "cold," and lists subheads for rock, AC and MOR next to blank boxes, so that programmers can check off each song according to their formats. One side of the album features soft contemporary material, while the other offers a tougher pop sound.

"Since gospel stations are still mostly tracking LPs," Taylor says, "the record will be handy, with less chance for a slip-up between 33 speed and 45." Taylor will promote and track airplay on each track individually, emphasizing that "the artists will not lose identity by being on the same disk."

NOVEMBER 20, 1982, BILLBOARD

Industry Veterans Investing In Independent Labels

NEW YORK—Black music is the vehicle that five industry veterans are using to establish independently distributed labels in the marketplace.

Mike Lushka and Marc Kreiner of Highrise Entertainment, Eddie Pugh of Emerald International Records, Richard Mack of Catawba Records and Harry Coombs of TPC Records all feel that despite the recession, black music is relatively healthy.

They cite the open attitude of black radio to new product and artists, and point to opportunities created by what they see as major label indifference to black music. They also believe that small, independent labels can be cost-efficient and respond swiftly to market trends.

All, however, emphasize that their labels' product appeal is not only limited to black record buyers.

Initial investment in the companies varies. In its six months of activity, Lushka says Highrise has spent "about a half a million dollars" in signing, administrative and promotional costs. All the money has come from the pockets of Lushka, a former Motown vice president, and Marc Kreiner, ex-president of Ocean Records. Catawba's Mack, who worked previously at Columbia, RCA and Atlantic, says he's invested "almost half a million" in the enterprise, officially launched a few months ago.

In contrast, TPC Records, owned jointly by Philadelphia-based band the People's Choice and longtime Philadelphia International executive Harry Coombs, has been launched on \$40,000.

Pugh, once a promotion executive at Warner Bros. and Casablanca, declines to cite a dollar figure for the cost of black-owned Emerald International label other than to call it substantial enough to show that this is a long-term commitment."

For Highrise, the investment appears to be paying dividends. Maxine Nightingale and Jimmy Ruffin's "Turn To Me" and Alphonse Mouzon's "The Lady In Red" are both currently climbing Billboard's black singles chart, while Mouzon's "Distant Lover" album is moving up the album best-sellers. New on the singles chart is Tyrone Davis' "Are You Serious."

The company's initial releases have been in black music, says Lushka, because both he and Kreiner have experience in that field. "We also felt that we'd have an eas-

ier time getting airplay on black radio than on pop," he adds. "Black programmers are more likely to give new acts or new companies a shot if the product is good."

Another element in Highrise's favor is the black and pop market track records of artists like Maxine Nightingale and Tyrone Davis. The label has six full-time staffers and, like all these labels, is using independent promotion in key markets.

Catawba's Mack feels "black music still sells and has always sold, even in down times, but it has to have it in the grooves." This is why, Mack adds, 50% of Catawba's capital has gone into recording costs, with acts such as Jackie Moore, Triple Play and Maurice Starr. Starr is co-writer of the Jonzun Crew's "Pack Jam" hit on Tommy Boy Records.

Mack's company is headquartered out of McConnells, N.C. because "it is a key breakout area for black product, due to the many radio stations there, the colleges and the talent that remains untapped."

"The majors have forgotten that all the talent isn't in New York or Los Angeles. Despite their size, they aren't very efficient. If a major sells 50,000, they make no profit. If I sell 50,000, I make money, the artist is not in a hole, and my employees are happy."

A shift in the nature of black radio, according to Mack, makes his job easier. "There was a time when certain kinds of records could only start in the South, because of the differences in styles between the North and South. But now urban contemporary has spread around the country. Now you can start a record anywhere."

With the slowing of activity at Philadelphia International Records and the closing of WMOT Records, there is a vacuum in Philadelphia's music scene that a number of indie labels are hoping to fill. Emerald International and TPC records are among them.

Emerald president Eddie Pugh thinks "the majors waste money, but still are not doing as bad as they say. When you project a 15% increase each year, then fall 10% below that mark and claim a 25% decrease, you are camouflaging the reality of the situation."

Pugh says Emerald will concentrate on a few acts at a time, "but put maximum effort behind them." For example, in support of a remixed version of Emerald's first release, "Itchin' For Love" by Mikki, the artist has been sent on a 45-city, 30-day tour "along with three or four dancers and an eight-person entourage to make people aware of the music and the personality of the artist."

The company is high on its latest release as well, a 12-inch called "ET In America" by Spaze Ka-dett which is produced and written by Motown alumnus Lamont Dozier. In addition, Pugh is looking to sign Mighty Fire, formerly with Elektra, and start a gospel label, Solomon Records.

Coombs and the People's Choice are going to release a four-song EP in February to follow up the group's current seven-inch single, "Still In Love With You," and a 12-incher of a different song in January. This strategy was arrived at after Coombs visited the recent NARM independ-

ent distribution conference. "The consensus was that the 12-inch market is the best way for an act without the pull of a Lionel Richie or Michael Jackson to break through," he says.

"The four-song album concept, which we'll be able to retail at a reasonable price for consumers, will hopefully stimulate some interest. We put out a seven-inch single first because I feel something of a shift back to songs in what radio is playing. So what we're doing is tapping both the radio and 12-inch market with material both can appreciate."



WOLF DEBUT—At the Roxy debut performance of Wolf are, from left, Solar/Constellation board chairman Dick Griffey; Mike Shaeffer, KISS-PD; Jon Gibson, Wolf's guest vocalist; artist Brenda Wolfer; Bill Wolfer of Wolf; and Ray Harris, Constellation president. The show celebrated the new Solar pop label's formation.

The Rhythm & The Blues

The Time Has Arrived For Smurfin' U.S.A.

By NELSON GEORGE

Over the last two months there have been warnings in this column. A comment here. An item there. But now, ladies and gentlemen, the time has come to say that it has come to pass.

The smurf record is here!

To our knowledge there are now at least six records based on the Saturday morning children's show and aimed at all the Papa Smurfs and Smurfettes in your town. In the great tradition of the monkey, the funky chicken, the dog, the jerk, the mashed potato, the bus stop, the hustle, the bump, and the freak, your children (perhaps even you) are crowding dance floors to do the smurf dance.



r&b," he says. "It's different from Rick James and the Time."

He started out playing symphony drums in his junior high school orchestra at age 10. It was a prelude to his role in such early 1970s street bands as the Soul Educators, an r&b group he toured with during his teens. "My folks encouraged me when I was young," he recalls. "My mother used to take us to the Howard Theatre to see James Brown, and those shows were among my earliest inspirations. I always believed I would pursue a career in music—I sort of vibed it on myself—and I never prepared for anything else."

For more information, contact LaVerne Perry, Epic/Portrait/Associated labels, 51 West 52nd St., New York, N.Y.; (212) 975-5483.

Wearing your smurf T-shirt and light blue smurf pants, and carrying your smurf doll, you can "turn out" even the most discriminating house party with the following collection of smurfophilia (Please note: the spelling of "smurf" may differ from one song title to another).

Any smurf record collection must start with Tyrone Brunson's instrumental, "The Smurf," on CBS-distributed Believe In A Dream Records. In addition to being the first smurf disk on the market, which helped it secure the loyalty of smurfers nationally, Brunson's effort also has the advantage of having no words to intrude on smurfophiles' appreciation of the groove.

GQ is from the Bronx, a smurf dance stronghold, so it's not entirely surprising that their new single is "Try Smurfin'." The record, on Arista, is the second major-label entry in the smurf wave. Speaking of things aquatic, there's "Smurpf Across the Surf" by the Micronawts (a/k/a music critic Barry Michael Cooper) on Tuff City Records, which puts smurfing on the beach with some solid keyboard funk. Of course, there are smurf raps, like "Smurf Terk" by Chapter Three on Grand Groove Records (again from the Bronx) and "Smirfathon" by Jalil on Charley Rock Records, both New York indie labels. The latter suggests that listeners "smurf outside, smurf inside ... smurf right where you are." TSOB Records checks in with "The Smirf," a synthesizer record featuring female background vocals.

★ ★ ★

Fantasy Records hasn't been on the cutting edge of black pop since the glory days of the Blackbyrds in the early to mid 70s. The most memorable recent black releases on the Berkeley-based label have been its ongoing series of Stax reissues. Recently, quite unexpectedly, Fan-

tasy has released not one, not two, but three 12-inchers of real interest.

"Sureyouright" by Steptoe is a lively, melodic mid-tempo song that has already charted. Greg Watson, a young Los Angeles-based musician, wrote and produced the record with Motown alumna Pam Sawyer. Its hooky pop quality reflects her background as co-writer of such Motown hits as "Lovechild," "If I Were Your Woman," and "Let Me Tickle Your Fancy."

"Dance So Fine" by Nijel is a tasteful mix of funk and rock with a groove reminiscent of Rick James and Bobby Nunn. Not surprisingly, Nijel, which basically consists of multi-instrumentalist Lemel Humes and his vocalist sister Diane, is from the Buffalo area.

While Nijel is seeking a fusion of funk and mainstream rock, the third Fantasy 12-incher, "Cosmic Cars" by Cybotron, is hoping to seduce consumers with a mix of Prince and Gary Numan. The single, previously released on Detroit's Deep Space Records, is a eerie synthesizer-driven dance tune written and produced by "3070" and Juan Atkins. The band's third member is Jon-5, a "ppectrum-electronic guitarist." Despite its foreboding sound, the record is already picking up airplay in the midwest.

★ ★ ★

Chart Talk: Two singles by female acts have received new life over the last two months. "I Want To Thank You" by Alicia Myers is an uptempo song of praise to the "heavenly father" who has brought her a true blue lover. It is definitely an unusual song and, as an album cut on Myers' MCA solo debut, didn't generate any special interest. But the song became a real underground favorite, breaking out of the New York dance clubs and on to radio. Reis-

sued on Myers' "I Fooled You This Time" LP, it has had a ten-week run in the black charts' middle range.

★ ★ ★

"Baby Come To Me" is yet another single from Patti Austin's Quincy Jones-produced "Every Home Should Have One" album. Following on the heels of the uptempo "Do You Love Me" and the midtempo title tune, this ballad has become a favorite on the East Coast as several program directors have found the ballad, featuring Austin and James ("100 Ways") Ingram to be a fine change of pace. It's also been gaining heavy exposure on the tv soap "General Hospital" (Billboard, Oct. 30).

Ask Billboard

Q. At Temple Univ.'s library, we use the annual lists appearing in the December Talent-In-Action/Year-End Awards issue of Billboard for its compilations of the top 100 pop, country and classical records. We frequently get questions concerning the top 100 records for the last 10 to 20 years. Is there a publication that does this?
A. Billboard's past chart history is officially and accurately chronicled through books and booklets published by Joel Whitburn Associates, c/o Record Research, Box 200, Menomonee Falls, Wis. 53051. The 1982 winners will be carried in Billboard's year-end Talent-In-Action/No. 1 Awards issue, available the last week of December.

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

Questions will be answered only in this column.

New On The Charts

TYRONE BRUNSON

"The Smurf"—★

"Smurfin' is like surfin'," Tyrone Brunson is fond of saying. "Only you do it on land."

The 26-year-old bassist from Washington is talking about the inner city dance craze that has contributed to the success of his first single, "The Smurf," for the Believe In A Dream label. He calls it "a blue wave affair."

The record, composed by Otis Redding III, is full of bottom-heavy funk, synthesizer hooks and catchy chorus lines; Brunson thinks it's the "perfect set-up" for his forthcoming LP, "Sticky Situations," which ships in late January. "I'm into the punk-funk head, bridging new wave with

Take Us For Granted

With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to

another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

AMPEX

Ampex Corporation • One of The Signal Companies 

Ampex Corporation, Magnetic Tape Division
401 Broadway, Redwood City, CA 94063
(415) 367-4463

**4 out of 5 Professionals Master
on Ampex Tape.***



*1981-1982 Billboard Magazine
Brand Usage Survey

IN MANHATTAN

Metropolis Studios Near Completion

By LAURA FOTI

New York is a hotbed of construction these days, and among the office buildings and hotels are two major audio/video/film facilities. One of these, Silvercup Studios in Long Island City, will be profiled in next week's issue. The other, Metropolis Studios in Manhattan, was the subject of a recent SPARS meeting, covered here.

Metropolis Studios, originally scheduled for completion in mid-1981, is still in its beginning stages, and curiosity about the audio/video/film facility's progress led to a SPARS regional meeting on the subject Nov. 3.

Metropolis president Alex Major spoke at the meeting, explaining costs, financing, budgeting, design and technology. He answered questions from SPARS members, giving specifics in these areas.

The current schedule calls for Metropolis to begin operation next summer or fall. At that time a limited number of rooms will open, with more coming on line as construction continues. Net space in the building is 200,000 square feet, half of which will be used by Metropolis, the other half rented out to ancillary businesses such as equipment rental and production companies.

Major said that his goal is to

create a one-stop facility, like those that exist in Los Angeles: an audio/video studio with all support services. Audio is of particular interest to him, since that field is his background. He once owned North Star Studios in Boulder.

"We want to make television and film people more aware of what can be done with quality audio," Major said. "Audio is a more important part of tv and film production now than it has been in the past because of all the other applications for programming, such as videocassette and disk."

Major said the "bottom-line cost" of Metropolis will be \$50 million, divided as follows: \$30 million for construction and financing (a \$500,000 demolition job has already been completed), \$15 million for equipment and \$5 million for the tax abatements. The equipment budget has been planned for five years, with a \$7 to \$8 million initial expenditure, \$5 million in additional equipment the second year and \$1 million a year in updates.

Updates, in fact, are the name of the game at Metropolis. Continuous expansion is planned, and Major is so confident about the facility's future success that he has purchased a

(Continued on opposite page)

Sony Introduces Digital Editor

ANAHEIM—Sony has introduced a new digital editor system for use in mastering digital audio Compact Discs.

The DAQ-1000 digital cue editor, first shown at the recent AES convention here, is designed to encode digital master tapes with various types of data for both the end user and the master license owner.

Among types of information the system will insert, via one audio channel of the U-matic format digital master tape, are numerical sequence of selection, programmability, playing time and play time remaining, as well as copyrighting data.

Cue information encoded by the system can be used in several different configurations, including direct input, in conjunction with Sony's DAE-1100 digital audio editor, or via the DAQ-1000's 10-key data pad.



AMPEX OPENING—Independent engineer Danny Hilley, left, and Ampex audio field service engineer Tom Rountree discuss Ampex services at the recent opening of the company's Nashville office.

FROM BOSE AND DELCO

Digital Car Stereo Due

FRAMINGHAM, Mass. — The Bose Corp., in collaboration with Delco Electronics of Kokomo, Ind., has developed a component car stereo system featuring digital circuitry.

The system, said to be a first for the industry, has been in the research and development stage for more than three years. It will be offered as an optional extra on 1983 models of Cadillac Eldorado and Seville models, Buick Rivieras, and Oldsmobile Toronados.

The system is comprised of an electronically tuned AM/FM receiver and cassette player featuring both Dolby and Dynamic Noise Reduction (DNR) systems, and four Bose speaker/amplifier modules. The speaker system is said to incorporate many of the design concepts found in the Bose model 901 direct/reflecting speaker system.

According to Dr. Amar Bose, head of the Bose Corp., the joint venture offered both companies the opportunity to know exactly what tuner, cassette and preamplifier should be used to complement selected power amplifiers and speakers for the car. It also provided researchers with information on the exact acoustics of the listening environment of the cars for which they were developing the system.

Sophisticated computer technology was used to determine placement of the four loudspeakers used, as well as the electronic balancing of

AES Papers Focus On Use Of Digital Technology

By CARY DARLING

ANAHEIM—The use of digital technology was the focus of three sessions at the recent 72nd AES convention. Matsushita Electric of Japan spotlighted two papers on the Compact Disc digital audio player and portable digital audio processor. Another paper was presented by Scientific-Atlanta on digital audio for radio network satellite distribution systems.

The Compact Disc player, the Technics SLP10, was outlined in the paper written by Toshikazu Yosumi, Tadashi Abe, Masahi Ito, Akira Onuma, Masahiro Koskka, Namio Hirose, Shinichi Tanaka and Ryo Akiyama of Matsushita in Japan. The player is designed to play the 12 cm disks in Sony/Philips' Compact Disc (CD) format, which can store one hour of programming on a single recorded side. The pro-

gramming is encoded in small dots in an internal layer under a protective coating. A semi-conductor laser beam is used to pick up the information.

Central to its design are large-scale integrated circuits (LSIs) especially developed for the digital-to-analog converter and related functions of the SLP10. The player has been developed to save on the space needed for the conventional disk player.

The Technics SV100 compact digital audio processor, designed for VCRs, as explained in a paper by Shuichi Obata, Toshikazu Yosumi, Kanji Odaki, Kasuhiko Yamashita and Yoshikaru Nakamura at Matsushita, allows the VCR owner to record digitally indoors or outdoors. The unit weighs 6.8 pounds.

"For both professional and home applications, we can see a markedly increased demand for high performance audio recording equipment," says the paper in part. "While this is in large part responsible for the trend towards digital recording, the high cost of present stationary head 16-bit multi-channel systems and rotary head type 16 and 14-bit two-channel systems has stood in the way of digital recordings' popularization. With the introduction of the digital audio disk (Compact Disc), we can expect even greater demand for the digital equipment required for master recording, editing, cutting and duplicating."

The unit has a digital dubbing function whereby a digital audio recording can be copied via the SV100 onto another video tape recorder in digital form with virtually no signal degradation.

To improve the quality and flexibility of radio network distribution systems, Scientific-Atlanta has meanwhile come up with its digital audio distribution system. According to the firm's Peter G. Schreiner, who offered his paper on the subject, ABC, NBC, CBS and RKO are all under contract to install digital audio equipment from Scientific-Atlanta.

"Since the bulk of the programming for several radio networks originates from one area (New York), this concentration of program material and data makes feasible the formation of broadband signals which can utilize a full satellite transponder bandwidth in a cost-effective manner," reads the paper.

With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 3¢ or more per cassette.



Distributed in the U.S. and worldwide



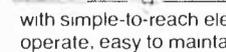
1290 Avenue of the Americas
New York, New York 10019
Telephone: 212-582-4870
Telex: 12-6419

Introducing reliability...

TTL Model 515 Automatic Cassette Loader

Speed and accuracy are valuable only when your cassette loader is operating without problems. Now, with the TTL Model 515 Automatic Cassette Loader you can have the reliability which guarantees **top speed and highest accuracy all the time.**

Precision-built with many extra features, such as unique scissor action splicing system, built-in quality control system and lowest operating noise, the 515 is a compact, modular design unit with simple-to-reach electronic and mechanical components—easy to operate, easy to maintain. **Lowest downtime of any loader in the market.**



Dollar for dollar you cannot buy more production capacity, accuracy and reliability than you will find in the 515. Get all the information on specifications and prices—call or write to

TLR MARKETING CORP.

Exclusive Distributor

2 Bashford Street, Yonkers, NY 10701
Tel.: 914-968-1605

A-V MARKETING CORP.

Exclusive Sales Agent

195 Kinderkamack Rd.,
Emerson, NJ 07630
Tel.: 201-967-7240

Studio Track

By ERIN MORRIS

In New York 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 its first project with producer Royal Bayyan. . . . John Pratt finishing up 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 Word 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 ef-

fort. . . . Producers Ivy Hunter and Greg Dokes completing work with group Empulse.

Also at Studio A, Eric Morgeson producing Judi-Marie for Southern Sun. . . . Handshake artist, Alliance finishing album with producer Pat Hand. . . . Edwina Edwards working with National Band Of Detroit. . . . Larry Provost co-producing his own project with Vince Macklin. Morgeson engineering all the sessions.

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 up 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 Soundshop 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 album. 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. . . . Canadian artist Carroll Baker is cutting tracks for Gaiety Records with Don Grashey producing. Les Ladd is engineering, with Ken Corlew assisting. . . . Mickey Newberry working on project with Jimmy Birch engineering and Corlew assisting.

Future Gold Studio in Philadelphia has producers Gilda Woods, William Lucas and Robert Newton working on projects with two Surprise Records artists, Richie Merritt and Bobby Newton. Jesse James is engineering both projects.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

Metropolis Studios Nearing Completion

• Continued from opposite page

100-by-200-foot vacant lot across the street for a 45-story office building. The lot is currently used for parking and is owned mostly by the Minskoffs, the New York real estate and theatre family who are 25% limited partners in Metropolis and consultants on the construction end.

Major showed floor plans of Metropolis, explaining its layout. A ground-floor shooting theatre for video, 16mm and 35mm features a 15,000-square-foot stage and movable seating, as well as a balcony for observation. There are other theatres, mixing facilities, a computer room, editing rooms, computerized lighting, offices, dressing rooms and even a restaurant and health spa.

Technologically, Major plans to open with equipment that will be "ready for 1986 in 1983." He said he is unsure what audio system will be used, but adds that it will be digital. "The problems are with standardization. We want to be able to accommodate any format."

Digital Auto Stereo From Bose & Delco

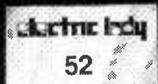
• Continued from opposite page

nals from nearby transmitters.

The system has also replaced many of the manual controls found on most conventional receivers, with automatic circuits; and allows automatic adaptation to changing signal conditions, rejection of interference and suppression of extraneous noise.

Circuitry that automatically adjusts to both bandwidth and stereo separation reception conditions, matches the signal that is being received. This, according to Bose, assures clear reception without the need to continually readjust the tuning controls.

Behind this door . . . a legend of platinum and gold



52

Electric Lady Studios

52 West 5th St., N.Y., N.Y. 10011 • (212) 877-8700

Alan Selby

John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way,' and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

ON PLAYING AROUND

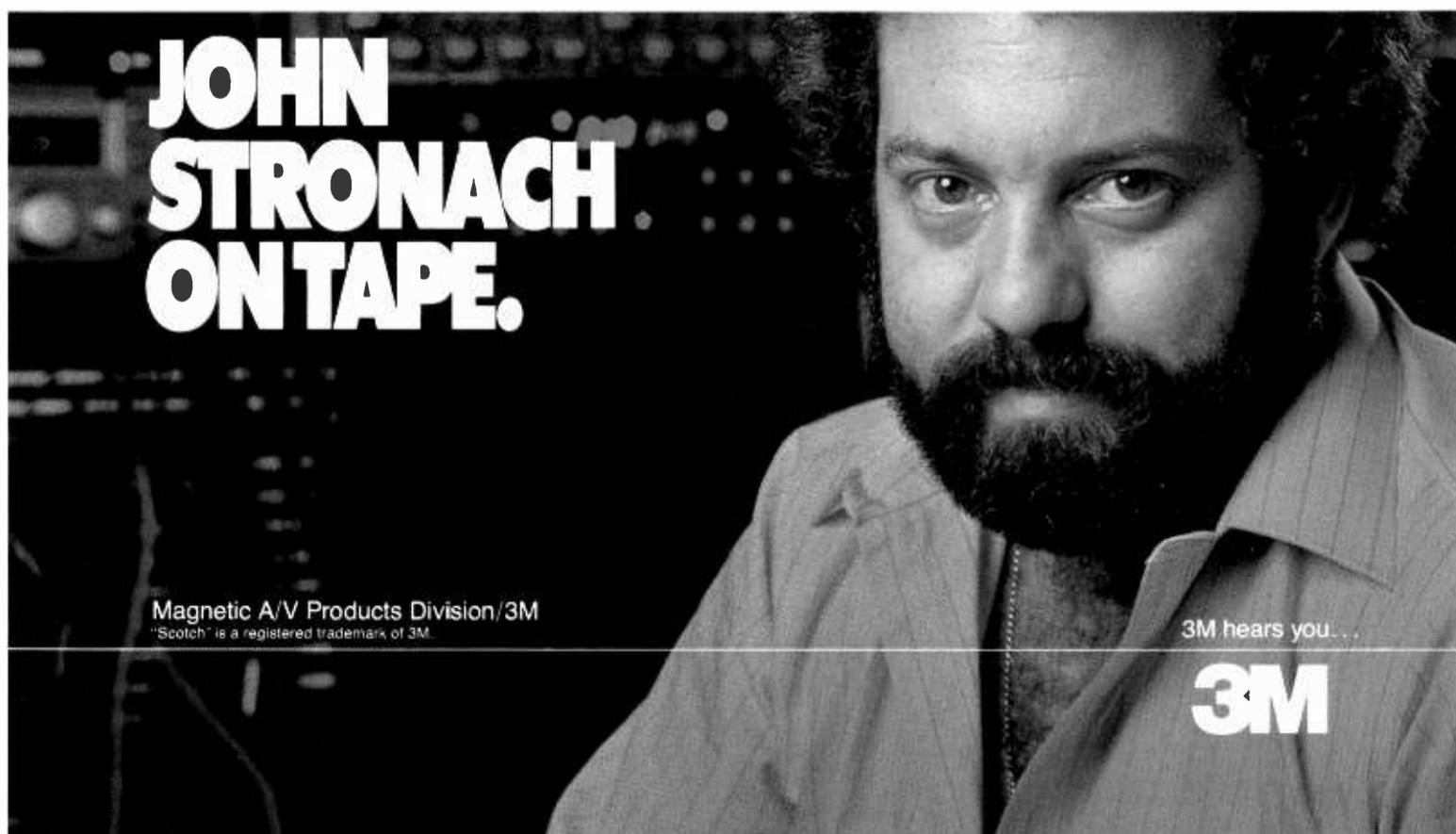
"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just tie everything together."

ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more."

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 226. Their consistency and quality is better. It just doesn't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take."

SCOTCH 226 WHEN YOU LISTEN FOR A LIVING.



JOHN STRONACH ON TAPE.

Magnetic A/V Products Division/3M
"Scotch" is a registered trademark of 3M.

3M hears you . . .

3M

Talent in Action / No.1 Awards issue

To reach #1...it takes TALENT IN ACTION

When you hit No. 1 in Billboard, you've hit top, the very top. Billboard is the No. 1 international newsweekly of music & home entertainment, and Billboard's got the charts to prove it, charts that track TALENT IN ACTION around the music world. When you hit the Billboard charts, you've hit the summit...

Being No. 1, Billboard also knows that it's one thing to reach the top and another to stay at the top. That's why this year Billboard is expanding it's No. 1 Awards issue to feature TALENT IN ACTION, highlighting 1982 in charts, events, headlines, stories, photos, talent listings—and capsule reviews of the year in every music category represented in Billboard's vast repertoire.

CHARTS:

Top artists and recordings in pop, country, black, video, dance, jazz, adult contemporary, classical, spiritual, inspirational, soundtracks and comedy.

LISTING:

Hundreds of active artists, managers and agents from A to Z.

FEATURES:

The Year In Talent, The Year in Film/Video/TV, The Year In Radio, Top Industry Events of '82, The Year In Pictures, Star Reflections, New Talent To Watch, Top International Hits, plus summaries of the year in all musical categories, plus much more.

Advertisers, subscribers, regular readers, collectors and consumers will be focusing their attention on Billboard's exciting TALENT IN ACTION/NO. 1 AWARDS issue—No. 1 *must* reading for the entire world of popular music—in the December 25th special issue of Billboard.

The editors and research staff of Billboard have combined their talents to produce a dynamically visual, entertaining and informative edition you'll go out of your way to own! Because Billboard knows what it takes... and *that's* TALENT IN ACTION!!

A special section highlighting live talent from Australia will be included in this year's issue.

AD DEADLINE: December 3rd

Billboard

to be a part of this premier issue call:

U.S. Sales Offices

East Coast/Midwest (212) 764-7356
South (615) 748-8145
Texas Oklahoma (213) 349-2171
West Coast (213) 859-5316

International Sales Offices

Canada (212) 764-7356
Mexico/Latin America (905) 531-3907
United Kingdom, London (01) 439-9411
Italy, Milan 28-29158
France, Paris 1-745-1441
Spain, Madrid 429-9812
Japan, Tokyo (03) 498-4641
Australia, Sydney 4362033

Talent & Venues



GET UP AND GO-GO—The Go-Go's headline a recent date at Madison Square Garden. Billboard photo by Chuck Pulin

Rock 'n' Rolling

Soft Cell Readies Launch Of Its 'Second Stage'

By ROMAN KOZAK

"Oh, I never touch any electronic equipment. If I do, it falls apart," says Marc Almond. That's pretty funny, since Almond is half of Soft Cell, the English techno-pop duo whose electronic version of "Tainted Love" holds a record for longevity on Billboard's singles charts. It was on for 43 weeks.

Almond is the one who sings and writes the lyrics. It is partner David Ball who creates the duo's electronic soul-pop music.

Almond was in New York recently for a working vacation prior to the January release of the band's third LP, "The Art Of Falling Apart," which, says Almond, will form the "second stage" of Soft Cell's career.

"It has a much bigger and tougher sound," he says. "The trend now in Britain is toward the overproduced, 'perfect' album, like ABC, but we always like to have things more raw and real. If there are mistakes, it's part of it. 'Erotic Cabaret' tended to lose some of the grit because it was the first and the thing was just to get it on vinyl.

"But we wanted a fuller, grittier sound. We're not snobs about electronic music. We don't use it in a preprogrammed electronic way. It's hand-played and hand-done. Nothing goes through computers. We use electronics because they give us the sound we want. And on the new album we actually use a piano and even an electric guitar that sounds like a synthesizer—and a synthesizer that sounds like a heavy guitar."

Soft Cell doesn't tour, says Almond, although it does occasional shows using prerecorded tape with live performances. "Touring is part of the old routine," says Almond, "and we don't want to be part of any old routine. We only want to do something if it's special.

"In a live performance you can't put across yourself as well as you like, which you can with video. My songs, anyway are like mini-film scores." Soft Cell has prepared an hour video, linking together many of its songs. Almond says there has

been some trouble in getting it shown because of its erotic content, but he and Ball have resisted making any changes. They expect it will be released in the U.S. as a video-cassette and also shown on cable tv.

Almond says Soft Cell has "been roped into the outer part of the new romantic scene" in Britain. But that is not us at all. We come out of the post-punk scene. We're a garage band that used electronic instruments instead of guitars, and we never fit the new romantic mold. What they were creating was a false aloofness and a posey stance.

"I like people getting into fantasies, but they created a false elite, where you couldn't go to certain clubs if you weren't dressed right. Kids can't afford that, all those clothes and posiness. I like what's

(Continued on page 54)

San Diego Clubs Find Sex Sells Owners Boosting Attendance With Racy Promotions

By THOMAS K. ARNOLD

SAN DIEGO—Nightclub business in this area is down between 15% and 40%, in the estimation of local rock club owners and operators. They attribute this to the opening of more clubs, coinciding with a dearth in the number of new local bands with pulling power; waning draws on the part of national acts; worsening area economic conditions; and a harsh new statewide drunk driving law.

As a result, local rock nightclubs, on the lookout for something new to supplement their ailing schedules but not ready to change their formats entirely, have turned to something old to sell besides music and drinks: sex, in the form of wet T-shirt, bikini, legs, tans, sexy nightie, and mud-wrestling contests. And local nightclub owners, regardless of whether they personally favor or frown upon such promotions, are pretty much in agreement on one thing: selling sex works, and in the past few months especially has become not just helpful, but vital, to the survival of their clubs.

"It's gotten to the point where promotions seem to be a necessity rather than the luxury they once were," says Martin P. Montoya, owner of My Rich Uncle's. "Things are just so bad now, you've got to do something different to attract attention, to stand out from your competition. Entertainment alone just doesn't cut it anymore."

Bruce Warren, owner of the Rodeo, agrees. "Unfortunately, it works," Warren says. "I'm not real wild about it, but it's become almost a necessary evil. I don't like having to prey on the sexism of the people in this town; I don't like to sell sex, but we've had to do it to survive. I'd prefer to run just a pure rock'n'roll club—but I can't afford it."

"These contests have no value other than the fact that they are definite money-makers—and only because you get these old gross guys who come in and want to watch women degrade themselves for money."

Clubs like the Rodeo and My Rich Uncle's attract contestants for

these contests, Warren says, by offering prize money—at some clubs, up to \$1,000—to the winner, chosen by crowd reaction or by a panel of "celebrity" judges. "And if that leaves less money to pay the bands, club owners certainly aren't losing any sleep over it. After all, they say, the bands are at least partly responsible for their problems."

"There's no new talent," says John Marien, owner of the Bacchanal. "It's the same bands, over and over."

It's almost to the point where local bands are just not worth booking anymore. There are a handful of popular bands who play the same circuit of clubs over and over again—and people are getting tired of them. And national acts—the ones that aren't losing their draws—are getting fewer and farther between. We need something new. Something's got to break."

Promotions like bikini contests (Continued on page 52)

City Of Concord Pursuing Suit Against Bill Graham

By JACK McDONOUGH

SAN RAFAEL, Calif.—The city of Concord, owner of the Concord Pavilion, is going ahead with its lawsuit against promoter Bill Graham in California Superior Court, following an indecisive adjudication on a petition by the city for an injunction preventing Graham from presenting Kenny Loggins at nearby Stanford Univ. Concord is charging Graham with continual contractual interference with acts signed to play at the Pavilion.

Judge Richard Breiner ruled Sept. 29 in Marin County that the Graham concert violated the time-and-radius clause of Concord's pact with Loggins (through ICM), and that "injunctive relief would be appropriate if all other elements were present."

However, continued Breiner, "I have not been persuaded that injunctive relief can be granted without Kenny Loggins being made a party. Code of Civil Procedure would, in my opinion, define Loggins as an indispensable party. . . . Except for the issue of indispensable parties, I would find that there would be a substantial likelihood that plaintiff would prevail on the merits."

In determining that Concord's contract "prohibited any appearance by Loggins with a 100-mile radius of the Pavilion during a period 90 days before to 60 days after the Oct. 9-10 appearances," Breiner

"relied heavily" on the deposition of ICM agent Tom Ross.

Breiner ruled Loggins' participation necessary because "Loggins would risk not only monetary damages if the Stanford concert were enjoined, but, like Concord, he would suffer damages to his reputation, which cannot easily be valued."

Pavilion spokesman Brad Schulenberg said the first of the two Loggins shows at Concord sold out, but not the second. "We feel certain the second show would have sold out if it were not for the Stanford show. Our ticket readouts indicated that most of our tickets were being bought in the South Bay prior to the Stanford announcement."

Schulenberg noted the difficulty involved in having the Pavilion sue an artist, and Concord city attorney Ken Scheidig said that "Mr. Loggins was not joined as a party because the lawsuit challenges ongoing conduct by Bill Graham Presents (BGP) and not acts of individual performers."

Concord has charged previous contractual interference by Graham with 1981 James Taylor shows and 1980 REO shows. In motions related to this ongoing suit, Scheidig said that Breiner had ruled in Concord's favor on a motion to compel BGP to produce settlement sheets on his Taylor and REO concerts, and that the court struck a BGP cross-complaint alleging Concord violation of California antitrust statutes.

NOVEMBER 20, 1982, BILLBOARD

Act-ivities

Kenny Rogers & Wife Set Hunger Fund Awards

The United Nations in New York has been chosen as the site of the first annual World Hunger Fund Awards on Nov. 23. Kenny Rogers and his wife Marianne will award \$100,000 to members of the media who in the last year have done the most in bringing public attention to the problem of world hunger.

The money comes from a \$1 million fund set up by Rogers earlier in the year and will consist of \$5,000 and \$10,000 awards given to the best coverage of hunger in newspapers, periodicals, tv, film, photography, and books. A special achievement award of \$20,000 will be given to establish two congressional internships in memory of the late Harry Chapin.

"Marianne and I felt that though \$1 million is a substantial amount of money, it would have little overall impact in the war against hunger," says Rogers. "We were told that it would hardly feed the hungry

people of this country for one day. But recent reports found that public education was the major factor in creating the political will in the world's people to eliminate the problem of world hunger. And the media was the most effective tool we could find to reach and influence the public."

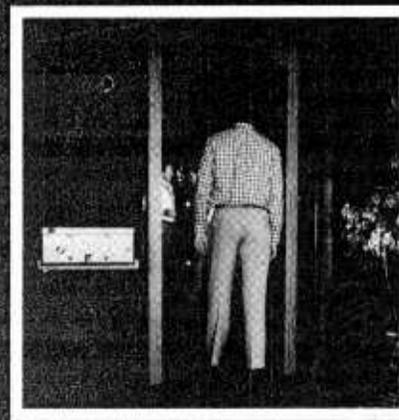
Meanwhile, Patti Lupone and Raul Julia of "Nine" are hosting a special Thanksgiving celebration Friday (19) to benefit Impact On Hunger, another group with similar goals. The event will be held at the First City Theatre in New York and is sponsored by Folkworks, which staged the New York Folk Festival.

Malcolm McLaren, mastermind of the Sex Pistols, Adam & the Ants and Bow Wow Wow, is embarking on a career as a solo artist, and has been signed by Island Records for the U.S. and Charisma Records outside the U.S. (separate story, page 60).

Disco Night Club Theatre SECURITY

Stop trouble on your premises before it starts with the SIRCH-GATE III metal & weapon detection system—the most up-to-date & reliable optical-electronic system available today.

Your customers will feel safer, too!



- Features:
- state-of-the-art technology
 - easy set-up & operation
 - audible or silent alarm
 - remote or on-site control

SIRCH-GATE III

LEA

Law Enforcement Associates, Inc.
Dept. M, 135 Main Street
Belleville, NJ 07109
Telephone: (201) 751-0001
Telex: 642073 LEA BLVL

Survey For Week Ending 11/20/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **RUSH, RORY GALLAGHER**—\$364,735, 30,008 (31,848 capacity), \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, two shows, one sellout, Nov. 7-8.
- **DIANE DUFRESNE**—\$316,337 (Canadian), 24,071 (26,400), \$15, \$13 & \$10, Kebec Spec. Inc., Forum, Montreal, Que., two shows, one sellout, Oct. 28-29.
- **BARRY MANILOW**—\$188,132, 13,557, \$15 & \$12.50, Frank J. Russo Prods., Providence (R.I.) Civic Center, sellout, Nov. 5.
- **JEFFERSON STARSHIP, .38 SPECIAL**—\$186,354, 16,238, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Nov. 6.
- **LUTHER VANDROSS, CHERYL LYNN**—\$159,876, 13,423, \$13.50, Talent Coordinators of Amer./Chicago Music Bag, Auditorium Theatre, Chicago, four sellouts, Nov. 3-4.
- **CROSBY, STILLS & NASH**—\$148,154, 12,337, \$12.50 & \$11.50, Frank J. Russo Prods., Worcester, Mass., sellout, Nov. 7.
- **BILLY JOEL**—\$138,007, 11,500, \$12.50 & \$10.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Nov. 3.
- **BILLY JOEL**—\$132,983, 11,036, \$12.50, Contemporary Presentations/New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Oct. 30.
- **BARRY MANILOW**—\$131,690, 9,006, \$15 & \$13, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial Auditorium, sellout, Oct. 29.
- **HEART, JOHN COUGAR**—\$125,430, 10,257 (12,355), \$12.50 & \$10.50, Beach Club Promotions, Carolina Coliseum, Univ. of S.C., Columbia, Nov. 6.
- **JUDAS PRIEST, CONEY HATCH**—\$114,185 (Can.), 8,927, \$13.50 & \$12.50, Perryscope Concerts/Donald K. Donald Prods./Concert Prods. Int'l, Northlands Coliseum, Edmonton, Alta., sellout, Nov. 6.
- **BILLY SQUIER, NAZARETH**—\$105,630, 11,182, \$9.50, Contemporary Presentations, Omaha Civic Center, sellout, Nov. 5.
- **BILLY SQUIER, NAZARETH**—\$96,453, 9,378, \$10.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Nov. 7.
- **JOE JACKSON**—\$85,103, 8,800, \$10.75 & \$9.75, Avalon Attractions, Hollywood (Calif.) Paladium, two sellouts, Nov. 7-8.
- **BILLY SQUIER, NAZARETH**—\$76,219, 7,500, \$11 & \$10, Contemporary Presentations, Henry Leavitt Arena, Wichita (Kan.) State Univ., sellout, Nov. 6.
- **SANTANA, HUGHES-THRALL BAND**—\$73,180, 7,468 (10,500), \$10.50 & \$9.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., Nov. 5.
- **BILLY SQUIER, NAZARETH**—\$67,264, 7,064, \$10.50 & \$9.50, Contemporary Presentations, Sioux Falls (S.D.) Arena, sellout, Oct. 30.
- **JEFFERSON STARSHIP, .38 SPECIAL**—\$64,481, 6,394 (8,000), \$11 & \$10, Jam Prods., Horton Fieldhouse, Ill. State Univ., Normal, Oct. 29.
- **MICKEY GILLEY, JERRY LEE LEWIS**—\$60,644, 6,691 (7,500), \$9.50 & \$8.50, C.K. Spurlock, Mississippi Coliseum, Jackson, Oct. 30.
- **WAVELENGTH**—\$57,025, 1,145 (1,200), \$5, Sounds Unlimited Prods., Bee County Coliseum, Beeville, Texas, Oct. 30.
- **CHICAGO, ALAN KAYE**—\$56,469, 5,953, \$10, \$9 & \$8, in-house promotion, Elliott Hall of Music, Purdue Univ., W. Lafayette, Ind., sellout, Nov. 3.
- **GATTO BARBIERI, TIM WEISBERG**—\$55,659, 4,737, \$11.75, Taylor Beau Concerts, James L. Knight Int'l Center, Miami, Fla., sellout, Oct. 23.
- **MICKEY GILLEY, JERRY LEE LEWIS**—\$54,141, 5,889 (7,500), \$9.50 & \$8.50, C.K. Spurlock, Roberts Municipal Stadium, Evansville, Ind., Oct. 24.
- **MICKEY GILLEY, JUICE NEWTON, WILLIAMS & REE**—\$53,904, 5,638 (7,500), \$10.25 & \$9.25, C.K. Spurlock, Rupp Arena, Lexington, Ky., Oct. 15.
- **JUDAS PRIEST, CONEY HATCH**—\$51,949, 3,965, \$14 & \$13, Perryscope Concerts/Donald K. Donald Prods./Concert Prods. Int'l, Max Bell Arena, Calgary, Alta., sellout, Nov. 7.
- **MICKEY GILLEY, JERRY LEE LEWIS**—\$49,833, 5,629 (6,000), \$9.50 & \$8.50, C.K. Spurlock, Louisville Gardens, Oct. 23.
- **DEVO**—\$48,108, 4,279 (4,988), \$11.50 & \$10.50, Brass Ring Prods., Fox Theatre, Detroit, Nov. 6.
- **LUTHER VANDROSS, CHERYL LYNN**—\$48,060, 3,560, \$15.50 & \$13.50, Talent Coordinators of Amer./Rainbow Prods., American Theatre, St. Louis, two sellouts, Nov. 5.
- **CHICAGO, ALAN KAYE**—\$44,693, 3,736, \$12.50 & \$10.50, in-house promotion, Ind. Univ. Auditorium, Bloomington, sellout, Nov. 2.
- **LUTHER VANDROSS, CHERYL LYNN**—\$41,876, 3,810, \$12.50, Talent Coordinators of Amer./Rainbow Prods., Veterans Memorial Auditorium, Columbus, Ohio, sellout, Nov. 7.
- **JOE JACKSON**—\$35,397, 3,522, \$10.50, \$9.50 & \$8.50, Bill Graham Presents, Berkeley Community Theatre, sellout, Nov. 6.
- **JERRY GARCIA, BOBBY & THE MIDNIGHTS**—\$27,519, 2,147 (3,800), \$13.50 & \$12.50, Evening Star Prods., Mesa (Ariz.) Amphitheatre, Oct. 30.
- **MILES DAVIS**—\$23,595, 1,950, \$12.50, \$11.50 & \$10.50, in-house promotion, Irvins Auditorium, Univ. of Pa., Philadelphia, Nov. 5.
- **DEVO**—\$20,177, 1,844 (3,949), \$11 & \$10, Brass Ring Prods., Mich. State Univ. Auditorium, E. Lansing, Nov. 7.
- **PSYCHEDELIC FURS, OUR DAUGHTER'S WEDDING**—\$15,980, 1,598 (1,701), \$10, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, Nov. 5.
- **MISSING PERSONS**—\$13,447, 1,603 (2,690), \$8.50 & \$7.50, Evening Star Prods., Celebrity Theatre, Phoenix, Oct. 24.
- **UTOPIA, MIKE VIOLA**—\$11,632, 1,276 (1,400), \$9.50 & \$8.50, Frank J. Russo Prods., Main Event, Providence, R.I., Nov. 6.
- **ARLO GUTHRIE, PETER RAVAN**—\$8,721, 918 (1,000), \$9.50, in-house promotion, Wax Museum, Washington, D.C., Nov. 7.
- **PETER FRAMPTON**—\$8,690, 1,245, \$8 & \$7, in-house promotion, Graham Central Station, Albuquerque, N.M., sellout, Oct. 31.
- **GARY NUMAN, THE EXCEPTIONS**—\$7,986, 726 (1,701), \$11, Brass Ring Prods./Vince Bannon, Royal Oak (Mich.) Music Theatre, Nov. 4.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Talent & Venues

Talent In Action

LINDA RONSTADT BUS BOYS

Radio City Music Hall, New York
Tickets: \$17.50, \$15.50

It's not easy to feel sorry for Linda Ronstadt—after all, everybody should have her problems—and that has always been a problem in relating to her and her repertoire of mostly sad love songs.

Maybe she has become aware of that, because it was almost a different Linda Ronstadt who appeared for a six-night stint here beginning Nov. 4. Gone was the little Cub Scout uniform and the feeling of self-pity. Instead, there was an assured performer on stage, at ease and sure of her music and her talent.

Playing Mabel in "The Pirates Of Penzance" must have helped: Ronstadt appeared more comfortable and friendly, joking with the audience and band. Dressed in a hot-to-trot shiny black dress, Ronstadt throughout was the center of all attention, and she handled it well, moving effortlessly and un-self-consciously to the music.

And it was the music that mattered most. Backed by a seven-member band that included such notables as Andrew Gold, Waddy Wachtel and Rick Marotta, Ronstadt did a 90-minute set, alternating upbeat rock'n'roll songs with ballads, and including "Get Closer," "Mr. Radio" and "I Think It's Gonna Work Out Fine" (with guest James Taylor) from her recent "Get Closer" LP.

And, of course, she did her hits. "Poor Poor Pitiful Me," which can sound positively maudlin, or just plain phony, if not done with just the right irony, came across with tongue firmly in cheek. "That'll Be The Day," "Silver Threads And Golden Needles," "Living In The U.S.A." and "Heat Wave" positively rocked. It was altogether an upbeat, uplifting concert.

There were a number of blue-haired older ladies in the audience, perhaps hoping for a tune or two from "Pirates," and what they thought of the Bus Boys, the opening act, is anybody's guess.

"Bet you never heard music like this before by spades," singer/keyboardist Brian O'Neal sang at one point in the band's hour set. He was

San Diego Clubs Find Sex Sells

• Continued from page 51

and mud-wrestling tournaments have helped business at the Bacchanal. Marien says, but he remains less convinced of their longterm value than his fellow owners Montoya and Warren.

"They might help out for a particular evening, but I don't think they hold the attention of people that much," Marien says. "Besides, it takes a lot of money to promote these events properly, and you've got to find a way of making them sound enticing rather than simply sleazy." Still, Marien, like Montoya and Warren, says he plans to continue hosting such promotions at his club.

But all three clubowners—and half a dozen more all over the city—are quick to point out that they do not expect the benefits to last forever. Too many nightclubs jumping on the bandwagon—the same thing that damaged country a year ago and is now hurting rock'n'roll—may soon wipe out the sex promotions' effectiveness, they say.

And, continues Montoya, the Alcoholic Beverage Control board (ABC) in late October began enforcing an ordinance prohibiting nightclubs from offering prize money to amateur contestants taking part in any such promotions. "That's what's really going to kill it," Montoya says. "If they (the ABC) can stop us from giving away prize money, contestants will have no reason for entering these contests and the promotions will fizzle. We'll have to come up with a new solution."



Billboard photos by Chuck Pulin

LINDA & GRACE—Linda Ronstadt plays Radio City Music Hall in New York while Grace Slick of the Jefferson Starship performs at the Brendan Byrne Arena outside the city.

right. Though mostly black, the Bus Boys play white hard rock. And they play it pretty well.

Doing songs from their two Arista albums, the Bus Boys played with a good sense of humor and of theatre. Though the songs are of unemployment and poverty, the band doesn't take itself too seriously. On stage it was out to entertain, and that's what it did, royally. **ROMAN KOZAK**

JEFFERSON STARSHIP

Brendan Byrne Arena
Meadowlands, N.J.
Tickets: \$12.50, \$11.00

Rock veterans Jefferson Starship played a tight and enjoyable set to an about 85% filled house on Saturday night, Nov. 6.

The current group consists of Craig Chaquico, David Freiberg, Paul Kantner, Pete Sears, Grace Slick and Mickey Thomas, with new drummer Donny Baldwin replacing Aynsley Dunbar.

The Starship put on a 16-song, 90-minute set which included a run of songs running the gamut from the beginning ("White Rabbit" and "Somebody To Love") to songs from their current album "Winds Of Change." Other songs included "Ride The Tiger," "Stranger," "Find Your Way Back," "Share Your Love," "Be My Lady," "Jane," and "Whatcha Gonna Do."

Outstanding solos were performed by bassist Sears, drummer Baldwin, and Chaquico, whose technical proficiency is quite underrated.

At the close of the show, as a number of people were seen walking out, Grace Slick took the microphone and shouted, "We do what we want and f---k you!" while the rest of the band took up the chant. After a seemingly long rest between final song and encore, the band came out and did two more numbers.

Overall, while the music was superb and the sound system was just fine, there did seem to be a small bit of a "what are we doing here" attitude. Even so, the Starship put on a good show.

PETER KANZE

JULIO IGLESIAS

Royal Albert Hall, London
Tickets: \$25.50 to \$6

Surrounded on three sides by a sizeable armada of backing musicians, Julio Iglesias had little difficulty in captivating a predominantly female audience here Oct. 27 with a selection of songs from his extensive international repertoire.

A master of the romantic Latin ballad, Iglesias is already a top international star, but is now trying to crack the lucrative Anglo-American market. Judging by his effect on the crowd that attended this show, he is well on the way to achieving his objective.

Immaculately turned out in a black lounge suit, the multilingual crooner cut a dashing figure as he sang, smiled and charmed a willing audience with songs like "Guantanamera," "Hey" and his only major U.K. hit, "Begin The Beguine."

Production was predictably lavish. In addition to three female backing singers and a five-piece band, Iglesias was also flanked by a 13-piece horn section on one side and by an even larger string section on the other. Sound quality was excellent, especially in view of the venue's disastrous acoustics and the large number of musicians being miked on stage.

"Amor," his current single here, was instantly recognized amidst a rather colorless program and was warmly applauded. But the evening's highlight was undoubtedly a rendition of Morris Albert's international hit "Feelings," which he sang as a duet with one of his excellent—but uncredited—backing singers.

Iglesias' hold over his devoted audience was clearly seen at the end of the performance, as women of all ages, shapes and sizes made their way to the front of the stage clutching bouquets of flowers. Once in position, they threw either their gifts or themselves at their bronzed hero, and at one point almost overwhelmed his clutch of protective security guards. **ALEX FOWLER**

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8X10'S
500 - \$50.00 1000 - \$72.00

COLOR PRINTS
1000 - \$342.00

SEND 8x10 PHOTO CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES

1867 E. Florida St.
Springfield, MO 65803
(417) 869-9433 or 869-3456

reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070



Men at Work... our hats are off to you.

Their debut album "Business As Usual" started out by going Gold... and now punches in at the #1 spot on the charts; their smash single "Who Can It Be Now?", meanwhile, was working even faster at making its way to the top.

So our congratulations to "Men at Work"... they're doing one hell of a job.



REGENCY ARTISTS, LTD.

TALENT AGENCY • 9200 SUNSET BOULEVARD • SUITE 823
LOS ANGELES • CALIFORNIA 90069 • (213) 273-7103

Management: Russell Deppeler in association with Nathan Brenner.

Talent & Venues

Dance Trax

By BRIAN CHIN

Short subjects: Last week, at one of those rare record company parties, we chatted with the mobile DJs supplying the music, Ed Bortell and Mitch Levites, of Ted Fass Productions, a three-unit setup that's been in operation several years. They say a good many of the circumstances affecting mobile jocks have remained unchanged over that period: the time lag of non-clubgoers' taste keeps them on the biggest hits long after they're over in Manhattan; a wide demographic spread of the mass middle class still demands disco—from the Plaza Hotel to the Village, with a good number of sweet sixteen parties, bar mitzvahs and senior citizens' mixers in between; and, luckily, business overall has held up enough for their pay scale to keep up with the economy, although both have ambitions in radio and video.

The most profound change, unquestionably, has been the coming of dance rock and MTV (after only two months' exposure on Manhattan's cable system), which has raised the consciousness of the teenaged cohort considerably. Competition for business, years after the boom, remains brisk, with a good number of younger fans purchasing setups and offering low-priced music service. A sample of Mitch and Ed's essentials: for the adult group, surprisingly, the Weather Girls' "It's Raining Men"; in the rock category, "Save It For Later" by the English Beat; across the board, ABC, the Flirts, the new Thompson Twins, and almost anything from the Motown and Stax catalogs.

New music: there's a clump of really obvious hits this week, all for the mass audience, with heavy radio appeal. Lacey's "Can't Play Around (When It Comes To Love)" has been playing since early this summer, when its release by a local D.C.-based company was repeatedly delayed: Atlantic/RFC picked up and released the record last week. Close in style and impact to the recent Shades Of Love hit, "Can't Play Around" is spare but hook-filled, with fine, soulful singing all around, and finished with concise, mainstream-oriented vocal/instrumental mixes by Larry Levan.

The Jammers' self-titled debut album on Salsoul is a tour de force for producer/keyboardist Richie Weeks: forceful is the word, indeed, for the charging electronic track of "Be Mine Tonight," the six-minute prime cut. Along with the slightly slower cuts, "Straight Down To The Bone" and "What Have You Got To Lose," Weeks combines powerful, direct tracks with hard, bright choral chant, for terrifically consistent results.

Konk's "Master Cylinder's Jam" (Interference 12-inch) is outstanding, polished rock-crossover material, particularly fine for its sharp, thoughtful horn, guitar and vocal scoring. A short radio version, "Konk Party," and a long bass instrumental, "Uptown Breakdown," are also included, along with eight useful sound effects appended to the first side.

Rock 'n' Rolling

Continued from page 51

going on in the streets," he says.

The December issue of Musician magazine—out Monday (15)—marks the publication's fifth anniversary. With cover stories about Billy Joel, Pink Floyd, Elvis Presley and "The Failure Of Corporate Rock," the magazine, formerly Musician, Player & Listener, is considerably more rock-oriented than when it started. We asked Sam Holdsworth, co-publisher and editor, about that. "When we started in the late '70s, jazz was really starting to happen, and fusion looked like it would go the distance. But it got tired really fast, while the more we started doing rock, the more response we had," he says, adding that the magazine is now "70% to 80% rock."

Musician was (and still is) geared to a professional audience. However, it is not loath to use consumer-oriented writers, many of them veterans of Rolling Stone. The latest issue includes articles by Dave Marsh, Timothy White, David Fricke (now an associate editor of Musician), Kristine McKenna and Fred Schruers.

Holdsworth says the writers came to Musician, not the other way around, and the magazine is not going after the Rolling Stone audience. Musician's circulation is about 100,000, considerably less than Rolling Stone's.

For almost the last two years, Musician has been owned by Billboard Publications Inc. Holdsworth says that has not meant any change in the content of the magazine. "The only difference is that now we can pay our bills on time," he says.

New Firm Offering Inexpensive Legal Assistance

NEW YORK — The Jacoby & Myers concept of inexpensive legal assistance is being extended into the music and entertainment fields by attorney Steve Massarsky.

Massarsky has formed the Enter-

tainment Law Center in conjunction with Jacoby & Myers. Rates are \$50 for the initial consultation and then \$75 per hour.

Massarsky says he is starting in New York and then plans to open

offices in Los Angeles and Nashville. He will advertise, first locally, then nationally. Current clients include Modern Records, Secret Sound Studio, Dickie Betts and Steve Chapin.



Survey For Week Ending 11/20/82

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) WB 1-23716	42	49	3	IN AND OUT—Willie Hutch—Motown (12 inch) 4501
2	6	12	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059	43	48	6	LOVE MY WAY/AEROPLANE—Psychedelic Furs—Columbia (12 inch) 44-03197
3	7	7	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	44	40	10	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)
4	4	11	DON'T GO—Yaz—Sire (12 inch) (0-29886)	45	55	3	KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073
5	5	11	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	46	52	2	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves
6	10	5	1999—Prince—Warner Bros. (7 inch) 7-29896	47	45	6	WALK ON BY/D TRAIN'S THEME—D Train—Prelude (12 inch) D638
7	8	6	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	48	51	2	HAPPY FEELING—Denroy Morgan—Becket (12 inch) BKD 512
8	3	16	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	49	36	8	PAC-JAM—Jonzun Crew—Tommy Boy (12 inch) TB 826
9	9	10	(YOU SAID) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	50	56	2	LOOPZILLA—George Clinton—Capitol (12 inch) 8528
10	20	3	EVERYBODY—Madonna—Sire 0-29899 (12 inch)	NEW ENTRY	NEW ENTRY	NEW ENTRY	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827
11	11	7	GIVE ME—I Level—Epic (12 inch) 49-03292	NEW ENTRY	NEW ENTRY	NEW ENTRY	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) 4995
12	12	26	ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) (49-03144)129	NEW ENTRY	NEW ENTRY	NEW ENTRY	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342
13	13	7	BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919	NEW ENTRY	NEW ENTRY	NEW ENTRY	THE SMURF—Tyrone Brunson—Believe in a Dream (12 inch) 42903166
14	15	5	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825	55	57	5	MT. AIRY-GROOVE—Pieces of A Dream—Elektra (12 inch) 67967
15	17	7	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635	56	59	4	STICK TO THE GRIND—King Cotton—Island DM 4834 (12 inch)
16	16	10	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)	57	60	4	TOO HOT—Pure Energy—Prism PDS-445 (12 inch)
17	2	13	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	58	58	6	BABY OH NO—Bow Wow Wow—RCA (12 inch) PD1306
18	19	7	COME AND GET YOUR LOVE—Lime—Prism (12 inch) PDS-440	NEW ENTRY	NEW ENTRY	NEW ENTRY	NIGHTS OF ARABIA—Miro Miroe—Portrait (12 inch)
19	22	4	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)	NEW ENTRY	NEW ENTRY	NEW ENTRY	GIVE IT TO ME BABY/STARSTRUCK—Cheri—Venture (12 inch) VD5022
20	35	3	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	NEW ENTRY	NEW ENTRY	NEW ENTRY	DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894
21	21	5	ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 inch) TB 827	NEW ENTRY	NEW ENTRY	NEW ENTRY	HIGH HOPES—S.O.S. Band—Tabu (12 inch) 42903249
22	24	5	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504	63	32	11	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721
23	26	5	MAGIC WAND—Whodini—Jive/Arista (12 inch) VJ 12008	64	27	14	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148
24	30	4	PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch)	65	43	7	RED HOT STUFF—Magic Lady—A&M (12 inch) AM 2436
25	25	10	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)	66	66	8	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001
26	29	6	WOT—Captain Sensible—A&M (12 inch) SP 12052	67	33	12	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
27	31	3	NUNK—Warp 9—Prism PDS 450 (12 inch)	68	34	9	STOOL PIGEON—Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK-3681
28	28	7	SHE'S JUST A GROUPIE—Bobby Nunn—Motown (12 inch) 4502 MG	69	47	12	DANCE OR DIE—Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997
29	38	3	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)	70	61	6	E. T. BOOGIE—Extra T's—Sunnyview (12 inch) SUN 404
30	39	4	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)	71	62	17	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002
31	50	2	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	72	63	18	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102
32	18	10	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)	73	69	9	WAY OUT—Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
33	42	3	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004	74	67	9	DON'T LET GO OF ME—Mike & Brenda Sutton—Sam (12 inch) 12351
34	14	15	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	75	65	7	777-9311/THE WALK/I DON'T WANT TO LEAVE YOU—The Time—Warner Bros. LP cut 1-2370
35	44	4	SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut	76	64	9	A PUPPET TO YOU—Alfie Silas—RCA (12 inch) PD-13305
36	53	2	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302	77	72	8	VOYEUR—Kim Carnes—EMI-America (LP Cut) (ST 17078
37	23	10	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)	78	70	12	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
38	54	3	AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372	79	68	8	BABY, I NEED YOUR LOVING—Carl Carlton—RCA-PD-13314
39	37	8	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1	80	71	12	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200
40	46	4	CAN'T GET AWAY (FROM YOUR LOVE)—Carol Williams—Vanguard SPV-58 (12 inch)				
41	41	8	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 gains in audience response this week.
 Stars are awarded to other products demonstrating significant gains for the week.

NOVEMBER 20, 1982, BILLBOARD

DISCO 12" — U.S. & Imports

(WHOLESALE FOR STORES)
 USA • Canada • England • Germany
 Italy • France • Holland

Some of our brand new releases are:

U.S. & Canadian 12"

Castro Boys—Danny Boy
 N.Y. Nights—Amant
 I Wanna Groove—Arlene Duncan
 Boy Crazy/We Just Wanna Dance—Flirts
 Never Lover—Christopher Mills
 Let The Music Take You—United Nations
 Sweet Seduction—Erotic Drum Band
 Pass The Dutchie—Musical Youth
 She Has A Way/Beat By Beat—Bobby (O)
 Heavy Vibes—Vince Montana, Jr.
 Heavy Hitter—Barbara Norris
 I Will Follow Him/Work Me Over—Claudia Barry
 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
 Reach Out I'll Be There—Gary Private
 Don't You Want My Love—Vera Nostra Damus—Vega

European Import 12"

The Best Years Of Our Lives—Modern Romance
 Our Time Has Come—David Christie
 Baby Doll—Girls Can't Help It
 How High—Spencer Jones
 Keep That Rhythm Goin'—Disco All Stars
 I Eat Cannibals—Toto Ceolo
 Fever—Amanda Less (7")
 Get Your Lovin'/Workout—Cerrone
 She Blinded Me—Thomas Dolby
 Bad Passion (Remix)—Steel Mind
 Dracula's Tango—Toto Ceolo
 Birds & Dogs—The Twins
 Running Bear—Suzy Mack
 Do Wah Ditty—Dolly Dots
 Collision—Sphinx

Import LP's

Cerrone 9
 B.B. Band
 Flying Mix
 David Christie
 Disco '82
 Donna Summer Medley
 Harry Thuman
 Rational Youth

Banana—The Marrakech Orch.
 In America—D.J.F.T. Band
 Don't Take Your Love To Hollywood—Kelly Marie
 Riot In Lagos—Riuchi Sakamoto
 Such A Liar—Kuruki
 Chemical Romance—X Factor
 Love Is A Stranger—Eurythmics
 Passion In A Dark Room—Mood
 Tequila—Big Boss
 Freedom—Thanya
 Cha No Nu—Meteors
 Not Love—Tnlogy
 Take A Chance—Bizzy & Co.
 You Sky Me—Five Letters
 Droid—Mito
 Gloria (sung in French)—Sheila B. Devotion
 Have I The Right—Lee Prentice
 Hot In The City—Billy Idol
 Drums On Fire—Gazuzu

IMPORT O DISC RECORDS
 855e CONKLIN ST., FARMINGDALE, NY 11735
 (516) 694-4545 TELEX 4758158 IMPOT-DISC

Jazz

Hastings Finds Its Market Share Album Selection, In-Store Play Pay Off For Chain

By SAM SUTHERLAND

LOS ANGELES—As an archetypal special market, jazz is most often the province of independent retailers or smaller, regional chains, according to label and distributor marketers. How, then, does its repertoire fit into the larger frame of major record/tape chains?

One growing retail empire cited as among the most consistent and effective at selling jazz is Hastings Books & Records, the retail arm of the Western Merchandisers wholesaling, rackjobbing and retailing empire based in Amarillo, Tex.

At 100 stores, Hastings has been paced by substantial regional expansion over the past two years, extending its coverage from the Southwest into the Midwest, East and South. According to Steve Marmaduke, chief buyer for Western, that process has since uncovered viable new jazz markets.

Marmaduke's estimate of the genre's share of market is predictably closer to manufacturers' figures than the bullish double-digit levels specialty retailers can post: Hastings' average jazz sales, chain-wide, are between 3% and 5%, he says, although locations such as Santa Fe, Chicago, St. Petersburg, Austin, Tex., and various Colorado markets frequently post substantially higher shares.

"We don't promote jazz a hell of a lot," admits Marmaduke, "but we try to maintain a great selection in every store." Other chains may minimize the field's bottom line value, but Marmaduke believes jazz sells itself—a plus when factoring in store personnel hours.

"A jazz enthusiast is generally an expert, someone who's interested in jazz and already knows what he's looking for. So we try to stock the right selection, no matter what market we're in or how sophisticated that market's consumers think they are."

For Hastings stores, that means a typical selection of about 250 titles. "That doesn't sound like many," Marmaduke agrees, considering the large independents who will carry many times that catalog load to cater to strong consumer bases. "But the right mix in our stores can cover 85%

of that market."

That means intermixing major new releases with reissues and anthologies. Marmaduke is also watchful for new labels that can create their own sub-genres: "Occasionally, new genres can come along, like ECM five years ago or Windham Hill now, and if you pick up on them carefully and devote some in-store airplay to them, they can pay off."

In-store airplay is generally Hastings' biggest merchandising priority when handling jazz. "Many of the markets we're in don't have significant radio exposure for jazz at all," explains Marmaduke, "so we've tried to use in-store play to turn people on. If you select the time of day and customer traffic carefully, it's a real asset."

Overall, Marmaduke sees the demand for jazz among Hastings cus-

tomers as still "predominantly LP-oriented, although lately it's been shifting toward more cassette sales. It's a late-blooming cassette market, though."

He's also tested the water for Japanese and European jazz imports, but while noting strong sell-through for those funneled through PolyGram's successful Classics division for Verve and other labels, Marmaduke thus far sees more import action with pop and rock titles.

As for the Long-range importance of jazz in the accounts Western services and the Hastings stores themselves, Marmaduke feels jazz consumers have some vital statistics envious for any store's clientele: "They're college-educated, earn higher incomes and are regular buyers, just like classical customers—and I could always use more of those."



POINT SOURCE—David Grisman, center, has made his hybrid of jazz, swing, country and classical synonymous with his own "dawg" terminology, but here the mandolinist is seen flexing his bluegrass roots during a virtual super session with Bill Monroe, left, and frequent Grisman collaborator Sam Bush. The trio shared the stage during the Kentucky Bluegrass Music Festival.

Florida Station Scores With Unusual Musical Mix

• Continued from page 12

plex as the station's array of fusion jazz, acoustic jazz, pop, rock and jazz vocal programming might suggest. Kartak screens all jazz vocal records as part of the station's AC/pop overview, resulting in daytime programming that can feature Ella Fitzgerald at the same time as Steely Dan or Carly Simon.

"We've been working toward this format over the past four years," explains the 25-year-old Gerardi, who began his radio career in the market at the old WORJ-FM, where he was a part-time air staff member during that outlet's transition into Zeta 7. The station has since shifted to beautiful music via a new market identity, "Joy 108."

"There's nobody else in this market trying to satisfy the needs of the adult listeners between 25 and 40," theorizes Gerardi on WLOQ's ascendancy with these demographic segments. "Our competition consists of one Burkhardt/Abrams rocker, a contemporary hits station, several conventional AC outlets and a 1,000-watt NPR affiliate that offers about two hours of jazz a day."

The mix at WLOQ runs a wide, long gamut, with an extensive station library and a format that allows everything from current softer pop hits to progressive and avant-garde jazz. Gerardi characterizes the station's profile of its listeners as "including a lot of adults who were

raised on FM rock, but are tired of what those formats are playing now."

He feels the range of the format may also influence how listeners react to even the best-known pop hits. "If you listen to a pop record on this station, I think the tendency is to become more aware of the instrumentalists and not just the vocalists," he points out. "So, if you listen to a Carly Simon track, you'll be aware that it's David Sanborn's sax work there." Jazz-tinged pop is thus a focal point, and Gerardi says such new releases as albums by Joni Mitchell or former Steely Dan partner Donald Fagen bridge the format's two regions neatly.

The station is based in nearby Winter Park. Gerardi says its market impact is enhanced by its being "smack in the middle of the market," thus maximizing its comparatively modest power by a combination of geography and a transmitter tower that's taller than the norm for similarly powered outlets.

Will other markets test the waters for such a combination? That's in the hands of program directors, but the durability of AC album formats already showcasing many of the same pop artists that dominate WLOQ's vocal programming argue that any number of outlets may be well positioned for such an expansion, if the Orlando station stirs up fresh interest.

SHOW RECORDED AND VIDEOTAPED

Windham Hill Concert Pays Off

LOS ANGELES—An ambitious Boston area concert promotion by Windham Hill Records has paid off via video and audio recording coverage. This has enabled the maverick label to underwrite its extensive New England marketing, merchandising and ad campaign on behalf of the date.

According to veteran jazz marketer and producer Steve Backer, who now oversees Windham Hill's activities in the East, the label's special Oct. 9 bill at the Berklee Performance Center was intended to accomplish several simultaneous goals.

"The show was designed as a multi-media attack on the market, with the actual concert itself the focal point," says Backer. "Basically, we wanted to have a booster rocket fire in the Northeast as far as establishing the identity for Windham

Hill."

In the West, Southwest and Pacific Northwest, the label has indeed earned such an image, commanding its own bins in many retail locations. But in the East, confirms Backer, success for its best-known acts, George Winston and Alex deGrassi, has yet to spread to the roster-wide momentum seen here.

Hence, the Berklee date was to be recorded for later release as a live album, and Windham Hill pacted with a video production combine to shoot the performance for possible cable and pay tv, broadcast syndication and video software spinoffs.

The bill itself was assembled as a special event rather than a routine coupling of acts, with seven different label artists and a member of an eighth roster act tapped. Shifting small group, solo and large ensemble combinations were devised

to allow the package to shift frequently.

Appearing were Winston, deGrassi, label founder William Ackerman, Scott Cossu, Liz Story, Michael Hedges, Darol Anger and Chuck Greenberg of Shadowfax, the label's first band signing.

"One of the major factors here is that we did an album, so whatever costs we accrued in the pre-event, concert and post-concert marketing and promotion can be recouped directly through the album's sales," says Backer, who employed a similar strategy nearly a decade ago on an Impulse touring package. "In that sense, the campaign is zero investment for us, in that the initial layout will come back to us."

More important, says Backer, was the goal of prompting a separate label image there analogous to Windham Hill's in the West. And here, he

(Continued on page 57)

Survey For Week Ending 11/20/82											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	19	AS WE SPEAK David Sanborn, Warner Bros. 1 23650	26	24	79	THE DUDE ▲ Quincy Jones, A&M SP-3721	27	26	54	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
2	2	24	OFFRAMP Pat Metheny Group, ECM ECM-1 1216 (Warner Bros.)	28	30	19	LOOKING OUT McCoy Tyner, Columbia FC 38053	29	31	39	MYSTICAL ADVENTURE Jean-Luc Ponty, Atlantic SD 19333
3	3	5	INCognito Spyro Gyra, MCA MCA 5368	30	23	19	WINDSONG Randy Crawford, Warner Bros. 1-23687	31	28	19	THE BEST Quincy Jones, A&M SP-3200
4	4	15	WE ARE ONE Pieces Of A Dream, Elektra 60142-1	31	28	19	TOUCH THE FEELING Stix Hooper, MCA MCA 5374	32	32	24	LITE ME UP Herbie Hancock, Columbia FC 37928
5	6	11	OFF THE TOP Jimmy Smith, Musician 60161-1 (Elektra)	33	32	24	ELABORATIONS Arthur Blythe, Columbia FC 38163	34	33	7	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
6	19	3	CASINO LIGHTS Various Artists, Warner Bros. 23718-1	35	36	104	CONFIRMATION Tommy Flanagan, Enja 4014 (Polygram)	37	37	9	AN EVENING WITH GEORGE SHEARING AND MEL TORME George Shearing And Mel Torme, Concord Jazz CJ-190
7	5	11	DESIRE Tom Scott, Musician 60162-1 (Elektra)	38	38	3	PATHS, PRINTS Jan Garbarek, ECM ECM-1-1223 (Warner Bros.)	39	39	33	TELECOMMUNICATION Azimuth, Milestone M-9101 (Fantasy)
8	8	19	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067	40	43	74	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	41	44	3	GIANT STEPS Tommy Flanagan Trio, Enja 4022 (Polygram)
9	9	9	TOUCHSTONE Chick Corea, Warner Bros. 23699-1	42	NEW ENTRY		PEACE Chet Baker, Enja 4016 (Polygram)	43	NEW ENTRY		MASTER OF THE ART Woody Shaw, Musician E1-60131 (Elektra)
10	10	64	TWO OF A KIND Earl Klugh/Bob James, Capitol ST 12247	44	29	17	IN LOVE'S TIME Dave Valentin, Arista/GRP 5511	45	45	30	HOLLYWOOD Maynard Ferguson, Columbia FC 37713
11	17	7	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	46	46	28	FATHERS AND SONS Fathers And Sons, Columbia FC 37972	47	34	11	TRADITION IN TRANSITION Chico Freeman, Musician 60163-1 (Elektra)
12	15	7	KENNY G Kenny G, Arista AL 9608	48	48	9	RADIANCE Tyzik, Capitol St-12224	49	49	40	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654
13	15	7	MOVING TARGET Gil Scott-Heron, Arista AL 9606	50	41	41	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648				
14	7	13	LET ME KNOW YOU Stanley Clarke, Epic FE 38096								
15	11	20	WINTER INTO SPRING George Winston, Windham Hill C 1019								
16	16	26	WE WANT MILES Miles Davis, Columbia C2-38005								
17	12	17	OUT OF THE SHADOWS Dave Grusin, Arista/GRP 5510								
18	18	51	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577								
19	21	13	CITYSCAPE Claus Ogerman/Michael Brecker, Warner Bros. 23698-1								
20	27	5	LOTUS FLOWER Woody Shaw, Enja 4018 (Polygram)								
21	22	49	COME MORNING Grover Washington Jr., Elektra 5E-562								
22	13	19	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017								
23	20	24	FANDANGO Herb Alpert, A&M SP-3731								
24	14	19	LOVE NOTES Chuck Mangione, Columbia FC 38101								
25	25	9	HEATWAVE Cal Tjader, Carmen McRae, Concord Jazz CJ-189								

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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.
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388
(800) 223-7524 Toll Free
All major credit cards accepted

Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____ Amer. Express Diners Club Visa Master Chg. Bank # _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

Credit Card Number: _____ Expires _____ Signature _____

FOR SALE

Empty REELS and BOXES
for Audio & Video Tape
ASK FOR OUR CATALOG OF PROFESSIONAL RECORDING SUPPLIES

Poly Inc.
Corp. 312/298-5300
1233 Rand Rd. • Des Plaines, IL 60016

EXPORTER & U.S.A. WHOLESALER-ACCESSORIES
7", 12", LP & TAPE. ALL LABELS. BUY ELSEWHERE—PAY MORE.

STRATFORD DIST. INC.
815 SECOND AVENUE
NEW HYDE PARK, NY 11040
NY-212-343-6920, 516-352-4200
800-645-6558 Telex 6852201

WILLIE NELSON
"Diamonds in the Rough"
never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & 8T from:

Delta Records, Box 225
Nacogdoches, TX 75961
(713) 564-2509
call or write for free catalog

PROFITS DOWN?
Thousands of titles on assorted Albums, 5-Tracks and Cassettes available at BUDGET prices. Call or write for our free giant catalog.

RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton (St. Louis) MO. 63026
(314) 343-7100

WHILE OTHER PEOPLE are raising their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

BUTTONS
buttons, buttons, BUTTONS!
Send for a Button Master sampler pak to see all the newest of our 60,000 designs! Custom orders from 1/2" to 3" for your promo needs as low as 5¢ with 5 day delivery and no plate or extra color bogus charges! \$100 dealing with middlemen and pocket the extra dollars from dealing with the world's largest dist. of licensed and novelty pins with full return and term privileges!

Send for our '82 catalog NOW!!
Button Master, P.O. Box 129 Bridgeport, PA 19405
1-(800) 523-1197 (national) If you don't have a phone directory listing or business card
1-(215) 277-1966 (PA) —don't waste your time.

MAILING LISTS
OVER 13M RETAIL RECORD STORES ON PRESSURE SENSITIVE LABELS. STATE AND REGIONAL LISTS ALSO AVAILABLE.

(215) MA 6-9208

DANCE NEWSLETTERS
THE WORLD'S BEST dance music on LP's, 45s and tapes. Free price list. Telemark Dance Records, Box 55, McLean, VA 22101.

COMEDY MATERIAL
Jokes "Hilarious Jokes"
Schnurmacher (Columnist) — Montreal Gazette
"New Fantastic Jokes!"
Dick Sair Manager — News Bureau of Canada
For radio, new topical one-liners, jokes. Mail \$6 U.S. for 100 "hilarious" SAMPLE JOKES plus radio joke catalog. Our 6th year!

COMEDY 4874 Cote des Neiges, Dept. 601-B
PUBLICATIONS Montreal H3V 1H4 Canada

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Linners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

MORE FUNNY FOR your money! Fast, fresh, timeless comedy! Free sample issue: The Security Blanket, Box 723722, Atlanta, Georgia 30339.

NOTICE

FREE
(Advice)

MAKE YOUR CLASSIFIED AD PAY!!

How? By running it consistently and by making sure your ad is in position when that prospect is ready to BUY. The most effective classified ad campaigns are those that call for ads being repeated and measurement taken after 6 to 8 weeks. Keep in close contact with me (Jeff) at Billboard.

Call
(800) 223-7524
or
(212) 764-7388

I'll make sure your advertisement is in the **RIGHT POSITION** for maximum exposure.

TAPES

CASSETTE TAPE SECURITY DEVICES
DESIGNED FOR RETAIL OUTLETS
EASY-TO-USE / IN-EXPENSIVE
RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—
CONTACT:
C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY. 42240
502/885-8088

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.

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

WHY PAY MORE?
cassette 8-trk blanks, 3m tape
1-45 any amount cass. 81 strk. 84
46-60 any amount .. 69 .. 92
61-80 any amount .. 75 .. 1.01
81-90 any amount .. 85 .. 1.10

CASSETTE & STRK DUPLICATORS, CUSTOM DUPLICATION, SHRINK WRAP & LABEL ADD 25¢

TRACKMASTER, INC
1310 South Dixie Hwy. West
Pompano Beach, Fla. 33060
Tel: (305) 943-2334

PROFESSIONAL BLANK TAPE
Custom Cut 8 Track and Cassettes. 90 different lengths in one minute increments. Prices start at 85.
• 8-T & Cass. Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies.

CALL TOLL FREE 1 (800) 237-2252
In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
3018 Avenue "C" Holmes Beach, Florida 33510
Master Card & Visa Welcome

LOW COST CASSETTES High-Speed Duplication
Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.

RECORTEC, INC. (415) 962-0220
475 Ellis St. Mt. View, CA 94043

BOOKINGS

COLLEGE—CIRCUIT GIG directory (1,163 listings nationwide)—\$34.95. Club directories also available. Visa/MC accepted. Natural Acts, Box 162-F, Skippack, PA 19474. (215) 489-4640.

RECORDS FOR SALE

FOR SALE: COUNTRY Library. ... Over 6,000 45's. ... Over 1,000 Albums. ... All suitable for airplay. ... Price Negotiable. ... Call General Manager KBET Reno, Nevada (702) 322-1340.

WANTED TO BUY

LIGHTED DANCE FLOOR with or without controller. Other used disco lighting and special effects equipment wanted. Call George Bishop, (517) 834-2271 Ext. 40.

BOXES FOR AUDIO & VIDEO

BOXES FOR STEREO 8 & CASSETTES
12" Pillar Proof Heights & form fit. Beautiful Stock designs & custom printing
IN STOCK—INSTANT SHIPMENT
Low Prices—Free Samples

PAK-WIK CORPORATION
128 Tivoli St., Albany, NY 12207
(518) 465-4556 Collect
VHS & BETA BOXES

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

ATTN: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's, and Cassettes from all the charts.
Special Orders Welcome
AIRDISC USA
P.O. Box 835, Amityville, N.Y. 11701

ART

CAPTURE YOUR FAVORITE singer/group in an original portrait, most media; individual, composites, on stage. Portraits, Etc., P.O. Box 202, Upper Marlboro, MD 20772.

ANNOUNCEMENTS

THE SIXTIES
A NEW MUSIC LIBRARY FOR RADIO-TV USE

INQUIRE ON STATION LETTERHEAD:

RECORD SOURCE INTERNATIONAL
1515 Broadway
New York, NY 10036

PREMIERE PERFORMANCE VIDEO
Finally-broadcast quality video at a price you can afford! Full professional service from consultation through post production to showcase your act in exciting performance!

ARTISTS • MANAGERS • AGENTS
Call Randy West at: (213) 467-5111
THE CREATIVE FACTOR
6255 Sunset Blvd. Inc.
Hollywood, CA. 90028

NEWLY CONSTRUCTED NIGHT CLUB
Available for Holiday entertaining—afternoons and evenings til 2 A.M. Designed for 25 or 250. Cheslea.

EAST 19th ST. ASSOCIATES, INC.
(212) 620-0922

DONATION TO COLLEGE WANTED
Music Industry Oriented College will rename institution after donor in exchange for contribution in excess of \$1,000,000. Inquiries should be directed to:

IRA H. LEIBOWITZ, Esq.
585 Stewart Ave., Garden City, NY 11530
516-222-1800

RUN YOUR CLASSIFIED AD IN America's #1 Consumer Music Magazine, ABC audited. \$1.25 per word. Display \$100.00 per column inch. Major credit cards accepted. Call Cindy: Musician Magazine, (617) 281-3110.

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES 24-HOUR FREIGHT PAID SERVICE
Best Selection—Best Service—Best Fill

MAXELL • TDK • DISCWASHER • SONY • MEMOREX • FUJI • ASTROCADE • SHURE • AMARAY • SCOTCH • SAVOY • RECOTON • EVEREADY • AUDIO TECHNICA • DYNASOUND • BASF • DURACELL • SOUND GUARD • TRACS • ALLSOP • many, many more!

SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Lewis Dr., Warminster, PA 19074
DEALERS ONLY (215) 441-8900
TOLL FREE ORDERING: (800) 523-2472

EXPORT ONLY
All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers—35 years of specialized service to record and tape importers throughout the world Overseas dealers and distributors only

ALBERT SCHULTZ, INC.
116 W. 14th St., N.Y., NY 10011
(212) 924-1122
Cable: ALBYREP Telex: 236569

NOVEMBER 20, 1982, BILLBOARD

EXPORT TO ALL FOREIGN COUNTRIES
12" & LP's
We specialize in all disco releases from—U.S.—CANADA—GERMANY—ITALY—HOLLAND—ENGLAND—FRANCE. Try us.

IMPORT-O-DISC
855 (E) Conklin St.
Farmingdale, N.Y. 11735
(516) 694-4545 Telex: 475 8158 IMPY DISC (MAIL-0)

SAME DAY SHIPMENT... and LOW DEALER PRICES
... on LP's • CASSETTES • 8 TRS
ALL MAJOR LABELS & CURRENT HITS
write for our...
TOP 1000 LIST
and price schedule
TOBISCO • 6144 Hwy 290 W • AUSTIN, TX 78735

POSTERS

POSTERS
LARGEST SELECTION OF ROCK STAR & BLACKLIGHT VELVET POSTERS IN THE COUNTRY.
Just Out!!! Our new "1983" full color catalogue. Featuring posters, buttons, pins, bumper stickers, patches, T-shirts and jersey's.

Write or call for free catalogue

FUNKY ENTERPRISES
"The only name for all your Poster needs"
DEALERS ONLY
132-05 Atlantic Ave.
Richmond Hill, N.Y. 11418
(212) 441-5500
Toll free (800) 221-6730

ROCK PHOTOS
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 SAVES AND ALTERNATES FOR SAMPLES.

PINES/ELLIOTT PHOTOS, LTD. P.O. Box 1122 DEPT. P
MADISON SQ. STA. NY, NY 10159

POSTERS
Largest Selection of Rock Posters

ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

CUT OUTS — OVERRUNS IMPORTS — RECORDS TAPES — CASSETTES
Major Labels from \$.50 and up. Call or write for free catalog.

ABA RECORD DIST.
1467 Pinewood St.
Rahway, N.J. 07065
201-574-0900

CUT-OUTS
Chipmunk Punk on Excelsior available now for shipping on cassette and 8-track. Call or write for free catalog.

J S J DISTRIBUTORS
6620 W. Belmont, Chicago, IL 60634
(312) 286-4444

HEAVY METAL
Are you currently stocking the best selling domestic Heavy Metal album?

CIRITH UNGOL
"Frost & Fire"
on
Liquid Flames Records

Write, Call, or Telex for Information and Catalogue
HABLAMOS ESPANOL

Greenworld Distribution
20445 Gramercy Place, Box 2996
Torrance, CA 90509-2896
Telephone: (213) 533-8075 (CA, A.K., HI)
(800) 421-2095 (Toll Free)
Telex: (4) 5720103 "GREEN" (ITT System)

HOTELS

APPLAUSE! APPLAUSE!
Fully-furnished suites with fully-equipped kitchens. Daily maid service. Special low "Theatrical Rates." Minutes away from Kennedy Center, Arena Stage, National/Ford's/Warner Theaters. One block from public transportation. Relaxing sauna. Popular "Herb's Restaurant," gathering spot for people in the arts, next door.

GEORGETOWN HOTEL

2121 P Street, N.W.,
Washington, DC 20037
(800) 424-2284, (202) 293-3100

Label-Distrib Communication

Continued from page 24

liked the Chrysalis procedure.

Jack Bernstein of Pickwick described the problems in a 90-day call-back when dealing with far-flung racks and nationwide chains.

Earlier in the marketing conference, Chrysalis' Stan Layton, in a discussion about pirated and counterfeit product, said the label "has several hundred thousand pirated cassettes in warehouses." He said the label intends to go along with its Light Signature project to safeguard against counterfeiting.

Boston Concert Pays Off For Windham Hill Records

Continued from page 55

claims, the Boston push was measurably successful.

Backer cites the weekly top 25 jazz sellers as listed by the Harvard Coop, which he contends "represents as much as 50% of the jazz market for New England. At the start, George Winston was at No. 1, but we didn't really have a whole label presence."

Beginning with the pre-concert marketing buildup, however, Backer reports the label's recent releases all began flowing onto the Coop's list. By the Oct. 12 listing, Backer notes the label garnered six of the top 10, as well as the list's number 13 position via Winston, Ackerman, de-Grassi, Anger (a duet LP with Barbara Higbie), Cossu, Hedges and Shadowfax.

New England support included print ads, radio promotion and publicity, and the bill, modified with the departure of Ackerman, was held at New York's Bottom Line on Oct. 11.

On the video end, the label worked with John Sullivan of John

M. Sullivan Associates and Fred Taylor of General Programming in setting up the production. Backer says the Berklee date used five video cameras plus a Steadicam unit for on-stage work.

SAM SUTHERLAND

Southern Calif. Video Dealers

Continued from page 26

\$11.95, and it will look like a bargain." Neely's store went all out for Halloween with a six-foot casket in the store and free pumpkins.

Glen Powers, Video Station, Laguna Hills, is set to roll with a pre-printed letter children will send to parents. "A games list is one idea we have." He will also group "giftables" in the store by price. Powers reported queues around the block for the store's third anniversary and a two-for-one price on blank tape. He also ran a Saturday movie rental for \$2—a dollar for club members.

As for the Poughs' Video Cassettes Unlimited, Carol Pough summarized the meeting by mentioning an array of plans from an artificial snow-adorned tree with decorative boxes under it and stuffed animals for kids to special sales on prominent titles "we want them to touch, feel, see and hopefully drool over."

New Companies

Continued from page 46

David Feinstein Management Corp., for personal management. 635 Madison Ave., N.Y., N.Y., 10022, (212) 888-0260.

John Hall & Company, a management-marketing firm specializing in consumer electronics. 260 Columbia Ave., Fort Lee, N.J., 07024, (201) 886-0070.

Intercom Music Corp., representing international record product in the U.S., formed by John Matarazzo. 140 Grand St., Carlstadt, N.J., (201) 438-0444.

Lioness Records, headed by Dee Allen. First release is "SuperDuper (Lovin')" by Masurrati and Huey Harris. 225 Lafayette St., Suite 812, N.Y., N.Y., 10012, (212) 226-3803.

Prints of Darkness, a graphics firm, formed by Geoffrey Thomas. 645 Madison Ave., N.Y., N.Y., 10022, (212) 826-8800.

Scott O'Malley and Associates Artist Representation, a management company. Clients include Norman and Nancy Blake, the Rising Fawn String Ensemble and Bryan Bowers, P.O. Box 604, Conifer, Col., 80433, (303) 838-4325.

Tour Consultants, by Elizabeth Rush. Clients include the Roches and the Persuasions. 575 Ocean Parkway, Brooklyn, N.Y., 11218, (212) 436-9311.

Vanity Records and Tapes, by Rick Scott and Tom Gomache. "Hey, Little Girl" is first release, by Jimmy & the Mustangs. 9454 Wilshire Blvd., Beverly Hills, Calif., 90212, (213) 275-4378.

Wandon Music Company, formed by Chris Barrett and Steve Trombetti. First release is "Introducing Chris Barrett/Just Ballads" album. P.O.B. 1436, N.Y., N.Y., 10150, (212) 772-1068/7689.

Sweet Glenn Music (BMI) and Sweet Carol Music (ASCAP) have been formed as divisions of The Music Umbrella by Glenn Friedman, Karol Friedman and Doug Freidman. P.O.B. 1067, Santa Monica, Calif., 90406, (213) 452-0110.

Talking Library, a cassette label, formed by Mark Meyerson and Larry Scherzer. First release is "Pinto's First Lay" by Chris Miller. P.O.B. 9337, N. Hollywood, Calif., 91609.

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-80 multitrack recorders linked with Q-Lock 310 Synchronizer, 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 & Dynafange. 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

HELP WANTED

* LABEL *
* DISTRIBUTION *
* MANAGER *

A well established regional wholesaler seeks an individual with the following qualifications:

- * ** Successful Independent Label Experience *
- * ** Business/Financial Background *
- * ** Computerized Warehouse Operations/Distribution Experience *
- * ** Minimum 4 years Management Expertise *

Send resume to:
Box 7491
BILLBOARD

1515 Broadway, New York, N.Y. 10036

SALES SOLICITATION IN PREMIER GROWTH AREA OF UNITED STATES

Frequent travel requirements. Aggressive business orientation desired. \$17,000 base plus profit participation—opportunity to build a secure and sizeable sales position.

Send resume to:

BOX 7490
Billboard, 1515 Broadway
New York, NY 10036

MUSIC BUYERS LPS's, Tapes, Cut-outs

Experience necessary — Strawberries Records and Tapes — New England's largest chain. Contact:

MARK BRIGGS
40 California Ave., Framingham, MA 01701

DEADLINES FOR FUTURE ISSUES

- 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
- JAN. 15th ISSUE—JAN. 3rd

New LP/Tape Releases

Continued from page 26

- SANDRO**
Fue Sin Querer
LP Caytronics CAL-0200
- SCOTT, ROBIN**, see Riuichi Sakamoto
- STEELY DAN**
Gold
LP MCA Audiophile MCA-16016 \$16.98
- SUNFIRE**
Sunfire
LP Warner Bros. 23730
- TYGERS OF PAN TANG**
The Cage
LP MCA MCA-5381 \$8.98
CA MCAC-5381 \$8.98
- VARIOUS ARTISTS**
Best Of Ralph
LP Ralph RR8251
- VARIOUS ARTISTS**
The History Of The Girl Groups
LP Rhino RNL0 055 \$8.98

JAZZ

- BLAKEY, ART, & THE JAZZ MESSENGERS**
Keystone 3
LP Concord Jazz CJ-196 \$8.98
- BRUBECK, DAVE, QUARTET**
Concord On A Summer Night
LP Concord Jazz CJ-198 \$8.98
CA CJ 198 \$8.98
- CARTER, CLIFFORD**, see Mark Egan
- EGAN, MARK, & DANNY GOTTLIEB**, with BILL EVANS & CLIFFORD CARTER
Elements
LP Philo PH 9011 \$8.98
- EVANS, BILL**, see Mark Egan
- GOTTLIEB, DANNY**, see Mark Egan
- HAMILTON, SCOTT**
Close-Up
LP Concord Jazz CJ-197 \$8.98
CA CJ 197 \$8.98
- HARRIS, EDDIE**, see John Klemmer
- HENDERSON, JOE, & WOODY SHAW**
Jazz Patterns
LP Everest FS363
- HUBBARD, FREDDIE**
Hot Horn
LP Everest FS361
- HUTCHERSON, BOBBY**
Solo Quartet
LP Contemporary MIC 14009
- JAMES, BOB**, see Earl Klugh
- KLEMMER, JOHN, & EDDIE HARRIS**
Two Tone
LP Crusaders Audiophile CRP-16015 \$16.98
- KLUGH, EARL, & BOB JAMES**
Two Of A Kind
LP Capitol SMAS 12244

- LA 4**
Just Friends
LP Concord Jazz CJ-199 \$8.98
CA CJ-199 \$8.98

- NEW BLACK EAGLE JAZZ BAND**
At Symp. Hall/Tenth Anniversary Concert
LP Philo PH 1086 \$8.98

- ROBINSON, LANGWORTHY, AXT**
Jazz Trio
LP Ashland AR4963

- SHAW, WOODY**, see Joe Henderson
- AEROBIC CELEBRATION II**
Aerobic Celebration II
LP NewPax 33137

- FIRM BELIEVER**
Firm Believer
LP Day Spring 4105

- MIGHTY CLOUDS OF JOY**
The Mighty Clouds Live
LP Myrrh 6687

- PETRA**
More Power To Ya
LP Star Song 0045

THEATRE/FILMS/TV

- HALLOWEEN III SEASON OF THE WITCH**
Music From The Original Motion Picture Soundtrack
LP MCA MCA-6115 \$9.98
CA MCAC-6115 \$9.98

- SCHATZ, WARREN, with THE UNIVERSAL CITY ORCH.**
Stuck On TV
LP MCA MCA-5380 \$8.98
CA MCAC-5380 \$8.98

- UNIVERSAL CITY ORCH.**, see Warren Schatz

CLASSICAL

- HANDEL, GEORGE FRIDERIC**
Messiah (Highlights from)
Westminster Choir; New York Philh., Leonard Bernstein
LP Priority Recs. RU 38405 No List
CA RUT 38405 No List

CLASSICAL COLLECTIONS

- BARBOSA-LIMA, CARLOS**
Plays The Music Of Antonio Carlos Jobim & George Gershwin
LP Concord Concerto CC-2005 \$8.98

- ROTHE, DAVID**
Rothe Plays Bach & Buxtehude
LP Ashland AR4987

CHRISTMAS

- LAS VEGAS BRASS QUINTET**
Christmas Album
LP Ashland AR7118
- MANTOVANI ORCH. & CHORUS WITH THE CHILDREN'S CHOIR OF ST. CLEMENTS DANE**
Great Songs Of Christmas
LP Bainbridge BT6238 \$8.98
CABT6238 \$8.98

MISCELLANEOUS

- DALLAS COWBOY CHEERLEADERS**
In Training With The Dallas Cowboy Cheerleaders
LP Compleat CPL-1-1002 \$8.98
CA CPL-4-1-1002 \$8.98

- GARFIELD THE CAT**
Here Comes Garfield
LP Epic FE 38136 No List
CA FE 38137 No List

- HALLOWEEN HORRORS**
LP A&M SP3152 \$5.98
CA CS 3152 \$5.98

- KENNEDY, JAYNE**
Love Your Body
LP Compleat CPL-1-1001 \$8.98
CA CPL-4-1-1001 \$8.98

- LITKEI, ERVIN**
March-America-March—Great American Marches (From Roosevelt To Reagan)
LP CBS PC 38348 No List
CA PCT 38348 No List

- MISS PIGGY'S AEROBIQUE EXERCISE WORKOUT ALBUM**
Miss Piggy's Aerobique Exercise Workout Album
LP Warner Bros. 23717

- MORE JAZZERCISE**
LP MCAC MCA-5375 \$8.98

- VARIOUS ARTISTS**
The Nairobi Sound: Acoustic & Electric Guitar Music Of Kenya
LP Original Music OMA 101 \$9.98

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

BUSINESS OPPORTUNITY



BOOKING BANDS IS BIG BUSINESS—JOIN NATIONWIDE INDEPENDENT OFFICES, \$10,000 TO \$15,000 MINIMUM INVESTMENT. FINANCING AVAILABLE. \$1,500 DOWN PAYMENT. SEND FOR FREE BROCHURE:

Horizon Management, Inc.
106 Main St., #1
Binghamton, N.Y. 13905

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.

AMERICAN RADIO JOB MARKET
6215 Don Gaspar Dept. 2
Las Vegas, Nevada 89108

IFPI Hails UNESCO Resolution World Meet Defined Recordings As Cultural Materials

By PETER JONES

LONDON—A key resolution adopted at the World Conference on Cultural Policies in Mexico City this past summer represents "the culmination of more than 12 years' hard work in IFPI's campaign to persuade governments to treat sound and audio/visual recordings as cultural materials."

The claim comes from IFPI itself, reporting first details of the conference, to which the press was not invited. It took place July 26-August 6 under the auspices of UNESCO, which itself will be issuing a full report at the end of this month.

IFPI's Recommendation 113, reaffirming the idea that phonograms and videograms are cultural materials deserving legal protection at the national and international levels, was proposed by the delegations of Bolivia, Brazil, Colombia, Ecuador, Trinidad and Tobago, Venezuela, Spain and Argentina, along with representatives of IFPI.

Consideration must be made, said the resolution, that the great variety of cultural industry products is destined to have "ever greater effects on the cultural and social life of peoples and that indigenous cultural industries can make a notable contribution to strengthening the cultural identity of people, to diversifying the range of cultural goods available and to disseminating knowledge of

the achievements of different cultures in all geographic areas of the world."

And it bears in mind that technological advances in dissemination of information have transformed the means of spreading and promoting

Phonogram First For Dutch Group

AMSTERDAM—Dutch pop band BZN has become the first local group in the history of Phonogram Holland to sell over one million units in five years.

The band's new album "Pictures Of Moments" reached gold status on its release date, went on to sell over 80,000 units in a month, and is expected to go platinum by year's end. Promotion surrounding the album has included a television special transmitted by Dutch broadcasting network NCRV on Nov. 4 and filmed in the French Alps, and a 20-date Dutch concert tour which ended on Nov. 8.

BZN, or Band Zonder Naam (Band Without A Name), is signed to Corduroy Productions, a subsidiary label of Phonogram Holland run by Cor Aaftink and Roy Beltman.

culture, adding "recordings of music or audio/visual works are outstanding and irreplaceable means of bringing the cultures of different peoples closer to one another."

As this process builds, said the resolution, "local cultures should be respected and encouraged and at the same time legitimately reproduced works should be duly protected, in accordance with the Universal Copyright Convention and the Berne Convention, the Rome Convention of 1961 and the Geneva Convention of 1971, the Florence Agreement and the resolution adopted at the world forum of the World Intellectual Property Organization (WIPO) on the pirating of phonograms and videograms."

The recommendation is split into two parts. The first is that member states reaffirm the idea that phonograms and videograms are "cultural materials, incorporating artistic or scientific works, and deserve legal protection at the national and international levels, being based on the as-listed agreements."

And the second asks that member states "ensure that the incentives they offer to their creative artists and cultural industries engaged in the recording and diffusion of national works performed by artists of the country constitute appropriate means for the affirmation of national cultures."

Embodied in the resolution are two recommendations for the director general of UNESCO. One is for an intensification of studies on the influence of products of cultural industries on the life of societies and on matters relating to the economics of culture. The other is that he "request the World Bank and regional development organizations to establish preferential credit lines to stimulate and promote national cultural industries that will contribute to strengthening national identity,"

(Continued on page 60)

Radio Luxembourg Feted

DORTMUND—As the German service of Radio Luxembourg celebrates its 25th anniversary, West German record companies and publishers have been paying tribute to its work in promoting local talent and German-language material.

Station head Frank Elstner and his team of disk jockeys present 7,800 hours of programming each year to an audience of six million listeners. But where other German radio stations typically devote as much as 70% of their air time to international product, Luxembourg concentrates strongly on national music and artists.

The station also makes annual awards to German artists, which were presented at its anniversary celebration in Dortmund. The

Golden Lion went to Jupiter's Nicole for "Ein Bisschen Frieden"; Silver Lions to Metro-nome's Peter Maffay for "Lieber Gott" and Hansa's Roland Kaiser for "Dich Zu Lieben"; and Bronzes to the Spider Murphy Gang for "Schickeria" (EMI) and Hubert Kah for "Rosemarie" (Polydor).

German business accounts for \$40 million of the Luxembourg government-controlled operation's annual \$150 million turnover. Overall profits are around \$20 million.

German program chief Elstner is to leave at the end of this year. His successor will be Austrian-born Dr. Helmut Thoma, who currently runs the radio station's Frankfurt advertising agency.

First Island Africa Single Is A Multinational Affair

JOHANNESBURG — The first South African group to be signed by the new Island Records Africa division, which is based in Paris, makes its label debut with a song written by British singer/songwriter Jon Anderson and Greek composer Vangelis and supervised by U.S. producer Stewart Levine.

The three-girl black vocal group Joy recorded the song "State Of Independence" in Johannesburg when Levine visited this territory some months ago. Island's local licensee, RPM, played the single to Island representatives prior to the release of Donna Summer's version of the same song. RPM executive Ivor Schlosberg says Island felt the recording sounded "very different and very African."

Joy's success in this country was initiated by white radio, but its two

major hits, "Ain't Gonna Stop (Till I Get To The Top)" and "Paradise Road," crossed over. Joy was one of the first black groups to receive a Sarie award from the white-oriented Springbok Radio.

The group's local hits were written, arranged and produced by two white South Africans—Fransua Roose, who has recently put down roots in New York, and Pairie van Blerk—and engineered by Greg Cutler, a U.K. national who now lives in South Africa.

Schlosberg says that the general response to Joy's "State Of Independence" was good, but that the Summer version gained international preference. RPM has now dispatched to Island the trio's follow-up single, "Orang-Outang," written by another white South African, Ramsay Mackay, and previously recorded by him.

Acquitted In Piracy Case, London Dealer Blasts BPI

LONDON—The British Phonographic Industry has been called "intimidators, who assume that everyone in the business is a crook" by a small-time London dealer acquitted Nov. 4 by the High Court of trading in pirated audio cassettes.

Mr. Justice Warner, in dismissing the case, said that the dealer, Edward Grimwood of Leyton in London's East End, was "an honest man," while he described the BPI's chief antipiracy investigator, Bill Hood, as "unimpressive" and "slapdash."

Grimwood, who is now running a video club, added after the hearing: "It's the only time in more than 10 years that the BPI has been resisted." He'd been accused by the BPI of selling two cassette recordings, both pirated and one in a counterfeit package.

Grimwood was sued for alleged infringement of copyright on both items, Don Williams' "Expressions" and Peter Frampton's "Frampton Comes Alive."

Investigator Hood was said in court to have acted on a tip from a trader in counterfeit cassettes who had turned informer following BPI's "Operation Radar" operation against pirate activity. It was also stated in court that the BPI sent a second investigator, a former policeman, to the shop posing as a seller of cassettes.

But, the judge said, Grimwood declined to buy anything from the second investigator. He had said that he knew there were counterfeits around but didn't want to trade in them, and that he relied on the honesty of his suppliers and in having proper stock invoices.

In noting Grimwood "struck me as being an honest and truthful witness," the judge said Hood was

"unimpressive" and appeared not to be as careful or meticulous as BPI had claimed. He added: "His approach to the case was slapdash at least. I shrink from holding that he deliberately fabricated evidence against Grimwood, but I can't trust him not to have been careless in identifying the cassettes."

BPI lawyers in court said that in more than 10 years they couldn't think of a case where a trader had denied allegations of selling illicit cassettes. The defense had always been they had sold them without knowing they were illicit. But the judge, dismissing the BPI action and ordering the organization to pay Grimwood's legal costs, noted he couldn't on balance of probability say the illicit cassettes had come from Grimwood's shop.

After the hearing, Grimwood said he felt the BPI had believed he would break down. He alleged the organization had asked for around \$750 to settle the case, which resulted from a visit by Hood in 1980, "But I considered I was innocent."

BPI director general John Deacon says there may be an appeal.

For The Record

Because of an error in translation, the story on Dischi Ricordi's sales conference (Billboard, Oct. 16) made it appear that the Milan-based Italian company's record division made a loss of \$275,000 in the first half of this year.

Rolando Baccherini, sales manager, points out that this figure represents an estimated sales shortfall due to the decline in unit sales following an 11% retail price increase. In fact, the half-year figures were up on the 1981 returns, as is made clear in the story.

DURING NEW PRESIDENT'S VISIT

Czech Label Makes U.S. Deals

• Continued from page 9

major changes pending at Supraphon to strengthen its local and international position. Says Kvidera: "From January next year, Czechoslovakia's only pressing plant, which is also one of the largest in Central Europe with a capacity of 12 million units, will again become part of Supraphon."

"This means we will not only have control over the entire pressing of our own material, but will also press for the other two local companies, Opus and Panton. We will be able to offer to our partners abroad not only custom recording but also custom pressing, and the plant also produces its own vinyl, a sizeable part of which will be exported abroad."

"Last but not least, Czechoslovakia has been assigned the position of coordinator for the introduction of video to Comecon countries. So all in all, we had a great deal to discuss with our partners in America."

First agreement was with Don Johnson, president of Intersound in Minneapolis, and Intersound's music director Steve Wining, for the two-year continuation of an existing deal to represent Supraphon's classical repertoire in the U.S. Product released this year on the Pro Arte and Quintessence labels includes Janacek's "Glogolitic Mass," Smetana's

"The Bartered Bride" and three Mahler symphonies.

"We also reached agreement on co-production of classical digital recordings with our top orchestras, particularly the Czech Philharmonic. We have settled the programs for 1983 and 1984, and at least two albums a year should result," Kvidera adds. Intersound will also import finished product from Czechoslovakia, so that both import and license deals will be controlled from the same place.

Supraphon's representatives also met with CBS Records, of which the Czech company is a licensee of long standing, to discuss co-productions and custom recordings of classical music to be made in Prague and partly paid for by money CBS has earned in licensing its product to the Czech market.

Supraphon's monaural repertoire will be released by Everest Records in Los Angeles under the terms of a previously signed deal. Around 20 albums were included, and more will follow. Also on the classical side, Kvidera reports interest from a New York company in custom productions with the Prague Symphonic Orchestra. A six-album set of chamber music should be recorded in Prague next May. Interest in the Supraphon/Czech tv video record-

ing of "The Bartered Bride," available for video and cable, was described by Kvidera as "lively."

Czech string orchestras have carved out a niche in easy listening recordings of pop material, and the Muzak company, which has ordered such recordings in the past, will continue its agreements with Supraphon in this area. Additional agreement was reached with the Bonneville Broadcasting System for the exploitation of Supraphon product in syndicated radio programming.

In the video area, Kvidera reports that RCA SelectaVision has offered the license for its videodisk system to Supraphon, which would make the Czech firm a kind of entrance point to the still undeveloped East European video market. No decision on the offer has yet been reached, however.

Negotiations for the import of U.S. video recordings on a license basis were conducted in New York with WEA International senior vice president Jim Caradine. Language difficulties that apply to feature film material will not apply to the music programming which is likely to come first, says Supraphon's foreign relations director Dr. Pavel Smola, who accompanied Kvidera on the trip.

Billboard® Hits Of The World™

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 11/13/82
SINGLES

This Week	Last Week	SINGLE
1	2	I DON'T WANNA DANCE, Eddy Grant, Ice
2	5	HEARTBREAKER, Dionne Warwick, Arista
3	3	MAD WORLD, Tears For Fears, Mercury
4	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
5	18	(SEXUAL) HEALING, Marvin Gaye, CBS
6	11	OOH LA, LA, LA (LET'S GO DANCIN'), Kool & Gang, De-Lite
7	4	STARMAKER, Kids From "Fame", RCA
8	8	I WANNA DO IT WITH YOU, Barry Manilow, Arista
9	33	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
10	20	MANEATER, Daryl Hall & John Oates, RCA
11	NEW	THEME FROM HARRY'S GAME, Clannad, RCA
12	6	ANNIE, I'M NOT YOUR DADDY, Kid Creole & Coconuts, Ze
13	10	I'LL BE SATISFIED, Shakin' Stevens, Epic
14	13	CAROLINE, Status Quo, Vertigo
15	7	LOVE ME DO, Beatles, Parlophone
16	15	LOVE'S COMIN' AT YA, Melba Moore, EMI America
17	22	ZAMBEZI, Piranhas featuring Boring Bob Grover, Dakota
18	9	LIFELINE, Spandau Ballet, Reformation
19	37	LIVING ON THE CEILING, Blancmange, London
20	24	NEVER GIVE YOU UP, Sharon Redd, Prelude
21	34	CRY BOY CRY, Blue Zoo, Magnet
22	17	BACK ON THE CHAIN GANG, Pretenders, Real
23	28	MUSCLES, Diana Ross, Capitol
24	NEW	YOUNG GUNS (GO FOR IT), Wham!, Innervision
25	30	JACK & DIANE, John Cougar, Riva
26	19	ZIGGY STARDUST, Bauhaus, Beggars Banquet
27	27	DO IT TO THE MUSIC, Raw Silk, KR
28	21	REAP THE WILD WIND, Ultravox, Chrysalis
29	NEW	STATE OF INDEPENDENCE, Donna Summer, Warner Bros.
30	12	HARD TO SAY I'M SORRY, Chicago, Full Moon
31	23	THE HOUSE OF THE RISING SUN, Animals, Rak
32	NEW	RIO, Duran Duran, EMI
33	38	IT'S RAINING AGAIN, Supertramp, A&M
34	14	PASS THE DUTCHIE, Musical Youth, MCA
35	35	THE DAY BEFORE YOU CAME, Abba, Epic
36	31	IN THE HEAT OF THE NIGHT, Imagination, R&B
37	25	SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL, Clash, CBS
38	NEW	SAVE YOUR LOVE, Renee and Renato, Hollywood
39	16	ZOOM, Fat Larry's Band, WMOT
40	32	AMOR, Julio Iglesias, CBS

ALBUMS

This Week	Last Week	ALBUM
1	1	THE KIDS FROM FAME, Various, BBC
2	NEW	HELLO, I MUST BE GOING, Phil Collins, Virgin
3	8	SINGLES-45'S AND UNDER, Squeeze, A&M
4	2	THE KIDS FROM "FAME" AGAIN, Kids from "Fame", RCA
5	13	HEARTBREAKER, Dionne Warwick, Arista
6	3	LOVE OVER GOLD, Dire Straits, Vertigo
7	6	FAMOUS LAST WORDS, Supertramp, A&M
8	4	REFLECTIONS, Various, CBS
9	5	KISSING TO BE CLEVER, Culture Club, Virgin
10	NEW	"FROM THE MAKERS OF...", Status Quo, Vertigo
11	NEW	A KISS IN THE DREAMHOUSE, Siouxsie & Banshees, Polydor
12	12	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
13	NEW	THE RISE & FALL, Madness, Stiff
14	NEW	PETER GABRIEL, Charisma
15	9	GREATEST HITS, Olivia Newton-John, EMI
16	11	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze
17	NEW	CHART HITS '82, Various, K-tel
18	10	20 GREATEST HITS, Beatles, Parlophone
19	NEW	FLASH TRACKS, Various, TV Records
20	NEW	WARRIOR ROCK-TOYAH ON TOUR, Toyah, Safari
21	16	LOVE SONGS, Commodores, K-tel
22	NEW	TWIN BARRELS BURNING, Wishbone Ash, AVM
23	24	RIO, Duran Duran, EMI
24	35	HITS OF THE SCREAMING 60'S, Various, Warwick
25	19	THE LEXICON OF LOVE, ABC, Neutron
26	NEW	DISCO DANCER, Various, K-tel
27	7	THE SKY'S GONE OUT, Bauhaus, Beggars Banquet
28	14	AMOR, Julio Iglesias, CBS

29	23	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
30	26	H2O, Daryl Hall & John Oates, RCA
31	15	QUARTET, Ultravox, Chrysalis
32	28	THE LOVE SONGS ALBUM, Various, K-tel
33	17	UPSTAIRS AT ERIC'S, Yazoo, Mute
34	18	THE DOLLAR ALBUM, Dollar, WEA
35	NEW	ABSOLUTELY LIVE, Rod Stewart, Riva
36	20	FRIEND OR FOE, Adam Ant, CBS
37	NEW	AMERICAN FOOL, John Cougar, Riva
38	25	IN THE HEAT OF THE NIGHT, Imagination, R&B
39	NEW	LOVE SONGS, Elton John, TV Records
40	36	NEW GOLD DREAM, Simple Minds, Virgin

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 11/13/82
SINGLES

This Week	Last Week	SINGLE
1	2	NEW WORLD MAN, Rush, Anthem
2	3	HEART ATTACK, Olivia Newton-John, MCA
3	4	THE LOOK OF LOVE, ABC, Mercury
4	1	DOWN UNDER, Men At Work, CBS
5	9	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
6	6	PRESSURE, Billy Joel, CBS
7	7	STEPPIN' OUT, Joe Jackson, A&M
8	13	DA DA DA, Trio, Mercury
9	8	DON'T FIGHT IT, Kenny Loggins & Steve Perry, CBS
10	5	JACK & DIANE, John Cougar, Riva
11	17	WHATCHA GONNA DO, Chilliwack, A&M
12	14	HEARTLIGHT, Neil Diamond, CBS
13	15	THE ONE YOU LOVE, Glenn Frey, Asylum
14	10	SOMEBODY'S BABY, Jackson Browne, Asylum
15	20	ROCK THIS TOWN, Stray Cats, Capitol
		ALBUMS
1	2	BUSINESS AS USUAL, Men At Work, CBS
2	NEW	FAMOUS LAST WORDS, Supertramp, A&M
3	4	AMERICAN FOOL, John Cougar, Riva
4	1	SIGNALS, Rush, Anthem
5	6	I CAN'T STAND STILL, Don Henley, Asylum
6	8	LOVE OVER GOLD, Dire Straits, Vertigo
7	5	AVALON, Roxy Music, Warner Bros.
8	3	NEBRASKA, Bruce Springsteen, CBS
9	9	SECURITY, Peter Gabriel, Geffen
10	10	LEXICON OF LOVE, ABC, Mercury

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/10/82
SINGLES

This Week	Last Week	SINGLE
1	1	WORDS, F.R. David, Carrere
2	2	NUR GETRAEUMT, Nena, CBS
3	3	STERNENHIMMEL, Hubert Kah, Polydor
4	5	DON'T GO, Yazoo, Mute
5	4	ADIOS AMOR, Andy Borg, Papagayo
6	9	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
7	11	ANNA-LASSMICHREIN, LASSMICHREIN, Trio, Mercury
8	7	WEIL I DI MOG, Relax, Arista
9	6	HARD TO SAY I'M SORRY, Chicago, Full Moon
10	20	COME ON EILEEN, Dexy's Midnight Runners, Mercury
11	12	JEDE STUNDE, Karat, Pool
12	8	MANCHMAL MOECHTE ICH SCHON MIT DIR, Roland Kaiser, Hansa
13	10	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor
14	15	DER HIMMEL BRENNT, Wolfgang Petry, Coconut
15	NEW	THE DAY BEFORE YOU CAME, Abba, Polydor
16	13	ABRACADABRA, Steve Miller Band, Mercury
17	16	ICH WILL, UKW, Telefunken
18	17	DESIRE, Roni Griffith, Vanguard
19	NEW	DISCO PROJECT, Pink Project, Ultraphone
20	21	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Phillips
21	NEW	MARIE MARIE, Olesen Brothers, RCA
22	14	AFRICA, Toto, CBS
23	24	ZAUBERSTAB, Zaza, Blow Up
24	19	EYE OF THE TIGER, Survivor, Scotti Bros.
25	NEW	KRISTALLNAACH, Bap, Musikant
26	23	FELICITA, Conny & Jean, Big Mouth

27	22	PUTTIN ON THE RITZ, Tacco, RCA
28	25	MADE IN ITALY, Ricci & Poveri, Baby
29	18	LONG TRAIN RUNNING, Traks, Polydor
30	NEW	DO YOU WANNA FUNK, Patrick Cowley & Sylvester, Arista
		ALBUMS
1	2	YOUR SONGS, Elton John, Polystar
2	1	VUN DRINNE NOH DRUSSE, Bap, Musikant
3	9	ROCK CLASSICS, Peter Hoffmann, CBS
4	4	LOVE OVER GOLD, Dire Straits, Vertigo
5	NEW	FAMOUS LAST WORDS, Supertramp, A&M
6	3	TUTTI FRUTTI, Spider Murphy Gang, EMI
7	7	FUER USSZESCHINIGGE, Bap, Musikant
8	5	NIMM MICH MIT KAEPT'N JAMES, James Last, Polystar
9	8	THE GETAWAY, Chris De Burgh, A&M
10	6	HAPPY GUITAR DANCING, Ricky King, Arcade
11	11	IN GEDANKEN BEI DIR, Roland Kaiser, Hansa
12	10	FACE TO FACE, Frank Duval, K-tel
13	12	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
14	13	IV, Toto, CBS
15	15	SOMEWHERE IN AFRICA, Manfred Mann's Earthband, Bronze
16	NEW	MYSTERY, Hot Chocolate, Rak
17	16	16, Chicago, Full Moon
18	20	DER BLAUE PLANET, Karat, Pool
19	18	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island
20	17	FIVE MILES OUT, Mike Oldfield, Virgin

JAPAN

(Courtesy Music Labo)
As of 11/15/82
SINGLES

This Week	Last Week	SINGLE
1	1	NOBARANO ETUDE, Seiko Matsuda, CBS-Sony/Sun
2	3	YAKUSOKU, Toru Watanabe, Epic-Sony/NTV
3	2	YUWAKU SURESURE, Toshihiko Tahara, Canyon/Janny's
4	4	HORETAZE KANPAI, Masahiko Kondo, RVC/Janny's
5	5	SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sony/JCM-Hakuhodo
6	10	ZIGZAG SEVENTEEN, Shibugakitai, CBS-Sony/Janny's
7	7	NATSUO AKIRAMETE, Naoko Ken, Canyon/Amuse-PMP
8	6	ASEKAKI BESOKAKI ROCK'N ROLL RUN, Yokohama Ginbae, King/Crazy Rider
9	7	SHOJO A, Akina Nakamori, Warner-Pioneer/NTV-Nichion
10	12	YA YA, Anotokio Wasurenai, Southern All Stars, Victor/Amuse
11	11	MATSUWA, Amin, Nippon Phonogram/Yamaha
12	9	YOKORENBO, Miyuki Nakajima, Canyon/Yamaha
13	17	SAN-NENMENO UWAKI, Hiroshi V Kliboh, RCA/Total
14	14	RIKUKU-BANMENO YU U U TSU, Kenji Sawada, Polydor/Watanabe-Anima
15	13	KARIN, Yoshie Kashiwabara, Nippon Phonogram/Noeru
16	16	ROCKING MY HEART, Eikichi Yazawa, Warner-Pioneer/Sunrise
17	NEW	DAKISHIMETAI, Iyo Matsumoto, Victor/Fuji
18	15	HITORI MACHIKADO, Kyoko Kozzumi, Victor/Fuji-Burning
19	18	AISHU NO KASABURANKA, Hiroshi Go, CBS-Sony/Burning-PMP
20	19	ECHIZEN MISAKI, Miyuki Kawanaka, Teichiku, JCM-ANB
		ALBUMS
1	1	VARIATION, Akina Nakamori, Warner-Pioneer
2	4	NYLON CURTAIN, Billy Joel, CBS-Sony
3	2	BEAT POPS, RC Succession, London
4	3	NEXTS, Soundtrack, Toshiba-EMI
5	8	H2O, Daryl Hall & John Oates, RVC
6	9	NUDE MAN, Southern All Stars, Victor
7	NEW	TORIKO, Kai Band, Toshiba-EMI
8	6	LUNATIC MENU, Ippu-Do, Epic-Sony
9	10	SHIOSAI, Mayumi Itsuwa, CBS-Sony
10	5	TAIYOGA IPPAI, Tsuchihiko Yamamoto, Toshiba-EMI
11	7	SPECIAL LIVE, Shinji Tanimura & Masahi Sada, Polystar/Warner-Pioneer
12	NEW	ASSAULT ATTACK, Michael Schenker Group, Toshiba-EMI
13	14	MOMENTOS, Julio Iglesias, Epic-Sony
14	12	GREATEST HITS VOL.2, Olivia Newton-John, Toshiba-EMI
15	11	MADNESS, MONEY AND MUSIC, Sheena Easton, Toshiba-EMI

16	15	CHICAGO 16, Chicago, Warner-Pioneer
17	17	NIGHT BIRDS, Shakatak, Polydor
18	16	NEBRASKA, Bruce Springsteen, CBS-Sony
19	13	URUSEI-YATSURA DRAMA SPECIAL, Yuko Matsutani & Helen Sasano, Canyon
20	19	PROLOGUE, Akina Nakamori, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/15/82
SINGLES

This Week	Last Week	SINGLE
1	1	COME ON EILEEN, Dexy's Midnight Runners, Mercury
2	3	SHY BOY, Bananarama, Liberation
3	2	EYE OF THE TIGER, Survivor, Epic
4	4	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
5	7	I KNOW THERE'S SOMETHING GOING ON, Frida, RCA
6	5	DA DA DA I DON'T LOVE YOU, Trio, Mercury
7	10	ROCK THE CASBAH, Clash, Epic
8	8	HARD TO SAY I'M SORRY, Chicago, Full Moon
9	11	JACK DIANE, John Cougar, Riva
10	6	DON'T GO, Yazoo, Mute
11	14	TAXI MARY, Jo Jo Zep, Mushroom
12	NEW	PASS THE DUTCHIE, Musical Youth, MCA
13	NEW	SOLID ROCK, Goanna, WEA
14	NEW	WINNERS, Moving Pictures, WBE
15	13	LADY WHAT'S YOUR NAME, Swanee, WEA
16	19	PRESSURE, Billy Joel, CBS
17	12	REAL MEN, Joe Jackson, A&M
18	NEW	TRUE LOVE, Billy Field, WEA
19	15	THE LOOK OF LOVE, ABC, Mercury
20	16	GLITTERING PRIZE, Simple Minds, Virgin

ALBUMS

1	1	LOVE OVER GOLD, Dire Straits, Vertigo
2	2	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
3	NEW	FAMOUS LAST WORDS, Supertramp, A&M
4	3	AVALON, Roxy Music, Polydor
5	6	SHABOOH SHOUBAH, Inxs, WEA
6	7	PRIMITIVE MAN, Icehouse, Regular
7	4	THE NYLON CURTAIN, Billy Joel, CBS
8	15	NEBRASKA, Bruce Springsteen, CBS
9	5	NIGHT AND DAY, Joe Jackson, A&M
10	8	COMPLETE MADNESS, Madness, Stiff
11	14	HOTTEST HITS, Hot Chocolate, Rak
12	9	THE VERY BEST OF DON McLEAN, Don McLean, Intersession
13	13	MIRAGE, Fleetwood Mac, Warner Bros.
14	16	SHEFFIELD STEEL, Joe Cocker, Liberation
15	11	NEW GOLD DREAM, Simple Minds, Virgin
16	12	THE LEXICON OF LOVE, ABC, Mercury
17	10	UPSTAIRS AT ERIC'S, Yazoo, Mute
18	19	THE JOE COCKER COLLECTION, Joe Cocker, Cube
19	18	AMERICAN FOOL, John Cougar, Riva
20	17	EYE IN THE SKY, Alan Parsons Project, Arista

ITALY

(Courtesy Germano Rusclito)
As of 11/8/82
ALBUMS

This Week	Last Week	ALBUM
1	1	E GIA, Lucio Battisti, RCA
2	4	BELLA 'MBRIANA, Pino Daniele, EMI
3	12	MOMENTI, Julio Iglesias, CBS
4	2	LA VOCE DEL PADRONE, Franco Battiato, EMI
5	7	TERESA DE SIO, Teresa De Sio, PolyGram
6	5	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
7	8	TITANIC, Francesco De Gregori, RCA
8	3	FESTIVAL BAR '82, Various, CGD-MM
9	NEW	VIA TAGLIAMENTO 65-70, Renato Zero, Zerolandia/RCA
10	6	IN THE HEAT OF THE NIGHT, Imagination, Panarecord
11	14	LOVE OVER GOLD, Dire Straits, PolyGram
12	10	BRAVI RAGAZZI, Miguel Bose, CBS
13	9	COCCIANTE, Riccardo Cocciante, RCA
14	NEW	TRASLOCANDO, Loredana Berté, CGD-MM
15	11	PALASPORT, Pooh, CGD/MM
16	NEW	AS ONE, Kool & Gang, Carosello/Ricordi
17	NEW	NEW TEMPTATION, Stephan Schlacks, Baby/CGD-MM
18	NEW	TWIST 82, Five/CGD-MM
19	13	ROCKMANTICO, Alberto Camerini, CBS
20	17	AVALON, Roxy Music, PolyGram

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 11/13/82
SINGLES

This Week	Last Week	SINGLE
1	1	PASS THE DUTCHIE, Musical Youth, MCA
2	2	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
3	5	THE DAY BEFORE YOU CAME, Abba, Polydor
4	4	IDAHO-AS COR, Anita Meyer, Arista
5	8	HEARTBREAKER, Dionne Warwick, Arista
6	6	TO TURN THE STONE, Frida, Polydor
7	3	STATE OF INDEPENDENCE, Donna Summer, Geffen
8	NEW	ANNIE I'M NOT YOUR DADDIE, Kid Creole & Coconuts, Island
9	NEW	IT'S RAINING AGAIN, Supertramp, A&M
10	NEW	DE BOM, Doe Maar, Sky

ALBUMS

1	1	LOVE OVER GOLD, Dire Straits, Vertigo
2	2	MET LIEFDE, Andre Hazes, EMI
3	4	DONNA SUMMER, Donna Summer, Geffen
4	3	PICTURES AT MOMENTS, BZN, Mercury
5	9	PAST PRESENT AND FUTURE, Anita Meyer, Arista
6	NEW	FAMOUS LAST WORDS, Supertramp, A&M
7	5	SOMETHING'S GOING ON, Frida, Polydor
8	NEW	MOOIE MENEREN, Simplistisch Verbond, Phonogram
9	7	AVALON, Roxy Music, EG
10	NEW	SILK ELECTRIC, Diana Ross, Capitol

SWEDEN

(Courtesy GLF)
As of 11/9/82
SINGLES

This Week	Last Week	SINGLE
1	1	PUTTIN ON THE RITZ, Taco, RCA
2	8	NEVER AGAIN, Tomas Ledin-Agnetha Faltskog, Polar
3	NEW	THE DAY BEFORE YOU CAME, Abba, Polar
4	4	I KNOW THERE'S SOMETHING GOING ON, Frida, Polar
5	3	ABRACADABRA, Steve Miller Band, Mercury
6	2	CAT PEOPLE, David Bowie, Backstreet
7	5	EYE OF THE TIGER, Survivor, Scotti Bros.
8	10	VAR SKA VI SOVA INATT, Perikles, RCA
9	7	MEMORY, Barbra Streisand, CBS
10	9	DON'T GO, Yazoo, Mute

ALBUMS

German Court Hits Disk Rental Rules That Stores Require Permission From Labels

• Continued from page 3

court said. And for decades, German record manufacturers have printed on labels and sleeves a notice that the renting and lending of their product is not allowed.

A previous ruling by the German Supreme Court in a case involving albums by Swedish group Abba was also referred to within the framework of the Higher Regional Court decision. In that case, the Supreme Court upheld the territorial protection of a record company, with all its attendant rights.

In its new ruling, the Hamburg court said: "There is no reason to grant utilization rights only to a limited degree as they apply to the rights of authors and copyrights owners, or to differentiate between the right to copy and to distribute." The judges also stressed that the defendant company was making considerable profit from the rental of records, a profit not shared by the record manufacturers as the owners of the rights to the product involved.

Now, observers note, the German record industry appears united in its determination that the ban on record rental be upheld, if necessary all the way to the Supreme Court, in

an all-out bid to ensure that rental doesn't get the chance to flourish here. Videoland's decision whether to appeal is expected after the retailer has studied last week's ruling.

Rudolf Gassner, president of Deutsche Grammophon/Polydor, says the decision is likely to keep the record rental business in Germany on a near-zero basis, at least in the foreseeable future. But he acknowl-

edges that the decision is not necessarily final.

"Ultimately, the Federal Supreme Court will have to deal with the matter," Gassner says. "But the latest decision certainly enables us to proceed against all new record rental shops, as we've tried to do in the past. Phonogram and Metronome, our sister companies, are with us in the fight."

ON DEBUT LP

McLaren Into African Sounds

JOHANNESBURG — Malcolm McLaren, best known as the controversial manager of the Sex Pistols and Bow Wow Wow, is also the latest European artist to take an interest in African sounds.

McLaren's first album as a performer, tentatively titled "Dancing Around The World," was recorded in several world capitals and features musicians from Africa, Cuba and the Dominican Republic. His enthusiasm for African music was reportedly aroused by recordings of the black township jive known as Mbquanga.

Trevor Horn, who produced the album, listened to hundreds of hours of tapes in preparation for the project. And McLaren, through Charisma Records, which will release the album in the U.K., got in touch with its South African licensee Trutone, which in turn hooked him up with Phil Hollis, head of Dephon Records, an independent company here with a large stake in indigenous black music.

The original intention was to record only one or two tracks in South Africa, but in the end enough material was taped in this city's RPM Studio to fill a whole album, with Horn and engineer Gary Langan flying out to join the project

and local black artists participating.

The album, which deals with various kinds of ethnic dance music, is scheduled to be released next February. The first single, "Buffalo Gals," will be released simultaneously in Britain and the U.S. on Nov. 19, on Charisma and Island respectively. A tongue-in-cheek Charisma spokesman says: "This kid has talent."

WEA U.K. In Free Tape Ploy

• Continued from page 9

talent. "It's also the type of buyer who tapes music for use in the car," he says, "so the offer should be very attractive and cut down on home copying too."

WEA was criticized recently by the BPI when it offered a free Elvis Costello catalog LP to buyers of the singer's current single in a similarly advertised scheme. But Till emphasizes that the new offer is aimed at a different market and "is a straightforward sales strategy." In line with new BPI rulings, WEA submitted the list of retailers participating in the scheme prior to its announcement. This will allow the adjustment of weighting on returns from any chart shops involved.

Audiophile Distrib Says Sales Are Up

By DAVID FARRELL

MILTON, Ont.—While overall record sales continue sluggish, the relatively new Audio Market Sales enterprises here is doubling sales with the audiophile labels it represents in Canada.

Tom Daldock and wife Yalanda moved into the audiophile market three years ago, picking up exclusive Canadian sales rights to Crystal Clear, Mobile Fidelity, FreshAire, Direct Disks Labs, Nautilus, Varese Sarabande Digital, DBX Disc, Sweet Thunder and Telarc, along with M&K RealTime Records, American Gramophone, Audio Encores and the Canadian-based Sefel digital line.

Daldock says he now has a network of 300 audio stores that are racking samplings from the lines, and has generated significant sales from record specialty stores as well. His largest purchaser is Roblans, the warehousing and distribution arm of the 100-plus Sam The Record Man disk chain, but he notes that audio hardware stores continue to represent the backbone of his total sales on a ratio of 90%/10%.

"The recession hasn't affected us," Daldock claims. "I'd say we've doubled our sales over last year. A significant aid in our overall sales growth was through picking up the Telarc line in the beginning of August."

Both Daldock and his wife have set up marketing programs for the product. He says the first step in getting the support of hardware stores was to overcome fear that they would interrupt their normal business of selling amplifiers, speakers, etc., and become identified as record outlets.

He also notes that many dealers in the past had been saddled with stock that didn't move. Now audio stores can exchange titles as part of a re-

turns program; in addition, part of the contract with the stores calls for automatic over-the-counter exchanges when a defective disk is returned by a customer.

Prior to this, the exchange program on defectives was awkward at best. In some cases, customers were required to mail the albums to the manufacturer, most of whom are based in California; in other cases, they were required to mail to a Canadian address, which was equally time consuming and costly.

The firm's biggest sellers this fall are the Mobile Fidelity Sound Lab Geo-Disc, the precision cartridge alignment instrument which promises to correct drift by .003 of an inch, and the Sheffield "Track" record, a test for audiophiles comparing audio equipment, conceived by engineer Bill Schnee. The surprise hit of the season, through, is Mobile Fidelity's "The Beatles Collection," the deluxe boxed set of Beatles albums that comes with a book and a Geo-Disc. This wholesales for just under \$350 and carries a suggested list of \$500. Canada's consignment of the limited edition set is 100 boxes. So far, Audio Market Sales has received half its allotment, and everyone, he reports, has sold through.

Daldock figures the Canadian audiophile market could be as large as 100,000 albums a year, which includes an estimate on the success of the A&M Audiophile Series and CBS' Master Sound, neither of which he handles at this time.

Mobile Fidelity and Nautilus carry suggested list prices of \$29.95, whereas Telarc and Sheffield are \$24.95. These compete in the racks with A&M's Japanese half-speed pressings, which list at \$16.98, and CBS' domestically manufactured series, which rings in at \$18.98.

CHUM Stations Extending Free Advertising Program

• Continued from page 12

retail reaction has been nil, a point made by several others asked about the program. But Horne's station, along with its AM affiliate, CJCH, has been instrumental in breaking several regional records, including albums by Paul Lawson and the Sam Moon band, along with regional stars Minglewood.

In actual costs to the stations, total allocation of airtime across the country is estimated at \$300,000, but Horne points out this figure is calculated at full rate card. He has no specific figure for the production costs his station absorbed in running spots for 16 acts to date, but says that these have been absorbed by the production department which makes up local ad spots anyway.

In Canada's Midwest, station manager Pat Holiday at CHIQ-FM reports he has used the program to promote 14 separate acts, and has helped stimulate national distribution for Vancouver band Silverlode. Holiday notes that his station was one of the first on the indie-distributed album, resulting in listening and retail response.

No one is saying the program is a guaranteed route to platinum (or gold, for that matter), but the consensus is that in these lean times, any form of promotion—free or otherwise—is a blessing. Several people

contacted about the program noted that the in-store follow-through that generally comes with radio spots of this kind hasn't yet been delivered, but they claim that this is a failure on the part of the record companies themselves, not the radio stations.

Broadcasters Endorse U.S. Signal Warning

TORONTO — Canada's private broadcasters have endorsed a government warning that prosecutions will be sought for enterprises using unauthorized U.S. satellite signals for commercial purposes.

The endorsement of the warning was made by the Canadian Assn. of Broadcasters. According to president Ernest Steele, "Broadcasters (in Canada) live in an extremely regulated environment. It is only fair that others also abide by rules that ensure the delicate balances in our broadcasting system are not upset."

The association maintains that imported U.S. signals contribute nothing to Canada's broadcasting objectives, and reduce the advertising revenues needed to produce programs locally.

The body is emphasizing that Canadians already have a multitude of authorized viewing choices available via cable and local satellites.

IFPI Hails UNESCO Move

• Continued from page 58

making a greater variety of products available to the people and publicizing the values of indigenous creativity."

The Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies, held in Venice in 1970, was the first meeting at which representatives of all UNESCO member states discussed cultural problems on a worldwide scale.

NEW CUSTOMS, TAX MEASURES

Gov't Moves Hit French Trade

• Continued from page 31

fleur, in north France, next January.

The fact that Philips will have to use the Poitiers clearing house indicates the government is aiming at the whole video sector, and not simply the massive Japanese imports. It is also a prod to French industrialists—notably Thomson, which at present imports JVC hardware under its own label—to start producing French hardware.

And while the government has said the Poitiers center will be staffed with at least four customs officials, an Akai representative in

France, who made a visit there, reported seeing only one customs man with a secretary. Meanwhile the government has hinted it may set up similar customs clearing houses for hi fi in the equally remote central France town of Clermont Ferrand.

VCR sales in France are expected to be as high as half a million this year, and double that in 1983. Machine population at the end of 1982 should be over 1 million. Japanese sales to France were 126,000 units in September, 1982, five times more than in the same month last year.

The measures against France's highly profitable specialist press,

which came unexpectedly, were described by Eric Vincent, editor of Video-7, as "a scandal," and by Alain-Guy Akin of Video-Pro as "outrageous and mysterious." Under state help to the press, newspapers pay only 4% Value Added Tax on advertising revenue and paper and ink purchases, instead of the usual 18.6%, and get subscription copies delivered almost for free. The commission which grants this special treatment, made up of government representatives, newspaper owners and trade unionists, removed these concessions from Video-Pro and the new video-club professional papers.

Video-7 editor Vincent says he expects that consumer-oriented papers like his own and Tele-Cine-Video (which both have circulations around the 150,000 mark), plus Video News and the technical magazine Video Actualite, will get the same treatment at a commission meeting next month.

According to Vincent and Akin, the commission argues that certain features in the papers—such as hit parades, lists of distributors and equipment reviews—constitute free advertising and not editorial content, and has removed its authorization on this ground. French papers are allowed up to two-thirds advertising.

PRESLEYRAMA

(Jim Borda collection)

exhibition= NOV 22-DEC 4th
1900-2000 GALLERY

8, rue Bonaparte-75006 Paris France
telephone (331) 325 8420

auction sale= Dec 6th 9 PM
Hotel des Ventes Drouot Salle 8.

auctioneer = M^e Binoche
5, rue La Boetie 75008 Paris-France
telephone — (331) 265 7950

a list can be obtained at either address



Billboard photo by Chuck Pulin

LYDIA & EXENE—Exene Cervenka of X, left, and Lydia Lunch chat during a party at Danceteria in New York to celebrate the release of their book "Adulterers Anonymous," published by Grove. In the background is X producer Ray Manzarek.

Christian Bookstores Start Experimenting With Video

• Continued from page 43

Manager Barbara Goodwin explains that curious customers were trying to activate the Panasonic and keyboard while the system was being deployed two weeks ago. "If there's a way to interest customers in video, and advertise in the store, this is it, a very attractive unit. We're going to encourage people and show them how to use it."

The store set up the Word center three months ago, selling and renting videos on Joyce Landorf, Amy Grant, and Bible studies. Goodwin has access to hardware and software through Chicago suppliers, but so far isn't competitive within the market.

Christian Supply in Spartanburg, S.C. runs the Vision House loop continuously in the store, and also rents Word and Sparrow videos. A sampler loop is run on the store's own Panasonic in another section of the store.

Chuck Wallington, manager, invested \$1,500 on his player, \$600 on the tv screen, and is confident that as prices lower on hardware and soft-

ware, his market's buying power will improve. Right now, though, he rents mostly to churches at prices set by the gospel record labels and religious publishers. Word's tapes, for instance, rent for \$7 a day, \$12 for three days, \$15 a week. Nearby competing stores, however, can rent films for \$3.50 a day.

Chuck Milner at Tampa, Fla. Christian Supply agrees that "the middle man" hurts his chances to compete with other stores in the city, and therefore he can't sell video at all, only rent. He has taken in the Vision House center, but personally feels the industry is too "gung-ho" about video, because consumers have not—and cannot—afford it yet.

Vision House will calculate consumer interest in each advertisement on its loop by adding the number of key-punches per spot in the four secret test markets. The loop is produced by Roy Martin-Harris of Vision House. Montgomery notes that Martin-Harris has produced films for the Atomic Energy Commission and the Christian Broadcast Network.

Lifelines

Births

Boy, Paul Michael, to Susan and Bob Elmer, Nov. 2 in Los Angeles. He is vice president of business affairs for Alive Video Inc. She works for Warner Bros. Records promotion.

★ ★ ★

Girl, Briana Christine, to Murial and Norman Hunter, Oct. 3 in Durham, N.C. He is purchasing manager for the Record Bar chain.

★ ★ ★

Boy, Todd Lawrence, to Joan and John Lewis Parker, Oct. 29 in Valencia, Calif. He is a record producer.

★ ★ ★

Girl, Amanada Marie, to Lisa and Lou Telloni, Oct. 29 in Mesa, Ariz. He is territory sales manager for Capitol Records.

Marriages

Pete Drake to Rose Trimble, Nov. 5 in Nashville. They are principals of the Drake Music Group.

★ ★ ★

Mark Grady to Sheila Eggleston, Oct. 23 in Durham, N.C. He is a WIZS Henderson, N.C. air personality.

★ ★ ★

Nigel Thompson to Janet Neilson, Oct. 31 in Melbourne. He is a member of Scott Bros. group Bluestone.

Deaths

Harry Sulkin, 74, a big band musician, Oct. 18 in Nyack, N.Y. He was also a Chappell Music executive. He is survived by his wife, Dorothy, two daughters and a son.

★ ★ ★

Murray Cooper, 66, of cancer Nov. 11 in New York. He was a longtime executive chaffer for CBS Records. He is survived by his wife, Jeanette, and two sons, Jon and Lance. Donations should be made to the T.J. Martell Foundation in New York.

★ ★ ★

Gaelen Fromme, 66, Nov. 5 in Baltimore. He was morning man on WBAL Baltimore for 20 years before retirement in 1979. Fromme had been on the station for 40 years in various capacities.

Vox Jox

• Continued from page 12

p.m. spot, Marty Osbourne in 7 p.m. to midnight and Hal Schaffer overnight. ... Change at the reigns at KSNM Sante Fe, N.M. as Radio Sante Fe, Inc. purchases the FM facility from Cammar Broadcasting and changes the call letters to KNYN (FM-95). Harry Gregor, who had been station manager of KSNM, continues as g.m. of FM-95, an AC/oldies outlet.

★ ★ ★

Formally installed as p.d. at WMZQ Washington is Viacom's Bob McNeill, who moved from KIKK Houston. The WMZQ job has been vacant since Carol Parker left last month. ... Iris Shelton walks across town from her post as midday news anchor at KRLA Los Angeles to a reporter/anchor position at KNX 1070, CBS' all-news outlet in L.A. ... K-Best 95 FM's Jonathan Lang is also on the move. He's been with the San Diego station since 1978 as a midday jock and now moves off the air in his new post as production director. And across town at KPRI San Diego, Mark Abel rejoins the station after a year's absence doing 7 p.m. to midnight.

★ ★ ★

Several promotions at Sandusky, according to radio division president Toney Brooks, who announced the appointment of KDKB Phoenix vice president and g.m. Tommy Vasoccu as senior vice president of the Sandusky Radio Division. Also moving up at KDKB is general sales manager Elizabeth Young, who becomes station manager. And in Denver, the new station manager at KBPI is Craig Cochran, who previously

Format Turntable

• Continued from page 14

Pittsburgh. He will oversee operations of sisters WYDD and WKPA New Kensington, Pa., as well.

★ ★ ★

Ed Winton's WWLF St. Petersburg is about to become WLFW, which may seem like no big deal, but Winton, who recently sold the FM sister WWBA to Metromedia, wanted to get away from the "WW" concept for his remaining AM daytimer. The new call letters, as soon as they are approved by the FCC, will further serve to promote the station's new nostalgia format.

The station, which used to bill itself as "country & eastern," has dropped the Kenny Rogers, Neil Diamond and Crystal Gayle cuts to concentrate on more nostalgic artists, according to station manager John Fennessy. It's competing against WDAE, Taft's flagship for its new satellite-delivered "Prime Time," and two suburban Tampa-St. Pete stations carrying "The Music Of Your Life": WGUL New Port Richey and WWZZ Sarasota.

Fennessy expects a new boost in power and a move to full-time operation to help the station. The station has applied to the FCC to move to WNBC New York's clear channel 660 kHz from its 680 kHz position and to boost power from 1 kw days to 10 kw days and 1 kw nights.

served as controller for KBPI/KNUS. At KNUS, p.d. Carl Gardner is upped to operations manager. And adding vice president to their titles are KEGL Dallas g.m. Wayne Walker and KLSI Kansas City g.m. Steve Dinkel.

★ ★ ★

Philadelphia legend Don Cannon, who left WIFI last month to join WSNI, has been upped to operations manager of WSNI and WRCP. Tony Mann remains p.d. of WSNI, which is now AC, as does

Heartland Beat

• Continued from page 46

anyway, so why not package it generically?

Needless to say, Jewel refused to stock the record on its shelves—so Mahalek's decided that video is the next step. Attired in generic "Musician" T-shirts, Mahalek and band plan to commit their EP to videotape, destined for similar packaging. If that takes hold, he reveals, "We're hoping to do a live concert with bar-coded tickets and 30,000 people wearing 'Fan' T-shirts. Generic audience participation, you know?"

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Houston AOR Outlet's LP Bypassing Record Stores

• Continued from page 12

from Starstream Communications, which coordinates the release of similar station-sponsored LPs across the country through its "Rock To Riches" program with Miller Beer.

"We wanted to take a different tack," says Miller, "so we approached 7-Eleven with the concept because 85% of their customers fall in the 18-34 category. They represented an ideal target audience for us."

While the demographic overlap was the prime consideration for bypassing record stores, Miller acknowledges that there was another contributing factor—Sound Warehouse, with 11 stores in the Houston area, merchandises a full line of

products that exploit the logo of KSRR-FM, a crosstown AOR competitor.

"I don't want to say the purpose of the project would have been defeated if we marketed our records there," says Miller. "But there is a possibility that we might have been overshadowed, and that certainly contributed to our thinking. We just felt we could get more exposure through 7-Eleven—there's one on almost every block. Not only are we attacking the active record consumer, but we're also luring the impulse buyer."

LEO SACKS

The latest craze? Designer jeans from Goodwill Industries. "Goodies" they're called, used jeans in good condition available at Goodwill Thrift Shops throughout New York. Kicking off this new campaign is WOR's John Gambling, who'll serve as host of the "Goodies Galore Celebrity Jeans Auction And Cocktail Party" on Nov. 18 at the Grand Hyatt Hotel in Manhattan. Among the items in demand: Tom Selleck's "Magnum PI" shirt and Phyllis Diller's jumpsuit.

WPLJ New York personality Jimmy Fink is also out and about, hosting a half-hour cable tv show focusing on Rock'n'roll, sponsored by Coca-Cola.

Station Seeks WSEX Change

• Continued from page 12

Darrell Peters Productions Inc., in addition to owning another radio station, is also a well-known beautiful music syndicator, distributing its "FM-100 Plan" to more than 100 stations nationwide.

Peters says he plans to use the station to develop a new "gentle contemporary" format for syndication. This will be offered through Bonneville. Peters recently became associated with Bonneville (Billboard, Nov. 6) when the latter acquired the "FM-100 Plan." He is also developing an MOR "Great Hits" format on WAIT Chicago (Billboard, Nov. 13), which will be syndicated through Bonneville.

ULTIMATE PRIVACY!

Nestled high atop Hollywood Hills on 2.4 ACRES. Warmly decorated home with pool, guest house, separate private offices & ample room for tennis court, etc. Lushly landscaped gardens & a MAGNIFICENT VIEW surround this absolutely unique property! Price just reduced to \$895,000. For more information call Deirdre or Pat 466-3404.

XCALIBER REALTY & INVESTMENTS



SPREADING HAPPINESS—Sting, seated right, who collected three awards at ASCAP's recent dinner for members of Britain's Performing Right Society, celebrates the success of his U.K. hit, "Spread A Little Happiness," with ASCAP president Hal David; managing director Gloria Messinger, standing; and Vivian Ells, deputy president of PRS.



WHERE'S ALVIN?—Chipmunks Simon and Theodore took a hiatus from brother Alvin on a recent trip to Tower Records in Los Angeles, where they joined creator Ross Bagdasarian to promote their new RCA LP, "Chipmunks Go Hollywood."



TRIBUTE TO CHARLES—The Capital City chapter of the BMA recently paid tribute to Ray Charles prior to his performance at Constitution Hall in a benefit for the National Black Media Coalition. He is shown, from left, with Pluria Marshall, chairman of the Coalition; Max Kidd, president of Z-Kidd Marketing and Promotions; and Paul Kearney, press secretary for the Capital City chapter.

BEACH BLANKET BLAST—All that's missing is surf and sand as the real Frankie Avalon, seated right, presents a beach ball to Rita Gasparro, who won WIP Philadelphia's recent Annette Funicello look-alike contest. They are pictured with Tom Lamaine, host of WIP's "Memory Lane" show.



AN ARTIST'S WORK IS NEVER DONE—KMET-FM air personality Mike Harrison, right, chats with members of the Capitol group Sheriff about their self-titled LP during a recent broadcast from Gazzarri's in Los Angeles.



UNCHAINED—John Pierre Guilbert, center, promo man for A&M Records Canada, breaks free from CILQ-FM Toronto executives Bob Mackowycz, left, and Gary Slaight, after spending the night in the station lobby. The stunt was designed to promote Chris De Burgh's new LP, "The Getaway."



IN THE CARDS—MTV jocks J.J. Jackson, left, and Alan Hunter prepare to announce the winner of the channel's "Haunted House Party" promotion. He was Brian Lehan of West Hartford, Ct.

THE M'S HAVE IT—Mighty M Productions recently hosted a party in Manhattan at Celestial Sounds, the company's newly renovated home studio. Shown, from left, are Mighty M artists Kashif and Paul Lawrence Jones; Capitol's Melba Moore; A&M's Howard Johnson; and producer Morrie Brown.



News

Market Quotations

As of closing, Nov. 10, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	68	9/16	1/2	9/16	Unch.
55	26 1/2	ABC	9	1508	55 1/2	54 1/2	54 1/2	- 1/4
35 1/2	25 1/2	American Can	5	474	34	33 1/2	33 1/2	- 1/2
9 1/2	4	Automatic Radio	5	41	8 1/2	8 1/2	8 1/2	- 1/4
55	33 1/2	CBS	10	1392	52 1/2	52 1/2	52 1/2	+ 1/4
7 1/2	5	Craig Corporation	66	40	6 1/2	6 1/2	6 1/2	Unch.
71 1/2	47	Disney, Walt	20	1681	68 1/2	66 1/2	67	Unch.
4	2 1/2	Electrosound Group	42	17	3 1/2	3 1/2	3 1/2	- 1/4
17 1/2	11 1/2	Gulf + Western	5	2612	18 1/2	17 1/2	17 1/2	Unch.
18 1/2	10 1/2	Handleman	7	249	18 1/2	17 1/2	17 1/2	- 1/4
6 1/2	1 1/2	Integrity Entertainment	9	384	3 1/2	3 1/2	3 1/2	+ 1/4
7	3 1/2	K-tel	15	54	6 1/2	6 1/2	6 1/2	- 1/4
59	36	Matsushita Electronics	10	1786	51 1/2	50 1/2	50 1/2	+ 1
78	38	MCA	18	556	76 1/2	74 1/2	75 1/2	- 1/2
79 1/2	48 1/2	3M	21	2481	78 1/2	75 1/2	76 1/2	- 1/2
92	49	Motorola	17	2116	89 1/2	85 1/2	85 1/2	- 4
49 1/2	30	North American Phillips	9	262	50 1/2	49	49	+ 3/4
14	5 1/2	Orrox Corporation	—	139	13 1/2	12 1/2	12 1/2	- 1/4
16 1/2	10	Pioneer Electronics	20	—	—	—	13 1/2	Unch.
27	15 1/2	RCA	50	2592	26	29 1/2	24 1/2	- 3/4
18	11	Sony	12	24529	17 1/2	16 1/2	16 1/2	- 3/4
34 1/2	19	Storer Broadcasting	19	768	32 1/2	31	31 1/2	- 1 1/2
3 1/2	2	Superscope	—	50	3 1/2	3 1/2	3 1/2	Unch.
44 1/2	27 1/2	Taft Broadcasting	11	62	45	43 1/2	43 1/2	- 1/2
63 1/2	34	Warner Communications	11	6141	58	59 1/2	55 1/2	- 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	1,300	1/2	1 1/4	Kustom Elec.	100	2 1/2	2 1/2
Certron Corp.	29,500	1-3/16	1 1/2	Recoton	400	3 1/2	4
Data Packaging	1,100	7 1/2	8 1/2	Reeves	—	—	—
Josephson Int'l	6,300	16	16 1/2	Comm.	53,900	39 1/2	39 1/2
Koss Corp.	5,100	5	5 1/4	Schwartz Brothers	—	2 1/4	2 1/4

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

Dealers Gear For Cassette Yule Some Chains Predict Disk/Tape Parity By Year-End

• Continued from page 1

the pending manufacturer decision to adopt a six by 12 (favored by retailers) or a four by 12 (favored by rackers) long box. Although about half the units openly display tapes, mostly via Sensomatic, Lasky hopes a decision soon will allow him to make further open tape commitments.

Out of Atlanta, the 23-store Turtles chain now has a 40/60 ratio of cassettes to LP inventory placement, up from 30/70 six months ago. Basically, notes vice president Joe Martin, the extra cassette coverage didn't require much additional footage, since the cassettes are housed in flat, custom-built counter displays that carry 400 titles. It wouldn't surprise Martin if cassette sales even out with LPs during the Christmas season. Both configurations, barring special cassette sales, sell at the same price.

Martin, too, cites strong movement of budget classics. As for the double-album concept, they do well, but he wishes that MCA would come up with a display approach similar to that of WEA and CBS.

While a longtime advocate of featuring cassettes, the 25-store Harmony Hut chain goes a step further this holiday season with extensive tv advertising primarily focusing on the configuration, although the chain's ad agency is still working on the concept. Mark Perel, LP/tape buyer, also has favorable words for budget classics, which are handled separately from other cassettes and are advertised "every day" on radio. Perel's six-month tally of LP-to-cassette sales shows a tape increase of better than three-to-two from two-to-one.

As for the double-album cassette, Harmony Hut is planning a November/December promotion for the new CBS line. Perel particularly likes the CBS concept of supplying "attractive" long boxes. "CBS has gone one step further compared to WEA and MCA," he declares.

Harmony Hut's \$5.98 line of pop cassettes and LPs receives special attention under the tag line of "Soundbank." Perel says there are 1,500 titles at this price point; 1,200 of them are available as cassettes. "I'd certainly stock the remaining 300 if they were available on cassette," he states.

At the 136 Camelot/Grapevine units, headquartered in North Can-

ton, Ohio, executive vice president Jim Bank terms cassette movement "our first meaningful growth in some time. If we allow records and tape to be 100% of store inventory, we've probably got a mix of 40/60 in favor of LPs," he says.

The chain, which displays cassettes openly in four by 12 boxes, notes that within several weeks of the release of new pop album, cassettes sales are equal to their LP counterparts. He theorizes that the initial movement goes to LPs because buyers want to home tape for cars or personal stereos. "The new Bruce Springsteen album had a four-to-one LP edge at the start, but evened out within three weeks." Bonk says that shortly after Christmas, the chain will heavily advertise prerecorded cassettes to cash in on the purchases of cassette hardware.

Al Franklin, whose three Music World units are based in Hartford, says he's easily adapted to the cassette surge through easily revised partitioned fixtures. He estimates a 10% increase in cassette display spaces. He adds that his biggest sellers are the classical budget lines from PolyGram, CBS, Vox and RCA. Though shelf prices are the same for both cassettes and LPs, he advertises an additional 15% markup on cassettes in specials advertising.

Chartbeat

• Continued from page 6

beating the 12 peak of Joe Walsh's 1978 hit "Life's Been Good" as the biggest solo hit ever by a former Eagle.

"Dirty Laundry" is perhaps the biggest left-field hit for Elektra/Asylum since Queen's "Another One Bites The Dust" two years ago. That record, too, followed a first single that was quickly rejected by pop radio—"Play The Game." Both "Bites" and "Laundry" are hard-edged rock tracks which challenge conventional thinking about what constitutes a successful pop single.

The Stray Cats' "Rock This Town" is another sure-fire top 10 hit: It leaps 18 notches this week to number 12. It would be the first top 10 single for producer Dave Edmunds since his own smash "I Hear You Knockin'" peaked at four in February, 1971.

The fourth single to crash into the top 20—and the only non-surprise—is Michael Jackson & Paul McCartney's "The Girl Is Mine" (Epic), which sprints 22 notches to 14.

★ ★ ★

Welcome Mat Returns: Earlier this year, American acts' fortunes on the British charts were at a low ebb;

this week, Yanks account for seven hits in the U.K. top 10.

The American delegation is headed by Dionne Warwick, who jumps to number two with "Heartbreaker," her biggest hit yet in Britain. And Marvin Gaye returns to the British top five for the first time in 13 years with "(Sexual) Healing." (Parentheses were added to the title in Britain so discreet DJs can avoid offending delicate sensibilities.)

Other American acts in the U.K. top 10 are Kool & the Gang at number six, the kids from "Fame" at seven, Barry Manilow at eight, Michael Jackson (with Paul McCartney) at nine and Daryl Hall & John Oates at 10.

Despite this influx of American hits in Britain, Joe Cocker & Jennifer Warnes' "Up Where We Belong," which is No. 1 for the third week in the U.S., has not yet been released in the U.K. It's the first American No. 1 not to appear on the British chart since Air Supply's "The One That You Love" a year ago. (The single is expected to be released when the film "An Officer And A Gentleman" opens in Britain next January.)

In other U.K. action, Eddy Grant's "I Don't Wanna Dance" (Ice) is the

third reggae record in a row to top the British chart. It follows Musical Youth's "Pass The Dutchie" (MCA) and Culture Club's "Do You Really Want To Hurt Me" (Virgin), both of which had three weeks at No. 1.

With "I Don't Wanna Dance" hitting No. 1, Grant joins a select list of acts to top the British charts both solo and in a group. He was a member of the Equals, which reached No. 1 in 1968 with "Baby Come Back."

We'll note in closing that when Abba's "The Day Before You Came" peaked at number 32 in Britain a couple of weeks ago, it broke a string of 19 consecutive top 30 hits. That's the group's entire output since 1975's "S.O.S." There's an appropriate title if we've ever heard one!

(Thanks to Fred Bronson and Alan Jones for the British material in this week's column.)



HELEN'S ABORIGINE — Helen Reddy is all ears as Richard Walley plays a tune on the ancient aboriginal instrument the didgeridoo. Walley, artistic director for the Mid-Ad Aboriginal Theatre in Perth, Australia, will be featured on Reddy's new album, due on MCA early next year.

'No Comment' On Led Zep's New Release

• Continued from page 1

been told to say that we know nothing about it," said an Atlantic spokesman. "Peter Grant has put a hold on all pre-release information." Grant is Led Zeppelin's manager.

However, sources say, the album, titled "Coda," is shipping Friday (19) in time for the official release the following Monday. The album is said to be 90% previously unreleased material recorded with the band's late drummer John Bonham during sessions for previous LPs dating as far back as 1968.

Label insiders say that "Coda" will be supported by a full advertising and merchandising campaign, as well as a stocking program for the band's catalog. At presstime, little of that information had reached retailers.

The band's last LP, "In Through The Out Door" in 1979, debuted on Billboard's LP chart at No. 2 and went on to become one of the biggest-selling albums of the year. However, initially at least, Atlantic and Swan Song appear to be very conservative in releasing "Coda."

"We got a solicitation for an order, we ordered and that was it," says a buyer for one major record chain. Adds another: "Since the group is disbanded, I don't think they are going to put much money into this. It's the same as that happens when acts leave a record company and they still have one more album to release. They have been very low-key."

Each of Led Zeppelin's last eight album releases reached No. 1 or 2 on Billboard's Top LPs & Tape chart. That's the band's entire output except for its first album, "Led Zeppelin," which peaked at number 10 in May, 1969. The group's "In Through The Out Door" logged seven weeks at No. 1.

Bubbling Under The HOT 100

- 101—NASTY GIRL, Vanity Six, Warner Bros. 7-29908
- 102—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
- 103—DOO WA DITTY, Zapp, Warner Bros. 7-29891
- 104—LOVE'S COMIN' AT YA, Melba Moore, EMI-America 0126
- 105—BABY, I NEED YOUR LOVING, Carl Carlton, RCA 13313
- 106—YOUR PRECIOUS LOVE, Al Jarreau and Randy Crawford, Warner Bros. 7-29893
- 107—SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
- 108—PEEK-A-BOO, Devo, Warner Bros. 7-29931
- 109—NIPPLE TO THE BOTTLE, Grace Jones, Island 7-99963 (Atco)
- 110—GOT TO BE THERE, Chaka Khan, Warner Bros. 7-29881

Bubbling Under The Top LPs

- 201—DONNIE IRIS, The High and The Mighty, MCA 5358
- 202—TAVARES, New Direction, RCA AFL1-4357
- 203—THE OUTLAWS, Greatest Hits, Arista AL9614
- 204—ELVIS PRESLEY, The Elvis Medley, RCA AHL1-4530
- 205—THE JAM, The Bitterest Pill I Ever Had To Swallow, Mercury PXI 506 (Polygram)
- 206—SAMMY HAGAR, Rematch, Capitol ST 12238
- 207—DAVID LINDLEY, Win This Record, Elektra 60178
- 208—POCO, Ghost Town, Atlantic 8008
- 209—CREEDENCE CLEARWATER REVIVAL, Chooglin', Fantasy 9621
- 210—THE SPINNERS, Grand Slam, Atlantic 80020

MASTER TURNED DOWN? DON'T GIVE UP... STEVE SCHULMAN IS YOUR ANSWER

PHILADELPHIA — Steve Schulman's National Label Distributing Company is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product.

If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser.

Many passed on masters have gone on to be hits. Steve Schulman will get your label out there and afford you the opportunity to guide your own destiny in the record business.

Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company.

For further information call Steve Schulman at distribution headquarters, 215 592-0335 or write to Steve Schulman, Suite 234, 401 No. Broad Street, Philadelphia, Pa. 19108.



ULTRA-SERVICE

GO TO THE HEAD OF THE LINE
call us for details!

KEYSTONE PRINTED SPECIALTIES CO., INC.
321 PEAR STREET
SCRANTON,
PENNSYLVANIA 18505
(717) 346-1761

Billboard's Top Album Picks

Survey For Week Ending 11/20/82

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Spotlight



GEORGE HARRISON—Gone Troppo, Dark Horse 23734 (Warner Bros.). Produced by George Harrison, Ray Cooper & Phil McDonald. Harrison's sunny lyricism shines brightest when least encumbered by self-consciousness, and here that equation yields a breezy, deceptively eclectic charmer. While the opening song and first single, "Wake Up My Love," nods to techno-pop through its synthesizer-drenched arrangement, elsewhere the title's playful island mood prompts a gentler, lilting pace that hints Harrison may be taking some astute pointers from Ry Cooder's recent work.

KISS—Creatures Of The Night, Casablanca NBLP7270 (PolyGram). Produced by Michael James Jackson, Paul Stanley, Gene Simmons. The back cover may resemble Dire Straits' current album jacket but any similarities between the bands ends there. Kiss, still not revealing identities, comes back with a hard-hitting dose of very heavy metal. Whereas the last few Kiss albums made concessions to pop and progressive rock audiences, this album takes the foursome back to its roots—simple but effective heavy metal—which made the band so successful in the first place. Prime cuts are "Creatures of the Night," "I Love It Loud," "Killer" and "Saint and Sinner."

COMMODORES—All The Great Hits, Motown 6028ML. Produced by James Anthony Carmichael, the Commodores. This album features some of the biggest and best pop and black hits of the past decade, but it's still a rather redundant and lackluster package. Four of the 10 cuts were included on the Commodores' first greatest hits album in 1978, and two of those—"Easy" and "Brick House"—were also featured on the group's 1977 double live album. The cover is also cheap-looking, conveying little of the class associated with the group. Half of the tracks are Lionel Richie ballads, making the mid-tempo slant of the two excellent new cuts all the more welcome.

CHARLENE—Used To Be, Motown 6027ML. Produced by Ron Miller. Charlene's latest album features more ballads aimed at the pop and AC stations that made "I've Never Been To Me" one of the year's biggest hits. The title track is a duet with Stevie Wonder which marries a gorgeous melody with a lyric that's a bit self-conscious in its up-to-the-minute topicality. Charlene is a strong vocalist, sounding a bit like Diana Ross on "I Want To Go Back There Again," a tune cowritten by Berry Gordy.

THE KIDS FROM 'FAME' SONGS—RCA AFL1-4525. Produced by Barry Fasman. This package is already receiving international attention and the popularity of the Emmy-winning TV show should give it a tremendous boost domestically, as well. The cuts are lively and well-paced. With "Be Your Own Hero" emerging as the standout selection. Featured vocalists are Erica Gimpel, Debbie Allen, Albert Hague, Gene Anthony Ray, Lee Curreri, Carlo Imperato and Valerie Landsburg.

RICK SPRINGFIELD—Wait For Night, RCA AFL14235. Produced by Mark K. Smith. RCA is taking pains to point out that this is not the followup to the top 10, platinum collections "Working Class Dog" and "Success Hasn't Spoiled Me Yet," but rather the re-issue of a six-year old Chelsea LP. And to be sure, the album doesn't feature any cuts as shimmeringly successful as "Don't Talk To Strangers" or "Love Is Alright Tonight," hits from the two RCA LPs. But it does reveal Springfield's punchy pop/rock style in the middle stages of its development, somewhere between the fluffy pop of his '72 hit "Speak To The Sky" and the sassy assured pop rock of his recent string of hits.



DYNASTY—Right Back At Cha!, Solar 60176-1 (Elektra). Produced by Leon F. Sylvers. Dynasty is coming on strong with "Strokin'" so the LP should ride the crest, making the group almost as popular as the TV show. Accented by the Sylvers clan, brought to the fore by the vocals of William Shelby, Kevin Spencer and the whole Dynasty, the music is fresh, clear and resounding on "Check It Out," "The Only One" and "Does That Ring A Bell." The Solar sound rings true again.

BAR-KAYS—Propositions, Mercury SRM-1-4065. Produced by Allen A. Jones. Bar-Kays and the Memphis sounds are interchangeable, and the long-running rhythm kings leave a hard-edged trial of urban funk into the '80s with the climbing "Do It (Let Me See You Shake)." Bass, keyboards and Larry Dodson's tough vocals fight for supremacy on "She Talks To Me With Her Body," and the combination of combustibles is volatile enough to keep the "new" Bar-Kays competing with their own legend for longevity.

CON FUNK SHUN—To The Max, PolyGram/Mercury SRM1-4067. Produced by Con Funk Shun. Bay Area funk machine Con Funk Shun grabs at the feet without a lot of glitter, spanking out a seamless groove of industrial-weight, synthesizer-spiced dance/funk on "Let's Ride And Slide," "Hide And Freak" and "Take It To The Max." This tight-fitting rhythm & vocal ensemble simply knows how to get the job done, and their seemingly effortless union of breezy harmonies and driving instrumentals will make its presence felt on "Ain't Nobody, Baby."



JOHN LENNON—The John Lennon Collection, Geffen GHSP 2023 (Warner Bros.). Various producers. With 15 songs included in this single disk LP, and two additional tracks on its cassette version, this posthumous hits collection more than earns its higher \$9.98 list. If generous, however, its somewhat slanted view of Lennon's solo output may disappoint his oldest fans even as it rings bullishly at the cash register: with fully a third of the tracks from his biggest seller, 1980's "Double Fantasy," this compilation by the label's John David Kalodner winds up off-center, underplaying the striking, starker moments on "Plastic Ono Band" and the raucous street rock of Lennon's early '70s New York productions. Still, that cavil is minor when songs as indelible as "Imagine," "Instant Karma," "Jealous Guy" and the highlights from "Double Fantasy" are being offered at this price.



CRYSTAL GAYLE—True Love, Elektra 60200. Produced by Allen Reynolds & Jimmy Bowen. Everything about this album signifies a revitalized, modernized Crystal Gayle, with her voice proving itself amidst tougher arrangements and expressing itself in often-challenging lyrics. Catchy melodies abound in a mix typified by guitar interplay and drum action. This Elektra debut has three cuts produced by Nashville division chief Bowen including "Till I Gain Control Again" and the Bread classic, "Everything I Own"—all safe for country radio—while most of Reynolds' seven cuts, including the title song and "Our Love Is On The Faultline," should continue Gayle's crossover appeal.

MAC DAVIS—Forty 82, Casablanca NBLP7274 (PolyGram). Produced by Rick Hall. The combination of Muscle Shoals' rhythm section and Hall's production obviously agree with Davis artistically. He's done a good job of coming up with outside songs for more variety. As a result, this is one of his strongest releases in some time, featuring such numbers as "Lying Here Lying" (which Davis co-wrote), Rodney Crowell's "Shame On The Moon" (also currently on LPs by Rosanne Cash and Karen Brooks), and "Love You Ain't Seen The Last Of Me."

ROY ORBISON—The All-Time Greatest Hits Of Roy Orbison, Monument KWG38384. Produced by Fred Foster. This two-record set, stunningly packaged in ivory and gold as part of the label's newly-activated Signature Series, is no doubt the most eagerly-awaited work to be issued from Monument's considerable classics vault. It's a chronological collection by an artist whose style and range have never been duplicated. The cuts are a walk backward in time through memory lane, and they are the original untouched versions. From "Only The Lonely," "It's Over," "Crying" and "Running Scared" to "Oh Pretty Woman."



MOZART: THE MARRIAGE OF FIGARO—Te Kanawa, Popp, von Stade, Ramey, Allen, Moll, London Philharmonic, Solti, London LDR 74001. Little more than the first few seconds of the overture, played with bracing brio, alerts on to expect a performance of uncommon appeal, an expectation that is fulfilled to a rare degree. Little things add to the top-notch vocalism that enhance further the dramatic experience, such as a harpsichord continuo that seems to comment wittily on the proceedings. Beautiful sound, too, albeit some vocal balance problems here and there. Album is a feature of the product push now underway to call attention to Solti's 70th birthday and long association with London Records.



SPOONS—Arias & Symphonies, A&M SP4920. Produced by John Punter. The title sounds awfully pretentious, but the music from this four person band from Toronto is hardly ponderous. Instead this is an album of sparkling progressive pop music, recalling Genesis, Curved Air and Renaissance, but played with a bit more new wave vigor. By keeping the music relatively simple, and by giving the vocals of Sandy Horne and Gordon Deppe plenty of room within the arrangements, Spoons achieves a remarkably balanced and effective LP.

MICHEL BERGER—Dreams In Stone, Atlantic 80029. Produced by Michel Berger & Philippe Rault. Composer/arranger Berger creates an improbable pop/rock overseas: a concept album about New York written by a Frenchman (with various U.S. lyricists) and performed by a largely West Coast studio crew. What makes it work is Berger's strong melodic sense and cinematic arrangements, and a strong cast of guest vocalists including Rosanne Cash, Bill Withers, Jennifer

Warnes and Max Gronenthal. It's ultimately a romantic if bit-tersweet valentine to the city, ripe for soft rock airing.

CULTURE CLUB—Kissing To Be Clever, Virgin/Epic ARE38398. Produced by Steve Levine. Culture Club is another of the new English pop bands. It's centered around Boy George's androgynous vocals. The music is a blend of r&b, reggae and rock, designed both for dance club play and for home enjoyment. Although electronic keyboards and drums are used, the emphasis here is on the songs and the vocals. Also speculation over Boy George's sexual identity may spark some interest in this band.

IRA STEIN/RUSSEL WALDER—Elements, Windham Hill C-1020. Produced by William Ackerman. Windham Hill's latest addition is this young duo already steeped in the chamber jazz atmosphere of Oregon, Art Lande and other stylists. Stein's lyrical piano and Walder's piquant oboe counterpoint each other beautifully, suggesting the pair could appeal to the same buyers who've made George Winston and other labelmates sleeper successes.



pop

DEPECHE MODE—A Broken Frame, Sire 23751 (Warner Bros.) Produced by Daniel Miller & Depeche Mode. It's satisfying to see a group maturing from a gimmick-prone electronics outfit into one that can write actual songs. Such is the case with Britain's Depeche Mode who with such songs as "The Sun and the Rain Fall," "Leave In Silence," and "See You" on the new album, are proving that synthesizers don't solely have to be used as gimmicks. The group still maintains its dance rock base though.

LEE RITENOUR—Rit 2, Elektra 60186. Produced by Harvey Mason & Lee Ritenour. The guitarist's crossover instincts lead him straight into contemporary pop on this collection of slick soft rock and r&b-edged songs. Vocalist Eric Tagg dominates throughout, and Ritenour and his taut ensemble rein their instrumental excursions to focus instead on pop economy. Soft rock formats and mainstream pop could easily ratify this move.

THE MEMBERS—Uprhythm, Downbeat, Arista AL 6605. Produced by Dave Allen/the Members & Martin Rushent. The Members' debut Arista album shows a maturation of the eclectic style they manifested on their two Virgin LPs. Two horn-players have been added to the original five-member group, bolstering their funk, reggae and rap sound. The tunes are upbeat and danceable.

LENE LOVICH—No Man's Land, Stiff/Epic ARE38399 (CBS). No producer listed. Lene Lovich plays an eclectic sort of music: It's recognizable as rock, but you can also hear themes from imaginary spaghetti westerns, melodies from Eastern Europe, a melange of classical and church themes, and whatever else fits at the moment. In the center are Lovich's operatic vocals, holding the whole thing together remarkably well.

RANK & FILE, Slash Records SR114. Produced by David Kahne. A lot of groups play country, but one group that hasn't forgotten the western in C&W is Rank & File, a young four-man band that plays music from west of the Mississippi with flair and verve. They update and make it rock'n'roll, but the spirit of the music is timeless.

APES OF WRATH, Media Master Records TDD41482. Produced by Ted Dodson. Dodson has written most of the songs here, and plays rhythm guitar, but the rest of the LP sounds as though it was made by committee, or rather by commune. There are altogether 20 different musicians and singers on this album, playing music to warm the heart of any Grateful Dead fan.

GOLDEN EARRING—Cut, 21 T119004 (PolyGram). Produced by Shell Schellekens. Although Americans have not heard much from this Dutch quartet since their big hit "Radar Love," eight years ago, the group is still a major contender on the European rock scene and their first U.S. release in a long while is very strong. "The Devil Made Me Do It," "Future," and "Twilight Zone" are tracks which combine the profes-

sional sheen of traditional AOR with a spunky, new music feel.

ORIGINAL MOTION PICTURE SOUNDTRACK—One From The Heart, Columbia FC 37703. Produced by Bones Howe. This belated collection from Francis Coppola's ambitious yet intimate movie musical faces a tough sell in the wake of indifferent boxoffice. That's a shame: as written by Tom Waits and performed by a seasoned crew of West Coast jazz and pop musicians, these bittersweet love songs are richly atmospheric, as are the vocals of Waits and Crystal Gayle.

JOE COHEN—Writings On My Wall, Friendship Store Music, FSM 2000. Produced by Joe Cohen. Chicago-based singer/songwriter Cohen offers a collection of introspective tunes focusing on love. The tracks are lean and primarily acoustic, complementing Cohen's spare, haunting vocals.

CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND—I'm Here. Alligator AL 4729. Produced by Sam Charters. Chenier's return to active duty after a serious illness is a heartening and appropriate debut on this Chicago-based blues and reggae label. Here the zydeco master leans toward the genre's bluesier but still relentlessly upbeat end, in one of his strongest, parting romps in some time. The set was originally released overseas by Sonet.

JOHNNY COPELAND—Make My Home Where I Hang My Hat, Rounder 2030. Produced by Dan Doyle. Copeland's fast-paced Texas blues made his label debut a critical cause celebre last year, and this sequel continues in that same urgent vein. This is modern, urban blues from a seasoned veteran, combining lively, horn-sparked ensemble playing with strong original material.

black

GLORIA GAYNOR—Gloria Gaynor, Atlantic 80033. Various producers. Trying to reclaim that "I Will Survive" groove on Atlantic, Gaynor hits her stride on "Mack-Side," the current "Tease Me" single, and the Supremes' "Stop In The Name Of Love." Though Gaynor still packs the power and distinct voice to deliver hit after hit, a shortfall of truly worthy material muffles the impact.

MATERIAL—One Down, Elektra 60206. Produced by Material. Smooth, soulful lead vocals and jaunty choruses and chants have been added to this avant-funk studio ensemble to shrewd effect, making this a potential sleeper at clubs and on urban black formats. If the beat doesn't quit, there's still fascinating interplay between principals Bill Laswell and Michael Beinhorn and a studio crew including Archie Shepp (!), Oliver Lake (!), Nona Hendryx, Nile Rodgers and Fred Frith.

country

BIG AL DOWNING—Team 2001. Produced by Tony Bongiovi, Lance Quinn, Harold Wheeler. Call this the definitive Downing collection, containing as it does three previous top 40 tunes, "Mr. Jones," "Touch Me" and "Bring It On Home" from 1978-80, plus recent singles "I'll Be Loving You" and "Darlene." Given his chart success over the years, it's hard to believe this is his first album, but it's an entertaining set full of full vocal presence and musical craft.

KRIS KRISTOFFERSON—Songs Of Kristofferson, Monument 38392. Produced by Fred Foster & David Anderle. It's been some time since Kristofferson was repackaged in this way, and this set is a welcome release. Mined from the rich Monument catalog, the 12 cuts trace the artist from "The Silver-Tongued Devil," with vocals gritty from experience and determination, through "Me And Bobby McGee" and "Sunday Mornin' Coming Down."

AEROBIC JUBILATION—Windy Distributor, WDR 21001. Produced by Lonnie Longmire. This two-album set contains one LP with music and an instructor calling out the exercise pace, while the companion disk contains just the music. Featured acts are Servant, Stephen Alexandersen, Janny Grein, Hank Laake, Phil McHugh and Albrecht, Roley & Moore. An instruction manual is also enclosed.

jazz

RONALD SHANNON JACKSON AND THE DECODING SOCIETY—Mandance, Antilles AN 1008 (Island). Produced by David Breskin & Ronald Shannon Jackson. Jackson and his sextet are the latest exponents in fusing the harmonic and melodic impressionism of free jazz with the dancefloor imperative of funk. Here that translates as a deft touch with often dissonant counter-melodies and internal rhythms held together by Jackson's own titanic presence as a drummer, swinging with a vengeance.

SCOTT COSSU—Spiral, Music Is Medicine MIM 9056. (First American). Produced by Scott Cossu. Pianist Cossu alternates trio settings with larger ensembles favoring strong red choruses. His penchant for contemplative lyricism still holds

(Continued on page 67)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.

TURN AND...

FOCUS ON FUNK



CHOCOLATE MILK

(AFL1-4412)

"**FRICION**", the perfect blend of Southern funk and east coast "razzle dazzle," featuring the single "**TAKE IT OFF**." (PB-13364)



Produced by Allen Jones



NEW BIRTH

(AFL1-4411)

A musical entity returns to RCA with an album rightfully titled "**I'M BACK**." "**NEW BIRTH**," the original group with a new sound. Welcome Back New Birth!



Produced by James Baker



MADE IN THE SHADE.

GEORGE HARRISON
GONE TROPPO

FEATURING
THE SINGLE
"WAKE UP MY LOVE"



Produced by George Harrison, Ray Cooper and Phil McDonald On Dark Horse Records & Cassettes
Manufactured and distributed by Warner Bros. Records, Inc. ©1982 Ganga Distributors, B.V.



Bob Morrison.



**ASCAP's Songwriter Of The Year in 1982.
And 1981. And 1980. And 1978. Thanks, Bob.**

1982-LOOKIN' FOR LOVE-LOVE THE WORLD AWAY-YOU DECORATED MY LIFE-I STILL BELIEVE IN WALTZES-ONE NIGHT FEVER-SOME LOVE SONGS NEVER DIE-1981-ARE YOU ON THE ROAD TO LOVIN' ME AGAIN?-(YOU LIFT ME) UP TO HEAVEN-YOU'D MAKE AN ANGEL WANNA CHEAT-YOU DECORATED MY LIFE-LOOKIN' FOR LOVE-LOVE THE WORLD AWAY-1980-LOVE THE WORLD AWAY-ARE YOU ON THE ROAD TO LOVIN' ME AGAIN?-LET'S PUT OUR LOVE IN MOTION-(YOU LIFT ME) UP TO HEAVEN-LOOKIN' FOR LOVE-YOU DECORATED MY LIFE-YOU'D MAKE AN ANGEL WANNA CHEAT-1978-YOU'RE THE ONE (IN A MILLION)-LET ME BE YOUR BABY-SOUL OF A HONKY-TONK WOMAN-THE GRANDEST LADY OF THEM ALL-BORN TO LOVE ME-(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR-



COMBINE MUSIC GROUP
35 Music Square East
Nashville, Tenn. 37203
1800 N. Highland Ave., Suite 707
Hollywood, CA. 90028



SOUTHERN NIGHTS MUSIC
35 Music Square East
Nashville, Tenn. 37203

(Photography and Graphics by Ken Kim.)

Billboard TOP LPs & TAPE

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK				Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK				Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart						
			ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	RIAA Symbols						ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	RIAA Symbols								
1	1	21	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	●	8.98		40	4	JEFFERSON STARSHIP Winds Of Change Grunt BXL1-4372 (RCA)	RCA	▲	8.98		71	55	13	STACY LATTISAW Sneakin' Out Columbia 90002-1 (Atlantic)	WEA	●	8.98	BLP 17	
2	2	19	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		37	37	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98		72	72	19	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		
3	3	7	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS	●	8.98		38	38	GLENN FREY No Fun Aloud Elektra E1-60129	WEA	●	8.98		73	60	28	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND	●	8.98		
5	5	5	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	●	8.98	BLP 2	39	30	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●	8.98		86	3	3	PAT TRAVERS Black Pearl Polydor PD-1-6361 (Polygram)	POL	●	8.98		
6	21	6	STRAY CATS Built For Speed EMI-America ST-17070	CAP	●	8.98		42	9	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL	●	8.98		75	76	11	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND	●	8.98		
15	19	6	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		41	13	AMERICA View From The Ground Capitol ST-12209	CAP	●	8.98		87	3	3	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA	●	8.98	CLP 10	
9	6	6	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	●	8.98		45	4	DIONNE WARWICK Heartbreaker Arista AL 9609	IND	●	8.98	BLP 22	77	62	13	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL-4373	RCA	●	8.98		
8	8	9	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98		43	43	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲	8.98		78	63	15	ARETHA FRANKLIN Jump To It Arista AL 9602	IND	●	8.98	BLP 7	
9	4	29	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		49	9	LAURA BRANIGAN Brigan Atlantic SD 19289	WEA	●	8.98		79	79	26	.38 SPECIAL Special Forces A&M SP-4888	RCA	●	8.98		
12	6	6	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	●	8.98		52	4	SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Atco)	WEA	●	8.98		99	5	5	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS	●	8.98		
11	11	8	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	●	8.98		48	5	SPYRO GYRA Incognito MCA MCA 5368	MCA	●	8.98	BLP 42	NEW ENTRY	5	5	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA	●	8.98		
13	24	4	THE CLASH Combat Rock Epic FE 37689	CBS	●	8.98		47	39	SANTANA Shango Columbia FC 38122	CBS	●	8.98		82	64	6	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲	8.98		
18	4	4	DONALD FAGEN The Nightly Warner Bros. 1-23696	WEA	●	8.98	BLP 34	48	33	EDDIE MONEY No Control Columbia FC 37960	CBS	●	8.98		83	65	20	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS	▲	8.98		
32	2	2	SUPERTRAMP Famous Last Words A&M SP-3732	RCA	●	8.98		53	5	TOMI BASIL Word Of Mouth Chrysalis CHR 1410	IND	●	8.98		84	84	6	UTOPIA Utopia Network 60183 (Elektra)	WEA	●	8.98		
22	4	4	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	●	8.98		50	10	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA	●	8.98		94	6	6	DOLLY PARTON Greatest Hits RCA AHL1-4422	RCA	●	8.98	CLP 7	
16	7	7	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	●	8.98		51	34	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	●	8.98		86	66	14	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA	●	8.98		
17	18	18	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●	8.98		56	8	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA	●	8.98	BLP 6	87	69	12	MICHAEL MURPHY Michael Martin Murphy Liberty LT-51120	CAP	●	8.98	CLP 24	
21	19	19	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	8.98		57	6	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND	●	8.98	BLP 9	NEW ENTRY	12	12	ROD STEWART Absolutely Live Warner Bros. 1-23743	WEA	●	8.98		
19	6	6	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA	●	8.98		71	3	EARL KLUUGH/BOB JAMES Two Of A Kind Capitol ST 12247	CAP	●	8.98	BLP 52	89	89	13	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP	●	8.98		
20	20	27	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 65000	IND	●	6.98		55	44	AEROSMITH Rock In A Hard Place Columbia FC 38061	CBS	●	8.98		NEW ENTRY	2	2	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA	●	8.98		
21	10	16	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		NEW ENTRY	16	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 32	140	2	2	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 3	
22	7	23	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	●	8.98		68	4	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA	●	8.98		91	91	36	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA	●	8.98	BLP 57	
23	23	34	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		58	58	SYLVIA Just Sylvia RCA AHL1-4312	RCA	●	8.98	CLP 4	92	93	8	THE BEATLES 20 Greatest Hits Capitol SV 12245	CAP	●	9.98		
24	6	6	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	●	8.98		59	26	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	●	8.98		108	2	2	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	●	8.98		
25	12	12	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	●	8.98		70	3	ANDY SUMMERS AND ROBERT FRIPP I Advance Masked A&M SP 4913	RCA	●	8.98		152	2	2	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA	●	8.98		
26	14	13	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 11	61	61	RICKY SKAGGS Highways And Heartaches Epic FE 37996	CBS	●	8.98	CLP 1	168	2	2	DEVO Oh No! It's Devo Warner Bros. 1-23741	WEA	●	8.98		
27	27	11	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 3	97	3	ADAM ANT Friend Or foe Epic ARE 38370	CBS	●	8.98		NEW ENTRY	67	67	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		
28	8	8	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	●	8.98		63	46	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 30	97	81	67	DURAN DURAN Carnival Capitol SLP-15006	CAP	●	4.98		
29	5	5	DIANA ROSS Silk Electric RCA AFL1 4384	RCA	●	8.98	BLP 5	NEW ENTRY	15	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		98	98	8	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	●	8.98	BLP 10	
35	4	4	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		75	2	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA	●	8.98		100	96	22	GENESIS Three Sides Live Atlantic SD 2-2000	WEA	●	10.98		
31	6	6	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	CLP 22	66	67	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2	101	92	68	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98		
NEW ENTRY	NEW ENTRY	NEW ENTRY	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	●	8.98	BLP 15	NEW ENTRY	NEW ENTRY	PAT BENATAR Get Nervous Chrysalis CHR 1396	IND	●	8.98		102	104	87	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 19	
83	2	2	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●	8.98		68	47	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	●	8.98		103	107	82	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	●	8.98		
36	7	7	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL	●	8.98	BLP 8	69	51	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA	●	8.98		104	74	15	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98		
35	26	9	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 4	70	54	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 15									

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week. ★ Stars are awarded to other products demonstrating significant gains for the week. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

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.

★ ★ ★

March 4-6, **Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6)**, Hyatt Regency, Nashville.

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 17-21, **National Public Radio convention**, Hyatt Regency, Minneapolis.

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.

New Indie Labels Proliferating Many Emphasizing Lower Cassette, Album Pricing

• Continued from page 3

Records in national promotion, operates Pantego Sound in Arlington. Thus far he has appointed the following distributors: Pickwick, Dallas, Los Angeles, Minneapolis and Atlanta; M.S., Chicago; and Pike, Cleveland.

• D & D Records, begun by former industry executives Ed DeJoy, last head of a&r, West Coast for RCA, and Bud Dain. The label intends to release its first albums around February. First act will probably be Dial M, a Los Angeles group. DeJoy will handle promotion, while Dain will head up sales and marketing, which he has done for a number of labels. Pricing is open, as both veterans are deliberating coming at a lower price if it can be worked out. Thus far they have appointed Pickwick, Atlanta, Miami, Minneapolis and Los Angeles; Piks, Cleveland; M.S., Chi-

cago; Big State, Dallas; WM, Denver; Malvern, New York; and Schwartz Bros., Philadelphia and Lanham, Md.

• Republic Records, initiated by Dennis "Crash" Collins, former musician, producer and radio station engineer. Established in Houston, where Collins also has a 24-track recording facility on the northwest side of the city, the label has already released an album by the Skunks.

Collins also intends to release EPs by Volumatix and Xspan dx and an album by Arthur Brown. Republic's distributors are Malvern, New York; Pickwick, Dallas; and Bib, Charlotte.

Meanwhile, Larry Rosen of GRP Records, New York, is conferring with independent distribution to take his GRP line directly now that he has ended a distribution deal with Arista. **JOHN SIPPEL**

CBS, Kenwood Join In Audiophile Tape Promo

• Continued from page 1

turing songs by 10 E/P/A artists is also part of the promotion.

Larry Stessal, director of merchandising for E/P/A on the West Coast, emphasizes that all the audiophile cassettes, including the sampler, will only be available through this continuing promotion. The first stage runs Nov. 15 through Jan. 15. Stessal anticipates moving 30,000 to 60,000 cassettes during that time.

Consumers purchasing any Kenwood car stereo cassette deck join the "Kenwood Driving Club" by sending in a warranty card. In return, they receive the compilation tape by mail and are put on Kenwood's mailing list for brochures. Through these direct-mail catalogs, they will be offered Kenwood equipment and promotional items, such as jackets, at special prices, as well as E/P/A "Two For

The Road" editions of the double cassettes.

Price for the cassettes, which normally wholesale at an equivalent \$7.98 list in conventional form, will be \$13.25, plus \$1.50 handling.

The cassettes are being duplicated on chrome tape by Master Digital of Los Angeles, which devised the promotion. All tracks were digitally encoded before being duplicated in real time (one-to-one) on Sony's three-head TK-777 cassette decks, according to Paul Addis, vice president of sales for the company.

The audiophile compilation tape, entitled "Hot Rock For The Road," features tracks by Kansas, Heart, Cheap Trick, Saga, Survivor, Buck Dharma, Randy Meisner, Shooting Star, Hughes/Thrall and Paul Carrack. Kenwood is promoting the tape as a \$15.95 retail value.

The "Two For The Road" double cassettes will initially feature Jeff Beck, Electric Light Orchestra, REO Speedwagon and the Charlie Daniels Band. Stessal says that more double cassettes will be added later and that the compilation tape will be revised every three months, as the promotion is updated.

"This is a way not only to reach consumers of high-quality audio equipment, but the age group that buys car stereo is also the age group that listens to rock'n'roll," Stessal says. He adds that CBS is hoping the promotion will spur cassette sales, and sales of product by the artists on the sampler tape.

"We don't expect huge numbers, and we don't think this promotion will cut into sales of our normal 'Double Play' packages. This is a very select audience," Stessal says.

AORs Slump In San Diego

• Continued from page 14

vice president and general manager of SBI Inc., which owns and operates KPRI-FM and KOGO-AM, "There are literally a multitude of reasons why it came down the way it did. We tightened our programming considerably over the spring book, making it more accessible to people, and softening the overall sound.

"We also lowered the commercial load, eliminated a great deal of talk from the jocks, and began promoting the station and its call letters all over town. By getting involved with concerts and other local events, we gave people a reason to tune in; we were everywhere, and people felt we had become a part of the community."

Unlike XTRA'S John Lynch, Peck doesn't think the Padres broadcasts on KFMB had that much of an affect on AOR. Nor does he fault Arbitron's rating process, as does KGB's Larry Bruce. "What I think happened to AOR, and, specifically, to KGB-FM," Peck says, "is that the last two books showed an inflated figure for KGB-FM. I think KGB never really was a 9.1 or a 9.6. Earlier this year, KGB-AM switched to an all-news format and changed its call letters to KGNN, and what probably happened is a lot of people who were listening to KGB-AM couldn't find that station in their diaries and marked it down for KGB-FM. For years and years, there were two KGBs, and when they changed, it took some time for people to understand what was going on."

Rena LP Rental In U.S. Move

• Continued from page 3

any security deposits. Philadelphia's Gellman will open two more locations in that area in January, Nancoff says.

According to Nancoff's estimate, franchise proprietors are recording a 20%-25% sell-through on LP titles that are rented.

Both Thomas and Nancoff emphasize the "positive" boost record rental provides the industry. Thomas, whose three stores carry approximately 500 titles, expects to triple his inventory in the next two weeks.

RCA Pushes Country In Italy

MILAN—The success of imported American series on Italian television has opened the way for a country music breakthrough here, according to RCA Italiana, which has just

launched a campaign around 13 country albums.

International product promotion manager Alfredo Saitto says the massive following for shows like "Dallas" and "Flamingo Road," coupled with the increasing use of country themes in advertising for jeans and other products, has made the Italian public more familiar with the style than ever before. Market research findings bear this out, he says.

Previous attempts by other companies to launch country product have failed, he acknowledges. But he adds, "Now could easily be the right time. It's not by accident that RCA, one of the biggest companies in the Nashville business, is moving into the market just now."

The RCA campaign centers on current albums by Dolly Parton, Alabama, John Denver, Ronnie Milsap and others, as well as several country compilations.



Billboard photo by Chuck Pulin
SOLID GOLD SUPPORTER—Scott Muni, right, vice president of operations and air personality at WNEW-FM New York, receives a "Solid Gold" award for his support of the T.J. Martell Foundation for Leukemia and Cancer Research. Making the presentation is Tony Martell, foundation president. Other recipients of the award, presented by Ron Rico Rum, were David Johansen, Richard Carpenter and Blondie.

'Lost In Love' Focus Of Suit

LOS ANGELES—Big Secret Music, a California publisher, and Rare Blue Music, a U.K. publisher, are suing a group of defendants in Federal District Court locally claiming the Air Supply hit "Lost In Love" infringes on their copyright, "Save Me."

According to the complaint, Guy Fletcher and Doug Flett wrote "Save Me," which was copyrighted by Big Secret and in turn assigned to Rare Blue. Named as defendants are Arista Records, B.R.M. Publishing, Arista Music, Big Time Phonograph Co. and Bestall/Reynolds Music.

The plaintiffs claim that Graham Russell, a member of Air Supply, infringed on "Save Me" when he composed "Lost In Love." The suit seeks an accounting of profits and \$1 million in punitive damages.

New Newsletter Targets U.K. Writers, Firms

LONDON—A bimonthly newsletter available by subscription, U.K. Songplugger, is being started here, according to publisher Tim Whitsett, as an aid for music publishers and songwriters "who need to get their songs recorded and want to find out just who is looking for material."

The publication, he says, will be in contact with some 900 producers, a&r men, artists and managers about their recording plans and song requirements. Subscribers then submit their material directly to contacts detailed in each issue.

Whitsett was president of Stax Records' publishing division in the U.S. until 1976, when he moved to London as general manager of Chrysalis Music Ltd. More recently he's been an executive with Chappell here. Editor of the newsletter is J.R. Harper, previously managing director of East/Memphis Music Corp.



ZOO TALK—Mercury group Coney Hatch recently performed selections from their self-titled label debut at the Brooklyn Zoo in New York. The group's Carl Dixon, center, is shown with Dan Young, left, PolyGram's vice president of international, and Jim Sotet, national director of rock music.

TOP LPs & TAPE

POSITION 106-200

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	88	31	THE MOTELS All Four One Capitol ST-12177	CAP	●	8.98		136	131	49	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98	
106	77	23	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98		137	137	25	DURAN DURAN Rio Capitol ST-12211	CAP	●	8.98	
107	78	14	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND	●	8.98	BLP 26	138	141	27	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	●	9.98	
108	102	54	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98		139	85	6	SHEENA EASTON Madness, Money And Music EMI-America ST 17080	CAP	●	8.98	
109	95	11	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS	●	8.98		140	130	51	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
110	112	28	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	●	4.98		141	139	29	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
111	101	25	RICHARD SIMMONS Reach Elektra E1 60122	WEA	▲	10.98		142	142	23	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA	●	8.98	
112	119	19	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA	●	8.98	BLP 67	143	143	66	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	BLP 74
113	113	31	TOTO Toto IV Columbia FC 37728	CBS	●	8.98		144	105	20	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA	▲	8.98	
114	120	2	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	IND	●	8.98		145	128	62	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●	8.98	CLP 25
115	NEW ENTRY		JERRY GARCIA Run For The Roses Arista AL 9603	IND	●	8.98		146	153	3	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA	▲	16.98	
116	125	2	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS	●	8.98		147	157	2	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	●	8.98	
117	117	4	THE BLASTERS Over There—Live At The Venue, London Slash 1-23735 (Warner Bros.)	WEA	●	5.99		148	NEW ENTRY		JANET JACKSON Janet Jackson A&M SP 4907	RCA	●	6.98	BLP 18
118	110	24	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS	●	8.98	CLP 9	149	159	5	BOBBY NUNN Second To Nunn Motown 6022 ML	IND	●	8.98	
119	118	35	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98		150	151	9	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
120	82	9	KIM CARNES Voyeur EMI-America SO 17078	CAP	●	8.98		151	NEW ENTRY		VARIOUS ARTISTS Annie: Children's Christmas Columbia CR 38168	CBS	●	8.98	
121	121	20	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SO 38149 (Atlantic)	WEA	●	8.98		152	145	17	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 28
122	122	69	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		153	109	442	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
123	126	8	GIL SCOTT HERON Moving Target Arista AL 9606	IND	●	8.98	BLP 59	154	154	57	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
124	124	15	ZAPP Zapp II Warner Bros. 1-23583	WEA	●	8.98	BLP 13	155	NEW ENTRY		KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL	●	8.98	
125	133	23	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA	●	8.98	BLP 12	156	132	16	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	●	8.98	BLP 16
126	123	18	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS	●	8.98		157	167	2	KATE BUSH The Dreaming EMI-America ST 17084	CAP	●	8.98	
127	127	23	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98		158	158	3	LUCIANO PAVAROTTI Yes Giorgio London PDV 9001 (Polygram)	POL	●	9.98	
128	103	21	SOUNDTRACK E.T. MCA MCA 6109	MCA	●	8.98		159	138	28	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	▲	8.98	
129	80	13	SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	WEA	●	12.98		160	164	27	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA	●	8.98	
130	106	18	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	●	8.98	CLP 23	161	NEW ENTRY		SKYY Skyyjammer Salsoul SA 8555 (RCA)	RCA	●	8.98	
131	116	29	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	●	8.98		162	165	58	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 71
132	150	10	TALK TALK The Party's Over Liberty ST-17083	CAP	●	8.98		163	163	70	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
133	135	5	CARL CARLTON The Bad C.C. RCA AFL1-4425	RCA	●	8.98	BLP 21	164	160	26	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS	●	8.98	
134	134	53	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	FBS	▲	8.98		165	155	33	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP	●	8.98	
135	111	31	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND	●	6.98		166	173	2	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP	●	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	40
Aerosmith	55
Air Supply	127
Alabama	66, 102
Alan Parsons Project	22
Herb Alpert	200
America	41
Adam Ant	62
April Wine	196
Asta	23
Bad Company	69
Bar-Kays	187
Toni Basil	49
Beattles	43
Pat Benatar	67
Blasters	117
Karla Bonoff	198
Laura Branigan	44
Kate Bush	157
Carl Carlton	133
Kim Carnes	120
Paul Carrack	109
Cheap Trick	190
Chicago	51
Clash	12
Joe Cocker	144
John Cougar	9
Marshall Crenshaw	168
Crosby, Stills & Nash	18
Dazz Band	199
Def Leppard	150
Devo	96
Neil Diamond	10, 147, 164
Dire Straits	19
Duran Duran	98, 137
Eagles	95
Sheena Easton	139
Larry Elgart	106
Engelbatt, The	14
Donald Fagen	93
Fixx, The	191
Fleetwood Mac	2
A Flock Of Seagulls	20
Dan Fogelberg	33
Fog Hat	159
Jane Fonda	163
Foreigner	163
Aretha Franklin	78
Glenn Frey	38
Frida	180
Peter Gabriel	28
Gap Band	99
Jerry Garcia	115
Marvin Gaye	32
Genesis	100
Go-Go's	104, 126

Grand Master Flash	53
Merle Haggard	174
Haircut One Hundred	135
Daryl Hall & John Oates	15, 194
Emmylou Harris	81
Don Henley	25
Billy Idol	172
Iron Maiden	165
Janet Jackson	148
Jermaine Jackson	107
Joe Jackson	6
Al Jarreau	143
Larry Jevon	36
Joan Jett	75, 136
Billy Joel	7
Elton John	182
Journey	101
Judas Priest	17
Evelyn King	27
Kiss	155
Earl Klugh & Bob James	54
Kool And The Gang	34, 162
Stacy Lattisaw	71
Kenny Loggins	39
Loverboy	37, 140
Cheryl Lynn	177
Lynyrd Skynyrd	171
Melissa Manchester	73
Barry Manilow	183
Paul McCartney	159
Michael McDonald	26
Men At Work	1
Stephanie Mills	156
Missing Persons	30, 110
Joni Mitchell	81
Eddie Money	48
Melba Moore	166
Motets	105
Eddie Murphy	189
Michael Murphy	87
Willie Nelson	91, 145
Juice Newton	70, 193
Olivia Newton-John	16, 185
Stevie Nicks	97
Bobby Nunn	149
Jeffrey Osborne	125
Ozzy Osbourne	134, 173
Dolly Parton	85
Pat Metheny Group	160
Luciano Pavarotti	158
Teddy Pendergrass	184
Tom Petty & The Heartbreakers	64
Pieces Of A Dream	176
Pink Floyd	82, 153
Robert Plant	72
Pointer Sisters	112, 178
Police	154, 175
Prince	56
Psychadelic Furs	116
Eddie Rabbit	76
Reo Speedwagon	83

Lionel Richie	4
Roches, The	188
Kenny Rogers	130, 152
Rolling Stones	179
Romeo Void	192
Linda Ronstadt	31
Diana Ross	29
Roxy Music	142
Royal Philharmonic Orchestra	77, 108
Rush	11
Saga	80
David Sanborn	167
Santana	47
Scorpions	119
Gil Scott-Heron	123
Richard Simmons	111
Ricky Skaggs	61, 118
Skyy	166
SOUNDTRACKS:	
An Officer and a Gentleman	45
Annie	181
Cats	146
Dreamgirls	138
E.T.	128
Fast Times At Ridgemont High	129
Rick Springfield	195
Bruce Springsteen	3
Spyro Gyra	46
Squeeze	186
Billy Squier	21, 103
Steel Breeze	50
Steve Miller Band	88
Rod Stewart	88
Stray Cats	5
Donna Summer	60
Andy Summers And Robert Fripp	63
Supertramp	14
Survivor	43
Sylvia	58
Talk Talk	132
George Thorogood	89
Time	35
Toto	113
Pete Townshend	121
Pat Travers	74
Uriah Heep	197
Utopia	84
Luther Vandross	24
Van Halen	141
Vanity 6	52
Various Artists	90, 151
Dionne Warwick	42
Waylon And Willie	57
Who	8
Hank Williams, Jr.	114
Steve Winwood	86
Stevie Wonder	170
Yaz	92
Zapp	124
.38 Special	79

NOVEMBER 20, 1982, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Japanese Labels Unite In 'Dance Contemporary' Push

By SHIG FUJITA

TOKYO—In a project considered unique in the Japanese music business, 11 record companies have launched a joint campaign dubbed "Dance Contemporary" on behalf of the disco/dance acts on their respective rosters.

Participating in this national push, which takes in music in the disco, new wave, black music, fusion, rock and pop fields, are Victor Musical Industries, Toshiba-EMI, Polydor, Nippon Phonogram, CBS/Sony, Warner-Pioneer, Canyon, RVC, Alfa, Epic/Sony and Poly-star. Artists involved in the campaign, which lasts through the end of the month, are Kim Carnes and Maywood (Toshiba-EMI), Third World and Kool & the Gang (CBS/Sony), Boys Town Gang and Blue Rondo a la Turk (Victor), Shakatak

and Visage (Polydor), ABC and Aretha Franklin (Nippon Phonogram), Donna Summer and Modern Romance (Warner-Pioneer), Evelyn King and Tavares (RVC), Men At Work and Stanley Clarke (Epic/Sony), Shotgun and Mandrill (Canyon), the Pointer Sisters and Captain Sensible (Alfa), and the Village People and Stephanie Mills (Poly-star).

Behind this campaign is an industry aim to inject energy into the Japanese dance-music record scene. In the recent past, when disco music was big in Japan, the trend was to emblazon the words "Disco Hit" on single and album sleeves. Now "Dance Contemporary" is the slogan, a marketing ploy being used by all of the record companies participating in the push.

Ten of the 11 companies pressed up 500 copies each of a 30-centimeter single for promotional use. Sets were dispatched to discos and various media. Phonogram did not take part in this phase of the sales exercise.

Also involved in the promotion was a joint four-page advertising brochure on behalf of the product on sale, plus 20,000 yellow vinyl bags for carrying records, bannered "Dance Contemporary," given away to disk purchasers.

Records involved in the scheme are to be played at a special "Dance Contemporary" party at the Korakuen Baseball Stadium here Nov. 28. An estimated 30,000 people are expected to attend.

Nihon Ryoko, a leading travel agent, is also taking part in the campaign by sponsoring a 30-hour cruise at the end of the year aboard the luxury ferry Sunflower Maru. The cruise will carry 600 "Dance Contemporary" fans, each of whom will pay \$54. Leading disk jockies will host dance and fashion shows aboard the ship.

The long-rumored Elektra/Asylum and Warner Bros. label "consolidation" now looks to have some truth behind it, following informed reports that the two WCI subsides will combine their separate accounting/clerical departments. Both of E/A's top executives, **Joe Smith** and **Mel Posner**, were unavailable for confirmation as Track went to press, while Warner sources declined comment. But the planned fold-in reportedly stems from concern over lease costs, not any wider-reaching plan for outright merger.

E/A, of course, continues to lease a number of offices adjacent to its official base at 962 North La Cienega Blvd. in West Hollywood, while WEA's move to its own plush digs has left Warner Bros. with unused office space for a year. Although the reported clerical linkup is to have no bearing on staff size and deployment for creative, marketing and other departments, there is some concern in both labels' corridors as to whether the move to Burbank will result in some pink slips within either or both of the label accounting staffs now in place.

Those Cosmo Girls: Sexual equality has been an issue in the music and entertainment fields as much as in other trades, but now Cosmopolitan's on the case. The current edition of the feminine monthly plugs music biz careers via a long feature on a group of women executives interviewed by the magazine. Among them are Chrysalis Music chief **Ann Munday**; Elektra/Asylum publicity executive **Bryn Bridenthal** and the label's veteran a&r stalwart, **Carol Thompson**; and Capitol promotion rep **Susan Scharf**. Those and other women in the industry get the four-color treatment, complete with the inimitable italicized writing unique to the book, but more militant feminists may be unsettled by the piece's underlying preoccupation with how a glamorous music career improves one's social life, rather than social standing.

No Show Tonight: The California Court of Appeals has upheld the revocation of the old Starwood club's business license. The West Hollywood club was shuttered last year in the wake of recurring friction with the community over noise, street crime, sales of alcohol to minors and claims of drug usage on the club's grounds. . . . Los Angeles show business folk concerned about combining drinking with driving are being touted on a new alternative to taking the wheel after imbibing at the business dinners, receptions or galas so endemic to their jobs. **Sober Chauffeur**, described as a unique service "perfectly suited to the L.A. lifestyle" (an observation on which we'll reserve our own editorial comment), is offering to send radio-dispatched, insured and bonded drivers to pick up tipsy clients and ferry them home in their own cars. The outfit is apparently hoping to cash in on the state's newly toughened laws on D.U.I. (driving under the influence) standards.

Petty Leaks: Sources at **Backstreet Records** and **Lookout Management** say they turned a problem into a relative plus last week, averting a major promotion crisis on the new **Tom Petty** album. Apparently one Los Angeles station, **KIQQ-FM**, was promising it would air the new LP Nov. 2 despite Backstreet's request that labels wait until week's end to spin it. Luckily, Backstreet, MCA and the indie promo reps working together on the project were able to push up delivery of the album, and Backstreet chief **Danny Bramson** says that product was in the hands of every key station within 24 hours, helping to make a big splash in AOR adds. . . . Meanwhile, radio and press recipients of that same album are getting a "premium" version. Following the lead taken by **Warner Bros.**, which uses higher-priced **Quiex II** compound from Vytac for its DJ goods, and labels such as **Capitol**, which has issued limited audiophile promo LPs on certain push acts, **MCA/Backstreet** is using an undisclosed "virgin vinyl compound," according to Bramson. Consumers are said to get a better quality cassette on the Petty album, too, thanks to a better grade of tape. The stock is still a normally equalized ferric oxide tape, however.

Gaye Redux: **Columbia Records** says **Marvin Gaye's** label debut album, "Midnight Love," is showing its "legs" after an initial big week in the market (Billboard, Nov. 13). They've reportedly shipped over 800,000 units, half of those just last week, which helps explain the title's fast jump to a superstar 32 on this week's Top LPs & Tape chart. It's already at a superstar 15 on the Black album chart. Interestingly, CBS claims LPs are thus far outselling cassettes by two to one. . . . **Ken Glancy's** **Finesse** label has its first international deal, with **Nippon Phonogram** slated to manufacture and distribute eight of the jazz label's albums.

Audiophile Bargain: One West Coast audiophile label says it's paving the way for conversion of its digitally recorded LPs to digital disks by slashing prices on its catalog. **RealTime Records**, operated by **Miller & Kreisel Sound Corp.**, has been selling its digital jazz fare for around \$17 at retail, but has now dropped its suggested list to \$9.98 to avoid price competition with expected Compact Discs. Lack of new releases for the line could be another factor, too. Although label chief **Ken Kreisel** was unavailable for comment, it's known that **RealTime**

Inside Track

hasn't issued new titles in many moons. And other premium lines certainly aren't following suit, at least based on a spot check of competitors by Track. . . . Counterfeit Talk: Record and tape counterfeiting will be the topic at the next **California Copyright Conference** huddle, Tuesday (16). The evening affair will again be at the Sportsmen's Lodge in Studio City, Calif., starting at 6:30, and will feature **Ronald Katz**, chairman of **Light Signatures, Inc.**, manufacturers of the antipiracy aid now in use by Chrysalis, along with RIAA regional investigator **Ralph Vaughan**. Tickets are \$14 for members and \$16 for non-members, including dinner. Information can be obtained at (213) 980-3357.

Furthermore: Fashion plate **Joe Smith** of Elektra/Asylum MCs a charity men's fashion show Dec. 1 at **Trumps** restaurant in West Hollywood. The afternoon benefit will see **L.A. Dodgers Jerry Reuss**, **Rick Monday**, **Steve Yeager** and **Steve Sax** and **Chicago Cub Jay Johnstone** modelling, with proceeds from the \$30 per ticket event going to the **Cystic Fibrosis Foundation**. That organization is offering the tickets at (213) 994-7465. . . . Radio Records prexy **Jimmy Gilbert** denies a published trade report that the label has closed its Ft. Lauderdale office, noting that the company still has one year remaining in its marketing-distribution pact with **Atlantic Records**. He acknowledges that the next month is "crucial" to the label's future.

Clive Davis and **Joe Smith**, who have expressed differing views on the state of the music industry, will no doubt be so again on ABC-TV's "Good Morning America" Tuesday (16). . . . **Gloria Gaynor** introduced selections from her first album for Atlantic at New York's Studio 54 Thursday (11). . . . After an abortive attempt earlier this year, **Warner-Amex** has agreed with **Paramount**, **MCA** and **Warner Bros.** to become partners in **The Movie Channel**, the third largest pay-tv service. They'll reportedly pay \$25 million apiece for their shares of the channel; American Express will reduce its equity participation.

The annual **Toys For Tots** drive comes to Hollywood this year with the first celebrity push under the auspices of that U.S. Marine Corps Reserve project. They're looking for toys, of course, but they'd like trade participation as well, and are soliciting autographed recordings from music acts. For more info, contact **Kendall Enterprises** (213 276-8205). . . . **ASCAP** has set Nov. 29 for its kick-off of its first professional workshop devoted entirely to black contemporary music. **Robert Gordy** and **Jay Lowy** of **Jobete Music** will respectively helm the first two gatherings, which will start at **One On One Studios**, 5253 Lankershim Blvd., North Hollywood. Interested writers can submit a cassette with two original compositions and a resume in care of the workshop at ASCAP's L.A. offices, 6430 Sunset Blvd., Los Angeles 90028.

Edited by SAM SUTHERLAND

'Gandhi' S'track Due From RCA

NEW YORK—RCA Records plans an early December release of the soundtrack of "Gandhi," the ambitious feature film directed by Sir Richard Attenborough.

The movie, which premieres in New Delhi Nov. 30, has an original score by Ravi Shankar and George Fenton, recorded in England at London's CTS Studios.

After the debut in New Delhi, the Columbia Pictures production has a Dec. 2 Royal Gala in London with Prince Charles and Princess Diana in attendance. Other major screenings include UNICEF benefits in New York and Washington, D.C. "Gandhi," the bio of Mahatma Gandhi, the pacifist and leader in bringing independence to India, opens to the public in New York, Los Angeles, Toronto and Washington Dec. 9 and throughout the rest of the country on Jan. 28.

British Music Publishers Looking To Boost Image

LONDON—With recent headlined clashes in court between top pop composer/performers **Sting** and **Gilbert O'Sullivan** and their respective publishers, **Virgin** and **MAM**, and with **Elton John's** legal tussle with **DJM** waiting in the High Court wings, U.K. publishers have decided to launch a new campaign to improve their image.

Ron White, who heads **EMI Music Publishing** in Britain and is also

president of the **Music Publishers Assn.**, says that it seems publishers "can't win." "If the composer is unsuccessful, he claims the publisher failed to make the right efforts to help reach success. But if he is successful, then the claim is that the writer's talents are the sole reason for that success. And the composer then decides that he doesn't need the publisher after all, and demands the return of his copyrights."

The MPA campaign, which has not yet been detailed, will outline what the publisher does for his money, notably in terms of guiding a writer's career, stressing the amount of money involved in demonstration disks and advances, international promotion and copyright protection.

Says White: "We're pointing out that a publisher investment can be huge and the amount of unrecouped advances paid by publishers in the U.K. alone must run into many millions of pounds. Yes, the publisher accepts that he's in a risk business and doesn't complain about that. But surely he must be entitled to share in the successes alongside being kicked by stars who will obviously receive the sympathy of their fans and the uninformed public."

Tape Manufacturer Opening New Facility

LOS ANGELES—The American Video Tape Manufacturing Co. will open its new production facility in suburban Gardena Dec. 2. The firm makes half-inch video tapes and cassettes.

The \$12 million, 37,000 square foot structure will produce more than 100 million linear feet of tape monthly. The firm is headed by **Irving B. Katz**, chairman of the board, and **Stephen F. Milam**, a veteran of the **Bell & Howell** video group. AVT's distribution of pancake format tape product will start next January, Milam says.

Back Track

30 years ago this week: More music for less, familiar in 1982, is envisioned with brisk EP activity, **RCA's** **Bluebird** and **Columbia's** **Entre** LP line at \$3.08 retail and **Columbia's** 65-minute length LP. . . . **Leo and Eddie Mesner**, **Aladdin** label founders, set up **Orfeo** as a classical line adding to year-old country **Intro** label. . . . **Atlantic**, **Jubilee**, **United**, **Aladdin** and **Imperial** r&b labels set for **Harry Fox** audit to gauge sales strength of r&b. . . . **Carol**, **Capitol**, **Decca**, **Tru-tone** are among labels getting action on growing number of disk jockey shows in South Africa. . . . **Jukebox** operators set meeting with **Office of Price Stabilization** to hike play to 10 cents.

20 years ago this week: **CMA** elects **Gene Autry** president. . . . **Cecil Steen** sells **Records, Inc.**, Boston, his distributorship, to concentrate on rack operation **Recordwagon, Inc.** . . . **Chicago** dealer **V.H. "Andy" Andersen**, head of dealer organization **SORD**, lashes out at labels for selling schools direct. . . . A **Tel Aviv** court issues an injunction as part of a crackdown on pirate editions of international hits. . . . **WYNR Chicago's** hard rock format takes aim at **WLS' Dick Biondi** in a ratings race. . . . **Tip Top Music** expands its rack branches to seven.

10 years ago this week: **Bill Emerson Sr.**, **Henry J. Hildebrand Jr.**, **Jim Crudginton**, **Don Daily** and **Hutch Carlock** attend a meeting to discuss independent distributor organization. . . . London papers carrying an ad for **Sony** tape decks stir U.K. industry leaders, who cite ad copy such as "Lets you do delightful things like record other people's records." . . . After a year off, **Grand Funk Railroad** sets tour. . . . **Eddy Arnold** moves to **MGM** after 25 years with **RCA**. . . . **Brock Speer** named to head **GMA**. . . . "American Top 40" adds 25 stations, bringing total to 180.

THE STORYBOOK ALBUM

Narrated by Michael Jackson • Produced by Quincy Jones
Music by John Williams

E.T.TM

THE EXTRA-TERRESTRIAL

A STEVEN SPIELBERG FILM



MCA 70000

This Special Edition Includes A New Song

SOMEONE IN THE DARK

Written by Rod Temperton and Lyrics by Alan & Marilyn Bergman

———— Included in this deluxe box set: —————

22" X 22" 4-COLOR POSTER • 24 PAGE 4-COLOR STORYBOOK

* A Trademark of and Licensed by Universal Studios, Inc. © 1982 Universal City Studios, Inc. All Rights Reserved.

MCA RECORDS

www.americanradiohistory.com

**"Some of the most devastating music
ever burnt into vinyl"**

—MELODY MAKER

**"Jimi's genius jumps out
of every cut"**

—MUSICIAN

**"Most of the tracks have never been
legitimately released before, and their
recording quality ranges from very
good to excellent (incomparably better
than pirate discs with similar material).
As THE JIMI HENDRIX CONCERTS
well documents, Jimi's playing
remains fresh and vital, his passion
undiminished.**

—GUITAR PLAYER

**"This is not another hastily created
money making repackage, but an
intelligent and knowingly assembled
collection of Hendrix's stellar live
performances . . ."**

—CMJ/PROGRESSIVE MEDIA

**THE JIMI HENDRIX CONCERTS.
Recorded live from 1968 to 1970 in
San Francisco, London, Berkeley,
San Diego and New York.**

**THE JIMI HENDRIX CONCERTS 1-22306. A specially-priced
two-album set of Jimi's most exciting concert performances,
featuring the live single "Fire" 7-29845.**

**Produced by Alan Douglas
on Warner/Reprise Records and Cassette.**

©1982 Warner Bros. Records Inc.

