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PROMO CHIEFS CLAIM

New Radio Formats Are Bridging The Gap

This story prepared by Paul Grein in Los Angeles and Leo Sacks in New York.

LOS ANGELES—Relations between radio programmers and record companies, strained in recent years, are improving with the spread of new music and urban contemporary formats, which are seen as more open to new product and new artists than traditional top 40 and AOR.

While the assessment of warming relations between broadcasters and manufacturers is by no means unanimous, most label promotion chiefs surveyed by Billboard echo the sentiments of Warner's Howard Rosen, who notes, "I think we're enjoying each other's company a little more now."

It's the demonstrable and self-admitted conservatism of many programmers which has contributed most to the strain, of course, as they have become increasingly preoccupied with ratings—specifically, the

pursuit of the older demographic preferred by advertisers. This has meant a greater reliance on tried, tested music and artists, and less exposure for new acts.

So where is the improvement visible? A&M Records' Harold Childs credits Los Angeles' KROQ-FM, New York's WLIR-FM and Chicago's WXRT-FM with "leading the way in playing new music." His one complaint is that "not enough stations have grabbed hold of the new music format to get things cooking again. That should be the priority of everyone in the record business: to convince radio that the format's alive. That and urban contemporary are the formats causing excitement, breaking acts and selling records."

Steve Meyer, Capitol's national promotion manager, says, "It's quite evident that radio is open to new music and supportive of breaking new acts. In the past two years several significant new acts have been broken, including the Go-Go's, Billy
(Continued on page 26)

Cassettes Forge Separate Image Labels' New Strategies Reflect Configuration's Growth

This story prepared by Sam Sutherland in Los Angeles and Irv Lichtman in New York.

LOS ANGELES—The pre-recorded cassette, once the lowly stepchild of the music industry, is fast developing a life of its own.

As the configuration begins to rival the LP in sales, manufacturers are responding with unique programming, pricing incentives, special marketing campaigns and technical modifications, all designed to further give it a separate and appealing identity within the music marketplace. By thus enhancing the pre-recorded medium, the industry also

Manufacturers' newest tape marketing tactics: page 4.

hopes to reduce consumers' home taping inclinations. Among the most recent developments:

- Informed sources say that CBS will be the next major to unveil a line of specially priced double cassettes, coupling two albums by a proven act in a unique package unavailable in LP form. As previously outlined by

similar plans at WEA and MCA, such packages would seek to compete with home taping by offering programming convenience, attractive price and the pre-sold allure of established artists.

- Angel will begin shipping a new "Miles Of Music" cassette line this week, offering 90-minute tape programs of popular classics priced at a suggested \$7.98 list. Those ti-

tles—unavailable on disk—would differ from Deutsche Grammophon's own extended cassette programs by offering complete works, rather than anthologies comprised of excerpts, and Angel's marketing will gear sales to personal and auto cassette listeners, as hinted in the series' title.

- This week, Island Records will
(Continued on page 68)

30-Day Lead For Tape Weighed By CBS Records

By DOUGLAS E. HALL

NEW YORK—CBS Records is considering plans to make new albums by "a couple of major artists" available only on cassette for the first 30 days of release.

This dramatic marketing prospect was revealed Wednesday (29) by Bob Sherwood, marketing vice president for the Columbia label, while addressing an audience of executives from radio stations and CBS-

FM National Sales at the St. Regis Hotel here. He discussed it in the context of various marketing efforts by CBS to boost record sales.

Sherwood acknowledged to the broadcasters that the concept is intended specifically to combat home taping, noting that relatively few consumers have audio equipment for tape-to-tape duplication.

(Continued on page 30)

—Inside Billboard—

- **CASSETTE PRICING** will be one of several provocative discussion points at this week's NARM retail advisory board meeting in Houston. Among the others: prior notice on price changes, the "Gift Of Music" four-market test, the identification of illegal product and focus groups. Page 3.

- **LATEST ARBITRONS** from seven markets—Boston, Houston/Galveston, Cleveland, Detroit, Philadelphia, San Francisco and Washington—are available. In Billboard's at-a-glance summer summary, the July/August Birch statistics are also provided for comparison. Page 24.

- **VIDEO DEALERS** who offer gift certificates can link these to club membership as well as to merchandise, but the mechanics of such schemes differ from outlet to outlet. Page 18.

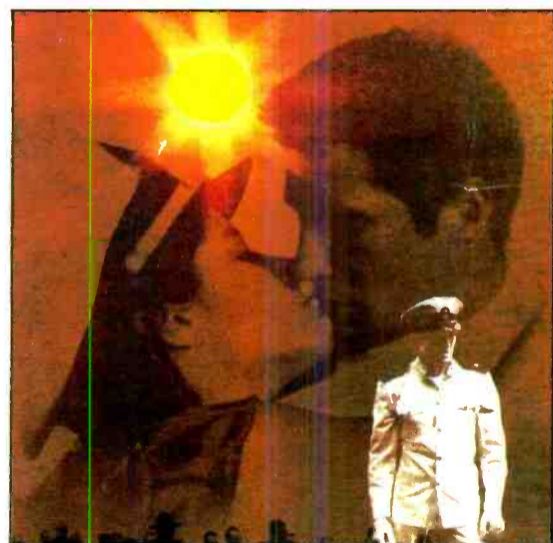
- **RIAA ENFORCEMENT** efforts against illicit records and tapes are being extended to flea markets and swap meets, whose operators will now be held responsible, says the organization, for the sale of such product under their auspices. Page 3.

- **COUNTRY RADIO COMPETITION** in the Big Apple is intensifying between WHN-AM and WKHK-FM, and the former is hoping that the addition of Mets baseball will boost its audience. Similar moves paid off handsomely for country stations in Chicago and San Diego. Page 22.

- **BLACK RETAILERS** are experiencing severe business declines as the recession's effects bite harder in their communities. Case histories from New York and Houston exemplify this condition. Page 46.



After six weeks at the top of the Australian LP charts, "Sons Of Beaches" AUSTRALIAN CRAWL's EMI America debut, has arrived on American shores. The group's first two albums went platinum ten times over and "Sons Of Beaches" contains the type of contemporary hit music ideally suited for both AOR and Top 40 radio. (Advertisement)



An Officer And A Gentleman Original Soundtrack from the Paramount Motion Picture. Featuring "Up Where We Belong" performed by Joe Cocker and Jennifer Warnes. Including performances by Pat Benatar, Dire Straits, Van Morrison, The Sir Douglas Quintet, Lee Ritenour, ZZ Top and original music by Jack Nitzsche. Island Records. On Cassette. (90017). Distributed by Atco Records, A Division of Atlantic Recording Corp. (Advertisement)

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15th Anniversary Of De-Lite Records Inside This Issue

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General News



Billboard photo by Chuck Pulin

PAVAROTTI POSES—Luciano Pavarotti accepts a fan's gift of a painting during an in-store appearance at Sam Goody's in New York. Pavarotti was promoting the soundtrack to his new movie, "Yes, Giorgio."

CBS Holds '82 Platinum Lead 11 LPs Certified So Far; WEA Paces Gold Tally

By PAUL GREIN

LOS ANGELES—CBS heads into the final quarter of 1982 with a slight edge over WEA and RCA as the distributor with the most platinum albums so far this year, as certified by the RIAA, though WEA has a commanding lead in terms of gold LPs.

CBS has amassed 11 platinum albums since January, compared to 10 for WEA and nine for RCA. They're followed in turn by EMI with five platinum albums, PolyGram with two and MCA with one. Boardwalk stands as the only independent label to earn a platinum album in the first three quarters of 1982.

In terms of gold albums, WEA leads with 24, half again as many as second place CBS, which has 16. RCA is again third with 11 gold LPs, followed by EMI and PolyGram, each with eight, and MCA with four. Arista has also had four gold albums so far this year, making it the top independent label. Motown is next among indies with three gold LPs, followed by Boardwalk, Chrysalis, Disneyland and Fantasy, with one each.

The results for top combined labels largely reprise the distributor standings. Columbia leads in terms of platinum albums with eight, followed by RCA and Warner Bros., with six each. A&M, EMI America/Liberty and Epic have all notched three platinum albums since the beginning of the year.

In gold album activity, Warner Bros. is the top combined label, with 15 certifications. It's followed by Columbia with 11, RCA with eight, and

Elektra/Asylum and Mercury, each with six.

While these front-running companies have due cause for celebration, the certification totals at the end of three quarters are somewhat disappointing for the industry as a whole. In the first nine months, 39 albums went platinum, down from 43 in the first nine months last year and 46 in the same period in 1980. Platinum albums had been ahead of last year, but there were only seven platinum LPs in the third quarter, compared to 18 in the third quarter of '81.

In terms of gold albums, there were 82 in the first three quarters, compared to 111 in the same time span last year and 121 in the first three quarters of 1980. There were 31 gold albums in the third quarter, down from 39 in the third quarter of '81.

A total of 18 singles went gold in the first nine months of the year, down from 28 by this point last year and 30 by this point in 1980. In the third quarter there were five, down from 11 in the third quarter of '81.

The one category where there's been improvement is platinum singles: where there have been four since January, up from one at this point last year.

Significantly, all four of 1982's platinum singles spirited their respective albums to platinum status as well.

Joan Jett & the Blackhearts' smash "I Love Rock'n'Roll" went platinum in September, marking the second month in a row that a single went platinum mostly on the strength of rock radio exposure. Survivor's "Eye Of The Tiger" hit the two-million mark last month, due

(Continued on page 70)

Trade Reaction Is Mixed To German Levy Proposal

By WOLFGANG SPAHR

HAMBURG—The West German government's proposed levy on blank audio and videotape (Billboard, Sept. 18) has drawn mixed reaction from record industry leaders here. Label executives welcome the principle, but doubt that the income will provide adequate compensation to rights holders.

The local branch of the International Federation of Producers of Phonograms and Videograms (IFPI) points out that a four-cent levy on one-hour audio cassettes represents only 2% of the value of the rights contained in an LP of similar length, and argues that the government is therefore unlikely to achieve its goal

of aiding record industry production.

Referring to the reduction of the long-standing levy on tape hardware from 5% of manufacturer price to a fixed sum of \$2 (\$6 on video recorders), IFPI says: "By establishing a blank tape levy and then at the same time reducing the charge made on the tape equipment, the government will be giving with one hand and taking away with the other." The group calls for further efforts to persuade the government to increase the amount of the levy.

German Music Publishers' Assn. managing director Dr. Hans Wittgen takes a similar view: "It is encouraging that the legislators have realized the need for a levy, not just in order to secure rights for those who own them but also in order to save jobs in the music business as a whole." But as for the size of the levy and the hardware levy reduction, he says, "The amounts are absolutely ridiculous."

Wittgen blames the influence of the powerful West German blank tape manufacturers' lobby for the inadequacy of the charges proposed, and expresses the hope that the government will realize in time that such a low levy cannot compensate rights holders.

(Continued on page 52)

Bogus Product: RIAA Targets Flea Markets

By IS HOROWITZ

NEW YORK—The RIAA is putting operators of flea markets and swap meets on notice that they will be held responsible for the sale of pirate or counterfeit product on their premises, along with the offending individuals.

The extension of enforcement efforts to host locations is seen as a more efficient way to stem the flow of illicit product than attempting to

(Continued on page 68)

NARM Has Full Agenda For Houston Board Meet

LOS ANGELES — NARM's highly touted cassette experiment, in which single outlets of four chains have been testing the impact of a \$2 price cut on tape (Billboard, Aug. 28), is not the only significant topic dealers will discuss this week in Houston. Among a number of agenda items at the body's retail advisory board meeting Oct. 6-8 is the issue of prompt and prior notice on price changes.

Delegates convening at the Houstonian will delve into the following schedule (exact times were not available at presstime):

- Prior notice from manufacturers to retailers on price changes and catalog deletions.
- Bar code case history reports from Musicland and Recordland.
- Results of a four-store test of reduced prerecorded cassette pricing.
- NARM's plan to gather store sales data from 1,000 outlets and the potential of dissemination of the statistics.
- Results of focus group tests leading to a quantitative study during the current quarter on "Gift of Music" campaign.
- A planned four-market "Gift Of Music" ad plan in Portland, Ore., Cincinnati, Greensboro, N.C. and

Phoenix plus a national activity presentation.

- How to establish an industry-wide computer data base for all UCP bar coded product to serve stores of all size and scope.
- Computer to computer link from retailer to manufacturer—a progress report.
- Update on NARM's standard form for purchase orders, return authorizations, credit memos and invoices.
- Discussion by manufacturers currently employing an identification for promotional merchandise; plus the Light Signature identification of pirated product.
- Why retailers should move into

(Continued on page 68)

OCTOBER 9, 1982, BILLBOARD

Strawberries Mapping New Expansion

By IRV LICHMAN

NEW YORK—Strawberries Records & Tapes may increase its number of outlets to 36 by year's end, via the opening of eight new Northeast units.

District manager Neil Levy says the retail chain is looking at locations in New York (Albany), Massachusetts (Springfield, Worcester and Auburn), Connecticut (Hartford) and New Hampshire (unspecified), among other areas. Strawberries currently has outlets in all these states, in addition to Rhode Island.

Levy says the openings reflect good business conditions at the chain, particularly in view of the current economy. "We're doing around the same as last year, which is good, considering business conditions," says Levy.

In recent months, Strawberries has become a full-line video game dealer, after having tested such inventory in about half of its locations.

The new outlets will range from 2,000 to 3,000 square feet, in line with the size of most Strawberries stores. The chain is opening a new outlet this week in Chelmsford, Mass., outside Lowell.

Strawberries also operates a one-stop in Framingham, Mass., which services the chain and does some outside business.

STATE OF AOR Consultants At CBS-FM Meet Agree Format Is Here To Stay

By DOUGLAS E. HALL

NEW YORK—Despite Clive Davis' characterization of AOR as "album oldies radio," the format is here to stay. But those stations that continue to offer a narrow interpretation of album-oriented rock will lose out to such competition as Mike Joseph's "Hot Hits" concept and Rick Carroll's (K)ROQ ideas.

These opinions were offered by four influential programming consultants at last week's CBS-FM National Sales meeting at the St. Regis Hotel here (related story, page one). The quartet of participants were Lee Abrams of Burkhart/Abrams/Michaels/Douglas & Associates; Bobby Hatrik of Bob Hatrik Communications; Jeff Pollack of Jeff Pollack Communications; and John Sebastian of Sebastian, Casey & Associates.

In addition to the state of AOR,

the consultants also discussed the use of commercial-free time, the merits of Birch against Arbitron, and the music of the future.

Narrowing the playlist to appeal to 18- to 24-year-old males is an example of an AOR station not doing a good job, Hatrik explained. A station like this "allows 18-24 women and 24-plus men to drift away," he said, adding that some stations like that with a "tired core" playlist of oldies will lose to "Hot Hits" and other top 40 formats.

While Hatrik viewed "Hot Hits" as having some vitality against AOR, Pollack predicted that, although it is "a good format, it has a short life expectancy. It will be a quick burn."

Sebastian added, "Almost all of its audience is nine to 14-year-old girls," and Hatrik said he felt these stations will have to move to an AC format.

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Labels Try New Cassette Ploys

Angel, Island Launch Lines; Columbia Extends 'Nine'

NEW YORK—Angel Records introduces its "Miles Of Music" cassette-only line this week, a new series offering the equivalent of two full-length LPs at a suggested list of \$7.98.

Primarily directed at listeners on the move, either via personal stereo or car tape decks, the initial release consists of 12 cassettes containing complete performances of familiar classical works. Base price to dealers is \$4.33, and first orders will earn an extra 5% discount.

Material for the initial release is drawn from recordings originally produced, mainly in the 1960s, for Capitol Records. A follow-up release, now in preparation, will use product from the EMI vaults, says Renny Martini, Angel general manager. At least 12 titles are projected.

All cassettes in the line carry unified art work, with a generic logo representing a winding highway against a black and orange background. The visual theme will be followed in promotion and advertising, says Martini. A cardboard counter

(Continued on page 68)

NEW YORK—The marketing of Island Records' controversial One-Plus-One tape line was vetoed by the label's U.S. distributor, Atlantic, but the latter is allowing the next best thing: future Island cassettes will have the full album on each side, but both recording studs at the back of the tape housing will be removed—ostensibly inhibiting taping over the prerecorded music.

First release in the series ships Monday (4). It is the soundtrack to the hit film "An Officer And A Gentleman," featuring the single "Up Where We Belong" by Joe Cocker and Jennifer Warnes, with additional tracks by Pat Benatar, Dire Straits, Van Morrison, ZZ Top, the Sir Douglas Quintet and Lee Ritenour.

Island says that the feature will eliminate the need for turning the cassette over to play side two of an album or having to reverse to start at the beginning of an album.

"This innovation, though not being marketed as the controversial One-Plus-One, follows the same

(Continued on page 68)

NEW YORK—In an unusual move, Columbia Records' cassette counterpart to its LP version of the original cast album of "Nine" contains about 18 more minutes than the LP, yet wholesales at the same price as the record.

Columbia says the cassette configuration afforded the opportunity to offer longer versions of material from the show which could not be accommodated on the LP, which runs about 60 minutes. The cassette has more than 80 minutes of music.

However, an indication that this could also be a marketing ploy on behalf of the cassette configuration is the notation on back of the LP that declares, "Special-value cassette package containing over 80 minutes of music also available..." One number, "Grand Canal," runs 3:25 on the LP and is expanded to 13:25 on cassette.

The time differential between the two configurations reportedly compelled at least one irate buyer of the LP to complain to the label that he was cheated out of more music.

IRV LICHTMAN

Executive Turntable

Record Companies

Michael Resnick is upped to the newly created post of vice president, financial planning and analysis, for Arista Records in New York. He was director of finance...



Resnick

Gilles "Frenchy" Gauthier is promoted to director of creative services and merchandising for EMI America/Liberty Records in Los Angeles. He was director of merchandising...



Gauthier

Robert O. Heatherly is named director of national country promotion for RCA Records in Nashville. He was director of commercial sales in the label's New York office...



Heatherly

Clifford L. Emmerich is appointed director of personnel of PolyGram Corp. in New York. He was corporate director of employee relations for automatic data processing...

Video/Pro Equipment

James Caradine is named head of WEA International's video division in New York. He will continue as senior vice president of operations, and will oversee the manufacture and distribution, for rental outside of the U.S., of Warner Home Video, United Artists and WEA International/Third Party catalog.

Herbert J. Mendelsohn is named division vice president of marketing for RCA VideoDiscs in New York. He was senior vice president of marketing at Warner Home Video...

Jeffrey Tuckman exits from Independent United Distribution, the label run by distributor A&H Video Sales, to rejoin Sound/Video Unlimited...

Jerry Astor is named director of marketing and **Mike Wiggins** is appointed director of sales at Akai America's newly merged audio and video divisions in Los Angeles. Astor was director of marketing, video division, while Wiggins served as audio division national sales manager.

Anthony J. Lynn is named senior vice president of Columbia Pictures pay television and non-theatrical distribution in Burbank. He was Columbia's Pay Television vice president and general manager...

Related Fields

Les Poulson is upped to senior vice president of sales at Pioneer Electronics in Long Beach, succeeding **Jack Goldner**, who has resigned, Poulson was Southwest regional vice president of sales...

Harold R. Roehrig joins Pioneer Video in Atlanta as an account executive for commercial laser disc sales in the Southeast. He was with Maritz Communications...

Dave Purple rejoins Harrison Systems in Nashville as sales and marketing manager for broadcast products...

C. G. "Chris" Markunas joins J. Paul Peszko & Associates in Philadelphia as director of media services.

Sony Denies Rift With Philips

Compact Disc Fuss Reported By U.K. Newspapers

By PETER JONES

LONDON—Is there friction between Sony and Philips over the Compact Disc? National newspapers here have reported so, although the Japanese firm has categorically denied it.

The suggestion derives from a recent statement by Philips that "its superior electronic circuitry will give European-produced players a markedly superior sound reproduction, compared with Japanese-made models." Problems over the level of European import duties and the availability of CD software have also contributed.

PolyGram's U.S. chief on the Compact Disc, page 9.

The Philips remarks were apparently a response to published comments by a senior Sony executive here, Tim Steel, who was reported as

saying, "Philips might be good at basic technology, but needed us to apply that technology. Without our help, Philips would have taken far longer to get the system on the market."

The Pan-European launch of the Compact Disc, originally intended for this fall, was rescheduled for next spring (Billboard, Sept. 4) to enable both companies, partners in this venture since 1979, to reach the marketplace at the same time.

Steel, however, has made it clear that Sony is ready to begin marketing its players now. The company presumably was willing to delay introduction in the hope, to date fruitless, that labels other than PolyGram would sign on to provide titles for the European launch.

Philips, though, says in its new statement that it has "consistently referred to an introduction in 1983 for the product, regardless of claims from other companies that the Com-

pact Disc could be on British shelves before Christmas."

Sony's Steel estimates pricing of the players "as high as the market will stand," maybe around \$1,000, with anticipated sales in the U.K. set at 250,000 units in the first year. Philips' statement says that company "is quick to question optimistic market predictions that 250,000 players will be sold in the first 12 months."

Ray Harris, Philips audio marketing manager, says: "As can happen with an innovative product such as this, all sorts of over-optimistic predictions can be made about launch dates and market potential."

Philips, like Sony, plans pricing "high as the market will stand," but names a much lower figure. Players will retail initially in the \$700-\$750 range.

Philips claims its circuitry advances means its first model, the CD 100, will be the smallest player available.

Both companies suffer from the record companies' general reluctance to make firm commitment of product to the CD software requirements. Two reasons for the dragging of industry feet are Philips' demand for a royalty on every disk sold, and a need to protect huge investments in the production of orthodox "black disks."

Meanwhile, in Japan, a total of nine manufacturers will be sending CD hardware to market during October and November, including Hitachi, Matsushita, Onkyo, Nippon Columbia, Marantz, Sanyo, Mitsubishi and Toshiba. Prices will range between \$740 and \$970.

On Oct. 1, CBS/Sony and Epic/Sony were scheduled to release 112 CD software titles, including Billy Joel's "52nd Street," Boz Scaggs' "Middle Man," Toto's "Turn Back," Pink Floyd's "Wish You Were Here," Simon & Garfunkel's "Bridge Over Troubled Water" and Earth, Wind & Fire's "Raise!" Other acts with product out include Bruce Springsteen, Michael Jackson, the Nolans, Willie Nelson and REO Speedwagon.



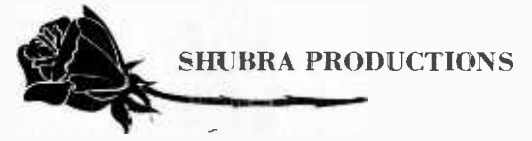
Billboard photo by Lester Cohen

ITALIAN WEDDING—That's what CBS Records chief **Walter Yetnikoff**, left, playfully dubs the giant's courtship of **Scotti Bros. Records**, which is paying off for both with the current success for **Survivor**. Here Yetnikoff celebrates the vows with **Tony and Ben Scotti** during a Beverly Hills reception hosted by the brothers.



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MUSIC IN THE AIR



HI! This is John Doremus.

There is something about the nip of Fall in the air that awakens our senses and brings out the best in us. And as Autumn's palette glories in its variety, so, too, have our airlines prepared diverse musical feasts to please the most discriminating and demanding of tastes.



It would not be surprising to find a "hot" curry served aboard Air India on one of their super flights—but cool jazz as an accompanying condiment? Yet that's exactly what Om Segan in Bombay and our own Denis Hyland have concocted. You'll be hearing George Shearing, Scott Hamilton, Buddy Tate (Concord); as well as Zoot Sims, Oscar Peterson and Ray Bryant on Pablo Records. Jazz "lives" on Air India!



A fan letter to the newest plane aloft—Boeing's 767, which debuted with United Air Lines last month. Imagine a cockpit more advanced in design than the Columbia space shuttle! Plus 50 percent more overhead, underseat and closet storage; wider seats and more leg room. Speaking of state-of-the-art, you can enjoy all this high-tech luxury listening to Sir Georg Solti's artistry on London Records, as well as an interview with the great conductor by Martin Bookspan of "Live at Lincoln Center" fame.

This same program, devised for United Air Lines by Sue Ellen Gamble and our own Dorothy Miller, is also featured on the Presidential aircraft, Air Force One, an honor for which we are all duly proud.



Alaska Airlines offers on its "Old Time Religion" channel an upbeat contemporary gospel program featuring stars like B.J. Thomas (Myrrh), Pat Boone (Lion/Lamb) Andrew Culverwell (Dayspring) and Praise III (Maranatha Records). Talk about friends in high places!

In November, USAir's "Command Performance" features the brilliant multi-talented Ronnie Mil-sap in an interview with deejay Harry Newman plus selections from his RCA hits.



Short takes: Western Air Lines' fall programming stars Capitol Records' Anne Murray, as she profiles her life, travels and hits . . . Delta Air Lines brings us the lovely voice of Judy Collins with a pleasing bouquet of folk songs, to round out our Fall festivities.

Thanks for listenin'

John Doremus



JOHN DOREMUS

MUSIC IN THE AIR

CHICAGO • NEW YORK • LOS ANGELES

General News

Chartbeat

WB Bags Five Out Of 10; Cocker's Move A Shocker

By PAUL GREIN

Warner Bros. this week becomes the first combined label to put five albums in the pop top 10 since Atlantic did it 10 months ago. Warner has Fleetwood Mac at two, Asia (on Geffen) at four, Michael McDonald at six, Chicago (on Full Moon/Warner) at nine and the Who at 10.

Atlantic last December had Foreigner at No. 1, the Rolling Stones at three, Stevie Nicks at seven, AC/DC at eight and Genesis at nine. Corporately, CBS had five albums in the top 10 in July, but that included both Columbia and Epic product.

★ ★ ★

Chicago is suddenly getting a run for its money as 1982's comeback of the year. The band seemed to have that title locked up when "Hard To Say I'm Sorry" became its first No. 1 single since 1976, but this week three acts are riding high with their biggest hits since '75.

America's "You Can Do Magic" (Capitol) jumps to number nine, becoming its first top 10 record since the No. 1 "Sister Golden Hair"; Joe Cocker's duet with Jennifer Warnes, "Up Where We Belong" (Island) vaults to number 17, becoming his first top 20 hit since the number five "You Are So Beautiful"; and Michael Murphey's "What's Forever For" (Liberty) jumps to 19, becoming his first top 20 since the number three "Wildfire."

Both Sides Gain In Presley Battle

NEW YORK—U.S. District Court Judge Robert L. Carter gave something to both sides Sept. 16 in the court battle between Elvis Presley's estate and Col. Tom Parker, Presley's manager.

He dismissed the estate's cross claims, seeking Presley record royalties now held in escrow, but he also dismissed Parker's motion that the proceeding be transferred to Nevada. The judge, however, suggested a move to Tennessee, where most of the litigants live.

It was a probate court in Selby County, Tenn. that first instructed the estate to file suit against Parker, which prompted NBC to put Presley's royalties into escrow. The case now revolves around approximately \$150,000 in royalties, far below what was originally sought by the estate. Sources close to the case now believe it will be settled out of court.

P&D DEAL WITH CBS

Reward Records Debuts

NEW YORK—Bill Buster, veteran producer and owner of Philadelphia's Eric Records, an oldies enterprise, has formed Reward Records, operating under a pressing and distribution arrangement with CBS Records.

Among the artists signed to the label are Johnny Tillotson, singer/actor Tom Sullivan and newcomer Sarah Moon.

Singles by Tillotson and Sullivan are due for release shortly, while Moon is expected to record shortly. Both Tillotson and Sullivan will be

While few at the beginning of the year would have been likely to bet that Chicago, America or Michael Murphey (or for that matter Toto or the Steve Miller Band) would score smash hits in 1982, it's Cocker's return to the top 20 that is most astounding.

Until this re-emergence, Cocker had only reached the Hot 100 twice in the seven years since "You Are So Beautiful." He peaked at number 43 in 1978 with his Asylum debut, "Fun Time," and at number 97 last year with "I'm So Glad I'm Standing Here Today," an MCA collaboration with the Crusaders. Cocker hit his commercial peak on A&M from '70 to '72, when he scored a half dozen top 40 hits, including the top 10 "The Letter."

Cocker and Warnes' single is Island's first big hit under Atlantic distribution. Steve Winwood's "While You See A Chance" on Warner-distributed Island reached number seven last year.

"Up Where We Belong" is the theme from "An Officer And A Gentleman," which stars two actors who are no strangers to hit movie themes: Richard ("Call Me") Gere and Debra ("Lookin' For Love") Winger. Those two are moving more records than a lot of artists these days.

★ ★ ★

America's Fond Of Fonda: "Jane Fonda's Workout" (Karl Video Corp./RCA) holds at No. 1 on Billboard's video sales chart for the second straight week. It's the first non-theatrical release to hit No. 1 since the chart's inception in November, 1979.

"Workout," which had been number two for 11 straight weeks, dislodged "On Golden Pond," which was No. 1 for 15 weeks. Fonda is featured in both, of course, and also co-starred in "Nine To Five," which was the No. 1 selling video for 13 weeks in 1981.

The lady may wind up as the Lucille Ball of the new technology.

★ ★ ★

Sanborn Again: WEA's record-setting streak at No. 1 on Billboard's jazz chart continues this week, as David Sanborn's "As We Speak" (Warner) takes over the top spot from the Pat Metheny Group's "Offramp" (ECM/Warner).

WEA has now occupied the No. 1 spot for all but seven weeks in the past two years. Tom Browne's "Love

(Continued on page 70)



Billboard photo by Ebet Roberts

CHEERS—Mick Jagger toasts Roger Daltrey backstage at J.F.K. Stadium in Philadelphia, following the Who's recent sell-out performance. Schlitz Beer is sponsoring the tour (story, page 33).

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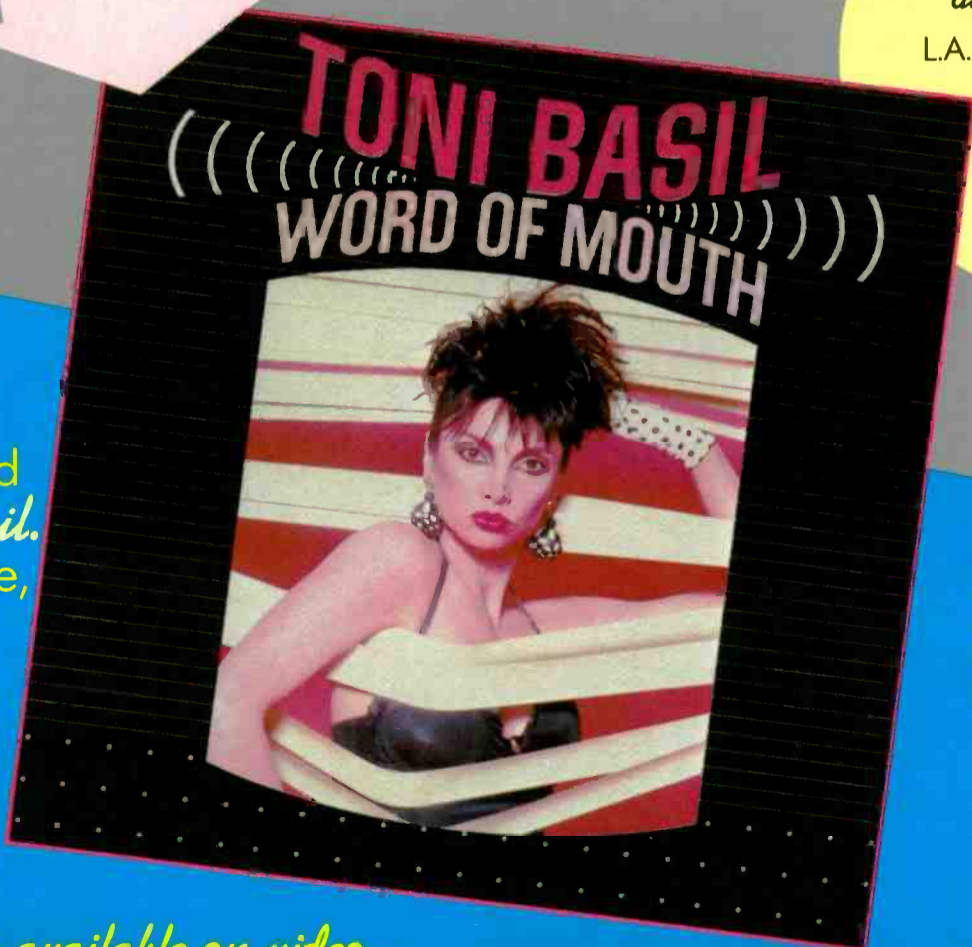
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Records & Cassettes

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General News

Market Quotations

As of closing, Sept. 30, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Attec Corporation	—	8	1/2	1/2	1/2	Unch.
80	26 3/4	ABC	8	1010	49 3/4	47 3/4	48	- 1 3/4
35 3/4	25 3/4	American Can	9	340	31	30 3/4	30 3/4	- 1/4
7 3/4	4	Automatic Radio	4	13	6 3/4	6 3/4	6 3/4	Unch.
49 3/4	33 3/4	CBS	7	1057	47 3/4	46 3/4	47 1/2	- 1/4
7 1/4	5	Craig Corporation	13	2	6 3/4	6 3/4	6 3/4	+ 1/4
59 3/4	47	Disney, Walt	16	2072	57 3/4	55 3/4	55 3/4	- 1 3/4
4	2 1/2	Electrosound Group	—	—	—	—	2 1/2	Unch.
17	11 1/4	Gulf + Western	4	1413	14 3/4	14 3/4	14 3/4	- 3/4
15 3/4	10 3/4	Handleman	5	97	14 3/4	13 3/4	14	- 1/4
6 3/4	1 1/2	Integrity Entertainment	3	—	—	—	1 1/2	Unch.
7	3 3/4	K-tel	7	14	4 3/4	4	4 3/4	Unch.
59	36	Matsushita Electronics	8	130	41 1/2	41	41	- 1/4
72 1/2	38	MCA	16	823	69 3/4	68 3/4	69	- 3/4
68	48 3/4	3M	11	2290	66 3/4	63 3/4	64 3/4	- 2 1/4
81 1/4	49	Motorola	14	2746	73	70 3/4	71 3/4	- 2 1/4
46 3/4	30	North American Phillips	7	193	46 3/4	45 3/4	46	- 1/4
10 3/4	5 3/4	Orryx Corporation	—	822	10 3/4	9 3/4	10	+ 3/4
16 3/4	10	Pioneer Electronics	18	26	12 3/4	12 3/4	12 3/4	+ 3/4
24 3/4	15 3/4	RCA	10	1244	22 3/4	21 3/4	21 3/4	- 3/4
18	11	Sony	8	6961	11 3/4	11 3/4	11 3/4	- 3/4
34 3/4	19	Storer Broadcasting	13	212	23 3/4	22 3/4	22 3/4	- 1 1/4
3 3/4	2	Superscope	—	47	2 3/4	2 1/4	2 1/4	- 1/4
39 3/4	27 3/4	Taft Broadcasting	9	52	37 3/4	36 3/4	36 3/4	- 3/4
63 3/4	34	Warner Communications	8	3285	39 3/4	37 3/4	38 3/4	- 1

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Kustom Elec.	2000	1 3/4	1 3/4
Certron Corp.	3800	11/16	13/16	Recoton	—	2 1/4	2 3/4
Data Packaging	—	7	7 3/4	Reeves	—	—	—
Josephson Int'l	2200	9	9 3/4	Comm	87400	28 3/4	28 3/4
Koss Corp.	7500	4 3/4	4 3/4	Schwartz Brothers	5500	1 3/4	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.

ABKCO Reports Third Quarter Loss

NEW YORK—ABKCO Industries, the entertainment company headed by Allen Klein, reports that operations for the third quarter ended June 30 resulted in a loss of \$42,049 or four cents a share, compared to a loss of \$1,203,835 or \$1.04 per share in the same period last year. Revenues for the quarter

amounted to \$1,484,829 compared to \$1,572,595.

For the nine months ended June 30, the company reports a profit of \$403,925 or 36 cents a share, compared to a loss of \$1,210,771 or \$1.05 per share in the same period in 1981. Nine month revenues reached \$5,819,607 compared to \$5,498,992.

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Both Sides File Petitions In WSM Dispute

NASHVILLE—Petitions and counterpetitions continue to be filed with the FCC on the question of whether radio stations WSM-AM and FM, now owned by the Nashville-based NLT Corp., should retain their licenses unimpaired in the impending merger of NLT with American General Corp., Houston.

The NAACP, the National Black Media Coalition and the Middle Tennessee Community Communications Coalition originally petitioned the FCC to deny the transfer (Billboard, Oct. 2) on the grounds of racial discrimination and antitrust activity.

To keep that complaint from halting the merger of the two corporations, American General filed a request with the FCC Sept. 20 for permission to set up a trust to manage the two stations until a decision could be made on the original charges and the responses to them.

The most recent round of events saw the three complaining parties file another petition (Sept. 29), asking that the FCC deny American General's application to transfer. A ruling on the application is expected this week, an FCC source says.

200 INITIALLY SAYS HENSLER

PolyGram Readies CD Titles

By IRV LICHMAN

NEW YORK—About to celebrate his first anniversary as president of PolyGram's U.S. music division, Guenter Hensler is busy "working out the details" of the mid-1983 launch of the Compact Disc in this market.

With high hopes for its eventual impact, Hensler and his planning group are preparing a debut of some 200 titles that would retail at about "what an audiophile record sells for today."

Because of the high cost of initial playback units—no lower than \$600—the releases will lean toward classical repertoire, the thinking being that classical buyers would be more likely to take advantage of the new digital disk technology. "We hope we'll have a string of pop hits to add to the mix at that time, too," says the executive.

"It's really a terrific system," enthuses Hensler, "better than anything now in consumer hands. Aside from audio quality, the Compact Disc features ease of operation, it's foolproof and indestructible, and it offers a number of programming gimmicks."

Hensler, though, isn't about to dismiss the LP from the marketplace, even in view of the zooming prerecorded cassette market.

He predicts a minimum life of 10 years for the LP. "It's got too much vitality and a quality advantage over the cassette. For a certain segment of the public, the LP will be around for some time."

Yet Hensler is not unmindful of the cassette sales surge or of the pricing and programming stimulants designed to increase interest in the configuration.

"The industry has moved a little slowly in marketing cassettes and

left too much activity to the blank tape industry," says Hensler, a strong advocate of legislative remedies to realize a royalty in blank tape and hardware sales in the U.S.

Interestingly, LP sales still command 65% of PolyGram's volume. Hensler attributes this largely to its huge classical division—an indication, he adds, of the classical buyer's preference for the LP.

As the label's recently introduced budget classical cassettes indicate a greater cassette volume, Hensler projects even more cassette movement with the introduction of some new programming concepts yet to be divulged.

In addition to internal cost efficiencies, PolyGram has been making multi-chart impact during the past year. Hensler cites acts such as Vangelis, John Cougar, Rush, Kool & the Gang, the Gap Band, Stephanie Mills, Uriah Heep, Rainbow, Johnny Van Zant and ABC. He says the company has "stopped our losses," a reference to the much-publicized red ink of PolyGram's U.S. operations, while seeing industry sales overall for the next 12 months as likely to "stay level," rather than decline further.

The executive also believes that by internal development of acts and by drawing from PolyGram affiliates abroad, particularly the U.K., the label can avoid "big bucks" deals for major artists who might be available. "We've no ambition to be a CBS or Warner Bros., but to remain a stable and successful company." Hensler and his staff are planning greater emphasis in the country area, hoping to take advantage of this field's traditional stability and crossover possibilities.

With regard to recent reports of an alignment with RCA-A&M's distribution facilities, said to entail central shipping points, Hensler says he has "nothing conclusive to announce."

PERIOD ENDED JULY 31

Sony Sales Up, Income Down

NEW YORK—Sony Corp. has released the consolidated results for the third quarter and nine-month period ended July 31, 1982. Although consolidated net sales rose, consolidated operating income for the quarter decreased and net income was reduced.

Sony attributes the lower net income to "deteriorated equity in earnings of affiliates" as well as charges against income to reduce the carrying value of inventories, competitive pressure, a substantial increase in depreciation expense resulting from continuing capital expansion, and larger expenditures for research and development.

For the third quarter, consolidated net sales rose to \$1.138 billion, an increase of 19% over the same period last year. Consolidated oper-

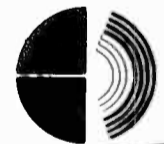
ating income for the third quarter declined to \$134.415 million, a 3.9% decrease from the same period last year. Earnings per share were 18 cents down from 26 cents last year.

Overseas sales for the third quarter increased 21.2% and accounted for 75% of net sales. Video equipment sales increased 50.4% in the third quarter and accounted for 42.9% of net sales, while audio equipment declined 14.8%, to 20.7% of net sales.

For the nine-month period, consolidated net sales rose to \$3.237 billion, an increase of 11% over the same period last year. Similarly, operating income increased .1% to \$403,150, while net income decreased 14.7% to \$166,688.

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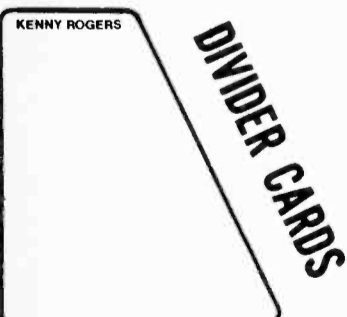
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ABC Appeal Dismissed In ASCAP License Fee Case

By IRV LICHMAN

NEW YORK—The U.S. Court of Appeals here has granted ASCAP's motion to dismiss an appeal by the ABC tv network. ABC had sought a review of the interim fee entered in the pending court proceedings involving ASCAP music license fees for the network.

In granting ASCAP's motion on Sept. 17, the court rejected ABC's effort to appeal U.S. District Judge Edmund L. Palmieri's earlier order requiring the network to increase its payment of interim license fees to ASCAP (Billboard, June 5).

Since ABC's license with ASCAP expired in 1976, an interim license fee was established calling for payment of \$3.8 million annually, subject to retroactive adjustment. In September, 1981, ASCAP asked that the fee be increased, and on April 16, ABC voluntarily agreed to increase the fee to \$5 million during a hearing before Judge Palmieri.

Then on May 26, the judge or-

dered a further increase to \$8 million for the last three-and-a-half months of 1981. For the period beginning Jan. 1, 1982, the interim fee was increased to \$8.5 million annually, similar to that which the CBS tv network agreed to pay ASCAP in June, 1981. The interim fee will be paid until the court determines a final fee, or the parties agree on one, or until there is a further adjustment of the fee by the court.

Last summer, the NBC tv network was ordered to pay an increased annual fee, from \$4.8 million to \$7.2 million annually.

In his May 26 opinion, Judge Palmieri denied ABC's contention that it found BMI's music repertoire more valuable than ASCAP's. Under its arrangement with BMI, ABC pays out \$5.3 million to the performing rights society. The judge also took inflation into account in agreeing to the new rate.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Oct. 4-8, 17th **Castlebar International Song Contest**, Castlebar, Ireland.

Oct. 7, **Recording Industry Assn. of America/National Assn. of Recording Merchandisers** regional traffic and transportation workshop, WEA Corp., Burbank.

Oct. 8-11, **Country Music Talent Buyers** seminar, Hyatt Regency, Nashville.

Oct. 11, **Country Music Assn. TV Awards Show**, Grand Ole Opry, Nashville.

Oct. 12-14, **International Tape/Disc Assn.** second annual European home video seminar, Palais des Festivals, Cannes.

Oct. 12-16, **Grand Ole Opry** birthday celebration, Opryland, Nashville.

Oct. 14-16, **National Music Sound & Video Show**, Hilton Hotel, New York.

Oct. 15-20, **VIDCOM**, Cannes.

Oct. 18-22, 13th annual **Video Expo New York**, New York Passenger Ship Terminal.

Oct. 19-20, **Wax Works/Video Works** second annual Mid-America wholesale sound & video show, Executive-Inn Rivermont, Owensboro, Ky.

Oct. 20-22, **National Assn. of Recording Merchandisers'** rackjobbers conference, Registry Resort, Scottsdale, Ariz.

Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-30, **College Media's** college & progressive radio brainstorm 2, New York Sheraton Hotel.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 4-6, **National Assn. of Recording Merchandisers** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

Nov. 17-19, **Western Cable Show**, Anaheim Convention Center, Anaheim, Calif.

Nov. 18-21, **Billboard's** fourth International Video Entertainment/Music Conference, Vista International, New York.

Nov. 18-20, **Amusement & Music Operators Assn. (AMO)**, Hyatt Regency, Chicago.

Nov. 21, **Beach Music Awards Inc.** first annual ceremony, Convention Center, Myrtle Beach, S.C.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

24 PRODUCERS UNITE

German Video Group Formed

By JIM SAMPSON

MUNICH—Facing continuing piracy problems and negotiations with GEMA over a new royalty structure, 24 German video program producers have formed the Assn. Of German Video Program Services.

The new trade association, which includes virtually all major video software firms here, developed out of the video group of the German IFPI. The new group's managing director, Dr. Norbert Thuro, is also director of the German IFPI and the Phonoverband Music Industry Assn. IFPI, Phonoverband and Videoverband share the same offices in Hamburg.

Karl-Gustav Kummer, head of 20th Century-Fox Video, was elected chairman of the new board. Other board members are Paul Liwa of Atlas Videothek and Peter T. Heimes of CIC-Taurus Film Video.

During the opening meeting, Kummer noted legal hurdles facing video software firms in Germany, in particular negotiations with GEMA for an overall tariff agreement, requiring improved expertise and

coordination with international IFPI.

Among the first topics discussed were industry representation at trade fairs, centralized market research, sales statistics and the development of "objective video charts."

Extensive recent press coverage given to violence and pornography in current video software could lead to a voluntary code of video program standards. Since they are not available over the air, graphic violence and hardcore sex remain among the most popular video program offerings here.

An introductory press conference is scheduled for later this month at the Photokina Photo/Video Fair in Cologne, with a first regular meeting of the new association next January.

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Publishers: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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GREGORY ISSAC	NIGHT NURSE
NANCY MARTIN	CAN'T BELIEVE
COLUMBUS CIRCLE	IF YOU READ MY MIND
ROMANELLI	CONNECTING FLIGHT CHAIN REACTION
MIKE & BRENDA SUTTON	DON'T LET GO OF ME
LANDSCAPE	IT'S NOT MY REAL NAME
CARL CARLTON	BABY, IN NEED YOUR LOVIN'
EDDY GRANT	WALKING ON SUNSHINE
SHARON REDD	BEAT THE STREET
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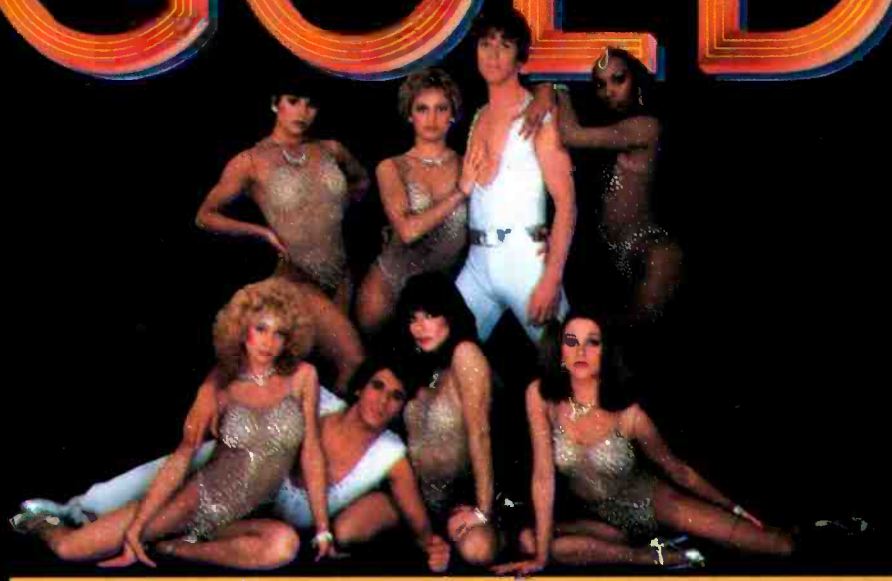
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Chuck Mangione
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Johnny Mathis
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Stevie Wonder
Marilyn McCoo
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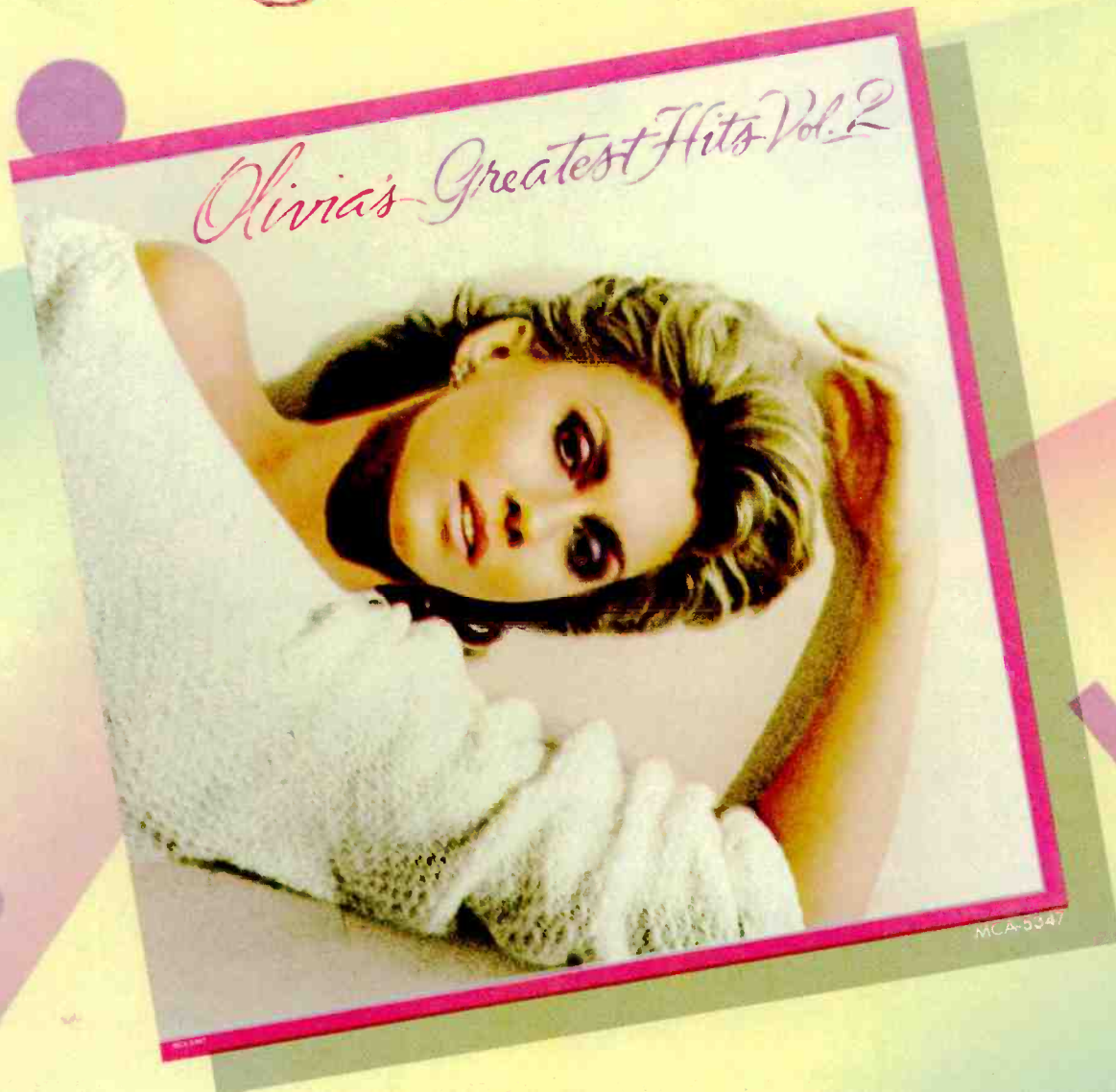
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General News



ALLMAN ACCOLADE—Gregg Allman and his mother Geraldine clasp hands as they listen to Sen. Richard Greene present a special posthumous Georgia Award to the late Duane Allman at the recent Georgia Music Festival awards banquet.

LEE, BRYANT, ALLMAN HONORED

Awards Highlight Georgia Fest

By RUSSELL SHAW

ATLANTA—The fourth annual Georgia Music Festival was highlighted Saturday, Sept. 25 by a gala reception at the Colony Square Hotel at which the annual Georgia Awards were presented before an audience of 500 invited guests.

Winners were Brenda Lee in the performing category; Boudleaux Bryant, native son and writer of many of the Everly Brothers' hits, in the non-performing category; and Duane Allman in the posthumous category. Allman's surviving brother Gregg and mother Geraldine accepted the plaque and received a standing ovation. Gregg Allman later performed "Georgia On My Mind" alone on stage, again bringing the audience to its feet.

Other performances included numbers from Bertie Higgins, Freddy Weller, and "Dukes Of Hazard" star Ben Jones. Atlanta music veteran Bill Lowery emceed the event, which was aired live throughout the state via public television.

Atlanta's Moonshadow Saloon was the site for the finals of the Atlanta Songwriters Showcase Sept. 23. During the competition, 18 songs were judged in live performance, with one winner each in six separate categories. Julian Ziff won double awards for his composition, "Making Ends Meet," in the song of the year and pop categories. In the rock competition, Pat Sullivan won for "Jimmy"; David Langgood took top honors in the open category for "Grow To Be A Man"; Don Bryant's "Always Hold The Upper Hand" scored in the gospel/contemporary Christian category. Sam Traina and Jim Benton won the country award for their "Part Of Me Is Still In Love With You," while Don Bryant and Corky Threkill scored in the r&b/soul competition with "Destination Love."

Jerry Buckner and Gary Garcia performed their new Columbia release, "ET, I Love You," prior to winning the Atlanta Songwriters Assn.'s songwriters of the year award. Bertie Higgins of "Key

Largo" fame was voted Georgia's recording artist of the year, and received his award from Lieutenant Governor Zell Miller. Paul Davis was awarded a special "achievement in songwriting" plaque for such contributions as "'65 Love Affair."

Macon band Barefeet were the winners in the statewide Georgia Talent Contest finals held in Rome, and Richard Woods took top honors in the finals of the Christian Music Talent Search held in Atlanta. Woods received a contract with Covenant Records, a new Christian label based here.

Turtle's retail chain sponsored its annual "Rock 'N' Roll Flea Market," which this year attracted a record 5,000-plus attendees. Fans and collectors purchased memorabilia and old recordings, and viewed a special Motown exhibit on loan from Detroit during the two-day event, Sept. 25-26.

U.K. Tokens Get Richard Boost

LONDON—EMI Records (U.K.) is launching its first television campaign to promote record tokens. Set for December, it will cost around \$400,000 and feature Cliff Richard, the company's longest-running hitmaker, in a series of commercials.

The singer outlines the kind of music he'd like to receive as a gift, saying "You'll get it right with a record token." He will also send a special message direct to dealers: "I know and you know there's a whole lot you can do to help the industry. Make sure you sell as many record tokens as possible this year. Help record tokens; help the music business. Please."

Says John Mew, general manager of EMI Records' token division, "We've opted for a much more aggressive approach this year. Cliff Richard is receiving no fee for helping us. He just wants to help the business—and keep more gift money in the record industry this Christmas."



Billboard photo by Chuck Pulin
MARSHALL'S DATE—Rounder Records' Marshall Chapman performs at the Other End in New York.

ASSOCIATES PAY TRIBUTE

Paley's Tenure Is Remembered

By LEE ZHITO

NEW YORK—William S. Paley, who recently announced his retirement as chairman of CBS Inc. (Billboard, Sept. 18), is remembered by the people who worked with him as a shrewd, hard-working and innovative businessman.

Among those who worked closely with Paley is James B. Conkling, who recently stepped down as director of the Voice Of America and remains a consultant there. From 1951 to 1966, Conkling was at CBS as president of Columbia Records, vice president of CBS Inc., and a member of the CBS board. He recalls Paley as a man with a "uniquely creative approach."

"Paley as I knew him," says Conkling, "was an astute businessman, relaxed, easygoing and pleasant, although he could be very tough whenever it was necessary. Yet, in my mind, a better description of him would be remarkably intuitive and primarily talent and creativity-oriented."

"The board of directors meetings were never rubber-stamp affairs, never formal and never dull. Most often, Paley would move them rapidly into discussions about new ideas, creative possibilities, and future potential. Columbia Records discussions with him were almost always along the same line. His interests were new artists, hot records, would we be able to hold on to the

Philadelphia Orchestra and the New York Philharmonic, etc. He never asked much about factory efficiency or the cost of vinyl. What interest he did show about the nuts and bolts of the business, he would turn around into whether this would increase an artist's popularity or improve the sound of the records, or vastly expand the quantities of records that artists could sell.

"Even the battle of the record speeds was not so much a battle between Paley and Sarnoff, in Paley's mind at least, as it was to make long-playing records a new performance vehicle so that symphonies could be played uninterrupted, jazz or comedy performances not be restricted to two or three minutes as they would be on 45 r.p.m., and Broadway musicals could be performed in one single playing.

"From the very outset, Paley was a great behind-the-scenes supporter of the Columbia Record Club—a revolution when it was first launched in the mid 1950s. He supported a major financial investment to get it off the ground. Was the aim to make more money for Columbia Records? Yes, of course—but that was not his major interest. He felt it could do for the record business what the Book-Of-The-Month Club had done for the book business—get millions more people interested in owning and playing more records, which in turn would make more artists, more recording concepts, and more specialized recording fields feasible and affordable."

Walter R. Yetnikoff, president of the CBS Records Group, says: "He's a great innovator, a man of many unique talents. Outstanding among these is his outstanding ability to gauge the public's taste."

Akio Morita, chairman and chief executive officer, Sony Corp., who is linked with CBS in Japan's CBS/Sony company, comments: "William S. Paley is an outstanding individual who had changed the communications industry through the sheer force of his leadership... I highly respect his accomplishments."

Harvey L. Schein, who recently resigned as president and chief operating officer of PolyGram Corp., had been with CBS from 1958 to 1972 and served as president of the CBS Columbia Group, president of the CBS International Division and a member of the CBS Inc. board. Schein says: "I will always remem-

(Continued on page 70)

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Vol. 94 No. 40

Commentary

Blessings On Their Survey

By STANLEY M. GORTIKOV

Two weeks ago the makers and importers of blank tape and taping equipment trumpeted the results of a home taping study undertaken in their behalf by the Yankelovich survey organization. Findings emerged from blind telephone calls over five days to 1,018 home tapers. The results are intended to pooh-pooh any justification for a reasonable royalty, sought by music creators and copyright owners injured by escalating home taping practices.

Those Yankelovich survey findings in mid-1982 are translated into conclusions designed to poke holes in our case. Sorry, folks. It just didn't come out that way.

Our thanks to Yank's. The back-talk from those 1,018 telephoned tapers reinforces our own knowledge and findings that:

- A massive amount of home taping is practiced, and it's growing.
- A huge percentage of tapers capture prerecorded music (about 75%).
- About half of music home taping comes from borrowed albums and off the air.

Interestingly, most of the Yankelovich findings support, rather than negate, the results of the earlier home taping survey completed for Warner Communications in late 1980 by an equally prestigious research firm.

In several instances, the new results show significant growth in home taping practices exceeding the WCI study findings 18 months earlier.

I shall leave to professional experts an analysis of the Yankelovich survey methodology itself... whether the questions were fairly phrased without a presupposed answer in mind... whether the sampling was valid... why the survey company fails to supply answers to some of the questions asked.

But a few reported conclusions merit comment. The anti-royalty forces make a big point that 65% of home tapers' recordings contain "selections" rather than fully copied albums. So what? The composer, lyricists, performer, and marketer of any one recorded tune gain no solace from being singled out by a home taper's solo heist. They lose income from that action, whether or not nine other victims are also simultaneously knocked off.

The Yankelovich report also crows that "home taping stimu-

lates purchases of prerecorded music." But that same report fails to ask (or reveal) what sales are displaced by such taping. Who loses what?

Even Congressional questioners were puzzled by that void during the recent (Sept. 22) House hearing on these survey results.

The Yankelovich survey comments extensively on the amount of home taping that is not related to the recording of music. The implication, underscored by the survey sponsors, is that royalties would unfairly be imposed on non-music tapers.

Clearly, the bills before Congress provide for insulating non-music taping from royalty obligation, and that is what we foster too.

Ignored in the study is the ominous impact of record rentals, which prevail solely for the purpose of fostering home taping. In fact, the taping industry seems intent on finding more and more ways to ease the free capture of our music—such as the proliferating sales of side-by-side dual cassette recorders.

There is one critical avoided statistic that is far more revealing than the findings from Yankelovich's 1,018 phone pals. Merchandising Magazine estimates that over 243,200,000 blank tapes will be sold this year. And 55% of those tapes (that's 133,760,000) are "premium" tapes—higher priced blank cassettes designed and advertised only for the copying of music.

That music is created, performed, and recorded by our constituents, and they get hurt when reasonable compensation is evaded.

More and more blank cassettes are C90s—90-minute blanks for the most part.

Our AM station is country, and our FM is blocked, programming easy listening during daytime and then switching to all-request after 6 p.m. Most of our records are purchased from a local retailer, and we just cannot afford all of the songs our listeners want to hear.

Is it asking too much of the big companies to send us their new releases? Apparently they think so. But they must realize that even the listeners to small stations buy records and tapes.

Tom Smith, Music Director
KPOC-AM/KCYN-FM
Pocahontas, Art.

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.

www.americanradiohistory.com



Gortikov: "A reasonable royalty is not unreasonable."

'Join with us . . . Let's hang up our calculators and declare an armistice in the Battle of the Surveys'

It is now certain that Congress will not act on home taping legislation in the remaining days of 1982, considering current schedules and other priorities. In this interim period until Congress convenes again, we appeal to the makers of blank tape and equipment—foreign and domestic—to join with us in a statesmanlike approach to the problems created by home taping. Let's hang up our calculators and declare an armistice in the Battle of the Surveys.

Let's acknowledge the reality that the blank tape and taping equipment industries are literally dependent on the flow and diversity of recorded music. Home taping does precipitate creative and economic problems for music.

A reasonable royalty is not unreasonable. We all have so much to gain if we were to come to the bargaining table now and negotiate that reasonable audio royalty... dispassionately, open-mindedly.

We all have the capability of creating a fresh new environment of interdependence and cooperation. Music is our mutual binder. Such joint action, respectfully undertaken, can halt our wasteful clash of surveys, lobbying, and rhetoric.

A common, well-intended effort will benefit our common customers too—those who buy music, those who tape music, those who love music.

If you are ready to talk, just call me—(212) 765-4330.

Stanley Gortikov is president of the Recording Industry Assn. of America, based in New York City.

Letters To The Editor

Is It Asking Too Much?

Like Marty West, program director at KTKN in Ketchikan, Alaska (Letters, Sept. 25), we, also a small market station, are overlooked by many of the big record companies, such as Capitol, EMI America, and RCA. While we have agreements with Columbia and Arista, our pleas to the others have gone unanswered

for the most part.

Is it asking too much of the big companies to send us their new releases? Apparently they think so. But they must realize that even the listeners to small stations buy records and tapes.

Tom Smith, Music Director
KPOC-AM/KCYN-FM
Pocahontas, Art.

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
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FOR BAY AREA RAINBOW CHAIN

7-Up Promotion Boosts LP Sales

By JOHN SIPPTEL

LOS ANGELES—Five Bay area radio stations, the local 7-Up bottler and the 17 Rainbow Record stores have joined forces in an unusual promotion that boosted the chain's album sales 24% the first time it was tried.

Rainbow is currently in the midst of a six-week repeat of the promotion, which it first tried in March. According to the chain's president, John Torrell, this one, which ends Oct. 30, is expected to do even better than the first, which saw sales escalate 2% the first week, 8% the second week, 32% the third and 54% the fourth.

In an effort to generate community awareness of the opening of a new 3,000 square foot, freestanding store in Palo Alto in early February, Torrell worked out a promotion with KEZR-FM there in which Rainbow Records offered a \$2 discount on

any album if the customer brought in an empty 7-Up can to the single store. Roger Easley of 7-Up bottlers offered to match spot for spot whatever advertising Rainbow purchased.

Because the single store campaign worked so well, Torrell went chain-wide in March. Local recyclers furnished containers and plastic bags to hold the cans that were turned in. They collected the cans on a weekly basis from individual stores.

Local stations, KSJO-FM, KTIM-FM, KSOL-FM and KFRC-AM joined the cooperative Rainbow-7-Up spot campaign. The radio stations donated prizes that ranged from paid vacation in Hawaii for two to 10-speed bikes and 35mm cameras. Prizes went to those who brought in the largest number of

cans for recycling. Those persons were not required to purchase albums.

Torrell equipped each store with a bathroom scale. When a person brought in sacks of cans, the party was weighed without and with the bags of cans.

"We worked with a community very hip to recycling. State Senator Willie Brown, speaker of the legislature, came in to award the prizes. We hope to get a civic official to come in for the next awards," Torrell says.

Adds the Rainbow chief, "Peculiarly, we also got a bonus for our employees. Many of our regular customers would go to a grocery store and buy up to a six-pack of 7-Up, which they would bring in to get the \$2 discount on albums. They brought in full cans. Our employees drank it."

\$60M AT STAKE

See New Hope For Woolco

NEW YORK—At least \$60 million in annual music industry sales is seen at stake if F.W. Woolworth Co. goes through with the decision to close its ailing 336-unit Woolco discount chain.

Among some of the rackers currently servicing the outlets, however, there is a degree of optimism that many of the stores, concentrated mostly in the Southeast and South Central states, would continue to be operated by other mass merchandisers who would pick up Woolco leases after their scheduled close early next year.

Woolco's fortunes will not affect the operation of 1,300 Woolworth

variety stores, said to account for about \$40 million in recording sales, most of which centers on hit albums and singles.

Because of its wide geographic coverage, at least five rackers have been providing product to Woolco. Among them are Handleman, Lieberman, Largo, United Record & Tape and Olympia.

For the fiscal year ended Jan. 31, Woolco reported an operating loss of \$19 million, before interest and other costs, on sales of \$2.1 billion. A year earlier, the division earned \$14 million on sales of \$2 billion. Woolco employs about 20,000 full-time and part-time employees.

GIFT OF VIDEO Dealers Push Certificates For Merchandise And Memberships

By EARL PAIGE

This is the second part of a two-part look at the use of gift certificates at retail. The first part (Billboard, Oct. 2) spotlighted record/tape/accessories dealers.

LOS ANGELES—Video retailers will be pushing gift certificates for club memberships as well as for merchandise during the upcoming Christmas season. Exemplifying this is the Video Station of Los Angeles, whose George Atkinson is making

an extra effort with his 450 franchisees by plugging certificate sales as "the gift that never stops giving."

Atkinson, like other dealers surveyed, sees club membership gift certificates as adding exponentially to the idea of giving because club privileges are amortized quickly and in many ways.

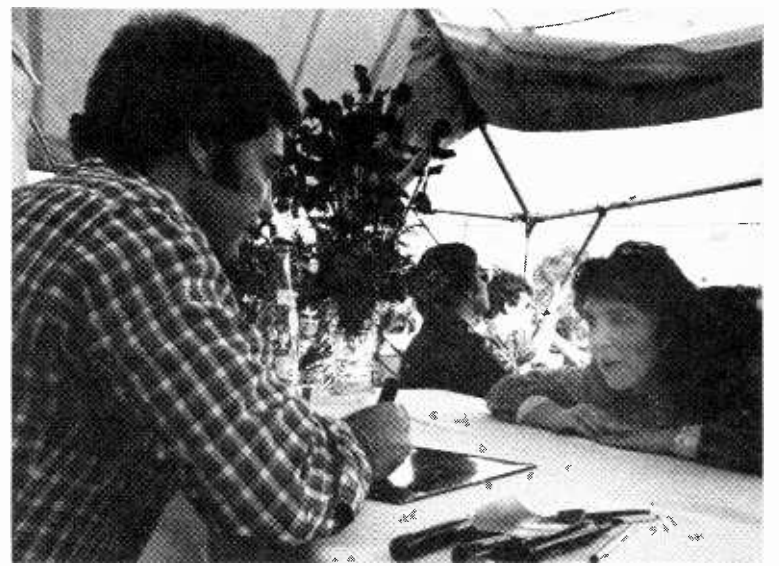
For example, Video Station life memberships at \$100 quickly pay off for purchasers. Members get 50% discount on all rental schedules and generally 10% off on movie and game cartridge purchases, accessories and blank tape.

"Even our year's membership at \$50 is the same type of saving idea," Atkinson adds. He is pushing for his franchisee dealers to plug specialty gift certificates and shopping in his video specialty as "a way to do one-stop shopping."

Atkinson, taking a line from NARM's "Gift Of Music" theme, says he is using the slogan "Give The Gift Of Video."

Though most video dealers are promotion-minded, few have sophisticated gift certificate programs in terms of the mechanics and protection of the certificates as a cash instrument. An exception is Video Warehouse in Atlanta, where Steve Goodman exercises many rather elaborate controls for the four-store gift certificate program.

Video Warehouse, like certain veteran record/tape retailers (Billboard, Oct. 2), has custom-printed certificates in large four-by-10-inch size with the donor's name at the left and the authorization signature of the store manager at the bottom.



KEEPING UP WITH JONES—Mercury artist Tom Jones makes his first in-store appearance in 17 years at a Bromo Distributing/Sound Warehouse location in Houston. 750 albums, cassettes and 8-tracks were sold during his appearance, which set an album sales record for the outlet. A portion of the proceeds were donated to the Special Olympics fund.

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

ANT, ADAM
Friend Or Foe
LP Epic ARE 38370.....No List
CA AET 38370.....No List

ATKINSON, SWEET PEA
Don't Walk Away
LP Ze/Island 1

BANDY, MOE
Greatest Hits
LP Columbia FC 38315.....No List
CA 6CT 38315.....No List

BARE, BOBBY
Biggest Hits
LP Columbia FC 38311.....No List
CA 6CT 38311.....No List

BERLIN AIRLIFT
Berlin Airlift
LP Handshake ARW 38237.....No List
CA AWT 38237.....No List

BOW WOW WOW
12 Original Recordings
LP Harvest SK 12234

CASH, JOHNNY
Biggest Hits
LP Columbia FC 38317.....No List
CA 6CT 38317.....No List

CHUCK WAGON & THE WHEELS
Keep On Rolling
LP Wagon Tracks WT 8201

COE, DAVID ALLAN
Biggest Hits
LP Columbia FC 38318.....No List
CA 6CT 38318.....No List

DHARMA, BUCK
Flat Out
LP Portrait ARR 38124.....No List
CA ART 38124.....No List

ENCHANTMENT
Enchanted Lady
LP Columbia FC 38024.....No List
CA FCT 38024.....No List

FERNANDEZ, DON GONZALO
Replicao!
LP Tobogg TLP607

FORD, TENNESSEE ERNIE
Back Where I Belong
LP Applause 1012

FRICKE, JANIE
Greatest Hits
LP Columbia FC 38310.....No List
CA 6CT 38310.....No List

GABRIEL, PETER
Security
LP Geffen GHS 2011

GILLEY, MICKEY
Biggest Hits
LP Epic FE 38320.....No List
CA 6ET 38320.....No List

INTENSIVE HEAT
Intensive Heat
LP MyDisc FZ 38281.....No List
CA FZT 38281.....No List

JACK OF DIAMONDS
Dodge City
LP Ransom BS143

JONES, GEORGE
Anniversary: Ten Years Of Hits
LP Epic KE2 (2) 38323.....No List
CA ETX 38323.....No List
8T EAX 38323.....No List

JOURNEY
Dream After Dream
LP Columbia Mastersound half-speed mastered
HC 47998.....No List

KANSAS
Vinyl Confessions
LP Kirshner Mastersound half-speed mastered
HZ 48002.....No List

LEWIS, JERRY LEE
The Best Of Jerry Lee Lewis Featuring
"39 & Holding"
LP Elektra 9-60191-1

LYNCH, VALERIA
Quiereme
LP Mercurio MS-83.101

MANDRILL
Energize
LP Montage ST-72208.....\$8.98
CA 4XT-72208.....\$8.98

MANTOVANI ORCH.
The Magic Of The Mantovani Orch.—
Live At Royal Festival Hall
LP Bainbridge BT 8001.....\$11.98
CA BT 8001.....\$11.98

McCLAIN, CHARLY
Greatest Hits
LP Epic FE 38313.....No List
CA 6ET 38313.....No List

(Continued on page 38)

(Continued on page 20)

'Sweep' Winner Really Cleans Up

NEW YORK—The winner of a "Squeeze Sweep" contest sponsored here by A&M Records and the 23rd St. unit of Record Factory had 108 seconds to select as many albums as he could Thursday (23) evening. He came up with 50.

Patterned after the supermarket sweep concept, the contest saw Michael Slater of Manhattan stuff the albums into the record bags placed at various points on the store's floor.

Mike Tannen, manager of the store and advertising director of the three-unit chain, says the promotion—which he coordinated with A&M's Rich Gallo and RCA/A&M sales rep Alan Stein—resulted in more than 1,000 entries. Tannen used window and in-store announcements beginning in July.

In addition to Slater, three second place winners in the drawing received various Squeeze memorabilia, including a five-inch disk released several years ago. As for Slater, he proved to be a rock fan, pulling from the full-catalog bins albums by the Beatles, the Rolling Stones, Tom Petty, Abba and the Grateful Dead, among others.

Notes retailer Tannen, "I'll gladly do this again if some label is interested."

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any way you like...
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at a sweet
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AUDIO

**IF IT TAKES A FEW TRIPS TO DECIDE TO BUY HARDWARE,
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When a person has a Maxell tape in his hand, you've got an exceptional customer in your store.

According to research, people who buy our tape buy over 40% more cassettes in a year than the average cassette buyer.

But what's even more important is how Maxell tape buyers are willing to pay a little more for quality and keep coming back for it.

That's why they're more likely to be interested in everything else you carry than the average cassette buyer.

So maybe you should stock up on Maxell. After all, just because people buy a lot of our tape doesn't mean they can't pick up an accessory now and then. Like a new pair of speakers.



IT'S WORTH IT.

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

Gospel Sales Up At Bookstores But Many Small Black Outlets See Continuing Decline

By CARTER MOODY

NASHVILLE—Christian bookstores are noting increased sales spurred by recent releases of major-name gospel product, improving overall business figures in a difficult year. But many independent black music retailers dealing in gospel and many mom and pop gospel outlets are suffering a continuing decline in sales, a Billboard survey reveals.

Mass market chains, despite the recession, still do relatively well with gospel product. Western Merchandisers, Record Mart, Record Bar, Fred Meyers and Poplar Tunes all laud steady sales, although many stores in the chains promote gospel reluctantly, if at all.

And a marketplace chasm still separates Christian bookstores, which specialize in music by white artists, and the mom and pop and black music retailers that sell nearly all the black gospel product in this country. Bookstores notice some black customers purchasing white artists' material, but inner city stores see few white customers, a factor adding to the recessionary pressures that hit those businesses and their clientele first.

Store managers everywhere persist with point-of-purchase materials and promotions, advertising and other ploys to lure buyers. Some have done this for years; others—with help from record companies—

are introducing strategies after being caught off-guard by hard times.

Some stores in affluent regions less hurt by the recession have conducted business as usual while worriedly watching the rest of the industry—and the nation—wriggle like a live snake on a hot griddle.

Summer debuts of midlines by Light, Sparrow and Word brought relief to some stores, as the public took advantage of price cuts. Most gospel labels are now active in helping retailers advertise with posters, mobile displays, special racks and containers, radio advertising copy and other materials (Billboard, Aug. 14).

Yet self-developed discount programs are rare among stores because

their gospel sales volumes don't create the needed capital. The Maranatha Village outlet in Santa Ana, Calif., for example, still smarts from the \$50,000 it lost in 1980 by dropping \$1 off retail prices.

Numerous stores and distributors complain of heavy backorder pile-ups. Light Records and the labels of the Benson Co. have experienced severe difficulties in this area, due to financial and computer problems. But relief for both entities is in sight with help from ownership (Billboard, Sept. 25).

One of the most startling sales jumps appears at His Place Bookstore in Dallas, described by manager Bob Hatleberg as the top store (Continued on page 49)

New LP/Tape Releases

• Continued from page 18

- McDOWELL, RONNIE**
Greatest Hits
 LP Epic FE 38314 No List
 CA 6ET 38314 No List
- MOUZON, ALPHONSE**
Distant Lover
 LP HighRise Entertainment HR-100AE
- NOLANS**
Portrait
 LP Epic ARE 38244 No List
 CA AET 38244 No List
- PAYCHECK, JOHNNY**
Biggest Hits
 LP Epic FE 38322 No List
 CA 6ET 38322 No List

- RHEINGOLD**
Fan Fan Fanatic
 LP Harvest DLP 15005
- ROBBINS, MARTY**
Biggest Hits
 LP Columbia FC 38309 No List
 CA 6CT 38308 No List
- RODRIGUEZ, JOHNNY**
Biggest Hits
 LP Epic FE 38321 No List
 CA 6ET 38321 No List
- SIMONE**
Amar
 LP Columbia FC 38138 No List
 CA FCT 38138 No List
- STAMPLEY, JOE**
Biggest Hits
 LP Epic FE 38319 No List
 CA 6ET 38319 No List
 (Also see Moe Bandy & Joe Stampley)
- SUN, JOE**
Best Of Joe Sun
 LP Elektra 9-60189
- SWEET, RACHEL**
Blame It On Love
 LP Columbia FC 38342 No List
 CA FCT 38342 No List
- TILLIS, MEL**
Mel Tillis' Greatest Hits
 LP Elektra 9-60192-1
- UNIPOP**
Unilove
 LP Kat Family FZ 38288 No List
 CA FZT 38288 No List
- UTOPIA**
Utopia
 LP Network 60183
- WEST, DOTTIE**
Full Circle
 LP Liberty LT51129
- WILLIAMS, HANK, JR.**
Hank Williams Jr.'s Greatest Hits
 LP Elektra 9-60193-1
- WYNETTE, TAMMY**
Biggest Hits
 LP Epic FE 38312 No List
 CA 6ET 38312 No List

JAZZ

- CAMPBELL, MIKE**
Secret Fantasy
 LP Palo Alto Jazz PA8020
- DAVIS, MILES**
Live At The Plugged Nickel
 LP Columbia C2 38266 (2) No List
- FARMER, ART**
The Time & The Place
 LP Columbia C2 38232 (2) No List
- GETZ, STAN**
The Master
 LP Columbia FC 38272 No List
- GOODMAN, BENNY**
Seven Come Eleven
 LP Columbia FC 38265 No List
- MAYS, BILL**, see Bobby Shew
- MONK, THELONIOUS**
Live At The Jazz Workshop
 LP Columbia C2 38269 (2) No List
- SHEW, BOBBY, & BILL MAYS**
Telepathy
 LP Jazz Hounds JHR0003
- VARIOUS ARTISTS**
Newport Jazz Festival: Live (Unreleased Highlights From 1956, 1958, 1963)
 LP Columbia C2 38262 (2) No List

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.



CAT'S CONCERT—Jason Ringenberg of Jason & the Nashville Scorchers warms up his band for Cat's Records & Tapes "Last Chance Dance Party," held Labor Day at the chain's West End store near Vanderbilt University. The free concert, which also featured the White Animals, attracted 1,200.

Cat's Concert Draws 1,200

NASHVILLE—To make its West End store here more visible to area college students, Cat's Records & Tapes sponsored a free "Last Chance Dance Party" in its parking lot on Labor Day. The event, which drew an estimated 1,200, featured music by two top local acts, Jason & the Nashville Scorchers and the White Animals.

"We were trying to maintain a high profile with students," says Robert Diehl, who is advertising manager for the chain, "and we will continue to showcase local talent in this manner."

The next such concert, according to Diehl, will be held at Cat's McHenry Center location and will spotlight the groups Pidgin and Aura. "We're also trying to put something similar together for the Knoxville market—where we have three stores—in late October," Diehl adds.

The chain promoted the West End event through spots on WKDF-FM, ads in the Nashville and Vanderbilt University newspapers, posters and bag-stuffers.

Diehl says the only records put on special sale for the Labor Day concert were those by the featured artists. The White Animals' album was tagged at \$5.67 and the Scorchers' EP at \$2.

OCTOBER 9, 1982, BILLBOARD

Promotions Pay Off For One Phoenix Video Store

PHOENIX—Few video retailers have put so much emphasis on a tape rental club as Linda and Bob Rosser, owners of Entertainment Systems of America here, and few have as many ideas for promotions.

When Linda Rosser appeared on a panel at the recent Video Software Dealers Assn. giving ideas for promotions, she was swamped by calls from fellow VSDA members and manufacturers.

Nothing she's done to date, however, has topped the upcoming extravaganza planned for Oct. 30 when "Darth Vader comes to Phoenix." In attempting to estimate attendance, Rosser muses, "If one out of four of our 2,200 club members respond, that's 550. If they bring someone, it's 1,100. Then there's the quarter-page ad in the Gazette, which should pull 100, and radio spots, another 100, and then we're

on the busiest corner in Phoenix..."

A similar promotion was staged by Video Warehouse of Atlanta and Rosser, comparing notes with Steve Goodman of that store, has developed a 17-step plan for the Darth Vader promotion. It includes theater ropes to assist in controlling lines, an airport limo for out-of-town guests, a dinner for local media and more.

In June, 1980, Bob Rosser opened a 600 square foot store in Phoenix. He moved to the present site that November, where expansion has never ceased. There is a separate off premises warehouse, with three days' supplies in the one room of the store that isn't involved one way or another in merchandising. Linda Rosser joined the store in December.

From a select 500 titles, the store's club has enlarged to a whole library room handled by two of the 18 employees. Soon, all the store's rental activity will go onto a computer system.

Perhaps as startling as anything for visitors to Entertainment Systems is the emphasis on sales—and not just of software. Two rooms are set up mainly to promote large-screen television systems. In one room, eight different models are always being demonstrated. Brands include Hitachi, Quasar, Panasonic, RCA, Zenith, Sony, Sanyo and Zenith. Prices range down to \$750, but average sales are \$1,100-\$1,300.

The store's piece de glamor, however is the Novabeam room, where two sizes are demonstrated with a sound system that features a subwoofer that shakes the room during the "Close Encounters" mothership landing sequence (and other selectively chosen movies). The screen sizes: 6.5 feet and 10 feet, the latter

(Continued on page 39)

GiftWrap the Gift of Music

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45's. lp's. and cassette

Sup. Music

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bowers MUSICWRAP

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Billboard[®] Survey For Week Ending 10/9/82

Top 15 Video Games

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

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number
1	1	5	DONKEY KONG —Coleco 2451 WEEKS AT #1 3
2	6	3	PITFALL —Activision AX 108
3	2	5	BERZERK —Atari CX-2650
4	4	5	FROGGER —Parker Bros. 5300
5	5	5	PAC-MAN —Atari CX-2646
6	3	5	DEFENDER —Atari CX-2609
7	NEW ENTRY	-	STAR RAIDERS —Atari CX 5205
8	8	5	CHOPPER COMMAND —Activision AX-015
9	10	5	EMPIRE STRIKES BACK —Parker Bros. 5050
10	7	5	STAR MASTER —Activision AX-016
11	9	5	YAR'S REVENGE —Atari CX-2655
12	NEW ENTRY	-	VENTURE —Coleco 2457
13	11	5	DEMON ATTACK —Imagic 3200
14	15	5	NIGHT STALKER —Intellivision 5305 (Mattel)
15	12	5	ATLANTIS —Imagic 3203



The World of Cassettes.

A Special Supplement in Billboard, November 6, 1982.

A comprehensive, authoritative report on what's NOW in the booming audio cassette marketplace.

Useful to readers. Important to advertisers.

Billboard, the international newsweekly that readers refer to and use in their business will be publishing THE WORLD OF CASSETTES, a Special Supplement in the November 6th issue (advertising closes October 15th). Here are some of the highlights of this outstanding editorial package:



Audio cassettes pace the disk and music industry—worldwide: Billboard will examine the phenomenon and position audio cassettes in the world marketplace.



Country-by-country "countdown": share of market data, policies of record companies, state-of-the-art in accessories... label by label survey of majors and key independents...from Billboard editors and writers *around the world*.



Aggressive marketing of portable and mini-tape players: Technological advances in the field. How the incredible WALKMAN and others are leading the cassette revolution.



New tape sales programs in the industry: what record companies *and* retailers are doing in marketing pre-recorded audio cassettes.

And much more...

Retail Merchandising/Display/Tape Duplication/Blank Cassette Marketing/National, Domestic, Regional Information/Vending/Blister Packs/Legal Problems of the Industry (Home Dubbing, Piracy, Counterfeiting) And much more in the way of useful, comprehensive facts and figures... as only Billboard's worldwide resources can deliver!



The World of Cassettes

Be part of the "boom."

Issue Date: November 6, 1982 • Advertising closes for material October 15th

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East Coast/Midwest (212) 764-7356
South (615) 748-8145
Texas/Oklahoma (213) 349-2171

West Coast (213) 859-5316

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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 4362033

Billboard®

The International Newsweekly of Music & Home Entertainment

WITH SIMULCASTS, PROMOTIONS

Stations Tie In To Country Month

By CARTER MOODY

NASHVILLE — With October now officially designated "Country Music Month" by presidential decree, radio stations are finding ways to tie this built-in promotion to innovative programming devices of their own.

More than 105 country market leaders will be simulcasting the annual Country Music Assn. awards show (on CBS-TV) and post-awards program (on NBC Radio) throughout the evening of Monday, Oct. 11. Other radio stations—including those not carrying either program—are utilizing the excitement of the event to do giveaways keyed to local retailers and concert appearances, listener contests and promotions, and heavy rotation of hit singles by awards nominees.

Many stations are broadcasting, in whole or in part, country specials by such syndicators as the Mutual Network, Creative Factory, and Drake/Chenault, plus shows by ABC, NBC and CBS. Others are designing their own country salutes and spotlights.

Of the 2,114 stations now programming full-time country music, 305 are CMA members. These 305 stations have been sent CMA's programming packet containing trivia questions for on-air use, a history of the CMA Awards, and taped promotional spots for the month featuring major artists. Johnston Communications in Chicago is promoting the Kraft-sponsored tv show with similar packages.

The 109 radio stations who will simulcast the televised program were selected by Kraft's ad agency, J.

Walter Thompson. Individual ratings strength in the market served as the major criterion; where two stations were tied for top ratings in an individual market, the CMA member station was generally given priority. According to CMA's membership coordinator Rob Parrish, 38 of the top 50 stations will be handling the simulcast; of these, eight are in the nation's top 10.

Stations are attempting to focus their programming ploys not only on the awards themselves, but also on the entire month-long promotion itself. WWWW Detroit will spotlight area listeners' favorite 31 acts throughout October, one per day with at least one featured-artist cut played per hour, and one uninterrupted hour each evening. The sta-

(Continued on page 42)



LIGHTS OUT—Kenny Loggins, left, visits with Ed Sclaky and Lyn Kratz of WIOQ Philadelphia during a recent power failure at the station. Loggins climbed up the fire escape and dropped in for an impromptu, lampit interview following the kickoff of his concert tour at the Mann Music Center.

PLAY BALL! WHN Becomes Latest Country Station To Add Baseball Games To Its Lineup

NEW YORK—With the country race here narrowing between Mutual's WHN-AM and Viacom's WKHK-FM (Billboard, Oct. 2), WHN general manager Brian Moors may have decided in the nick of time to add Mets baseball to the station lineup.

As things now stand, WHN slumps to a 1.9 share in the 7 p.m. to midnight slot in the summer Arbitron from through-the-day shares of 2.3, 3.0 and 2.7. Overall, WHN is holding at a 2.6, while WKHK is gaining with a 2.2 from 1.7 in the spring.

Will the Mets help WHN? It is generally thought that baseball and country formats work well together, and baseball is one solid way to hold up ratings on an AM station. Coun-

try WMAQ Chicago added the White Sox this season and its night evening numbers (7 p.m. to midnight) improved dramatically. WMAQ, in that time frame, climbed from a 2.6 in the winter to a 5.4 in the spring and a 6.0 in the summer.

Even more dramatic are the results at AC KFMB (B-100) San Diego, where night games of the Padres raised the station's 7 p.m. to midnight ratings from 5.2 in the winter to 13.5 in the spring and 25.3 in the summer.

In New York, WMCA, a talk station which is currently carrying the Mets, has climbed from a 2.2 to a 3.6 to a 3.9 from last winter to this summer. And the Yankees, carried on former top 40 (now talk) WABC, have moved that station from 3.5 to 4.3 to 6.4, while other day parts show declines.

But WHN program director Dene Hallam sees two sides to the move. He asks, "What about the listeners who tune in during baseball to hear country music? They might sample WKHK as a result and stay there." But Hallam also sees the possibility that a new audience, attracted by baseball, will remain to listen to the country music "the next morning."

There's evidence of that happening at KFMB. While the evening shares have been climbing, so has morning drive. In the 6 to 10 a.m. slot, the station has moved from a 7.1 last winter to a current 10.3.

The agreement between WHN and the Mets calls for the station to carry the full season of games (179 for 1983) for the next three seasons through 1985. WHN is no stranger to baseball: it carried the Mets from 1972 to '74 and broadcast Brooklyn Dodgers games in the 1950s.

Interestingly, the negotiations be-

tween the Mets and WHN included Doubleday Broadcasting president Gary Stevens, who earlier this year put WAPP on the air in New York. Stevens got involved because Doubleday owns the Mets.

Vox Jox

Carroll Signs Fourth Station

Consultant **Rick Carroll**, who is promoting his ROQ format of new wave that he developed on KROQ-FM Pasadena, Calif., has signed up a fourth client, KEGL (Eagle) Dallas, and is planning syndicated radio and tv shows.

Carroll is fine tuning the Eagle format, which is a combination of AOR/Hot 100, to add 20% "modern rock music."

In addition to signing up his former employer, KROQ, Carroll is now consulting KYYX Seattle and KMGH Bakersfield, Calif. He is also planning a top 20 countdown for both radio and tv syndication based on the KROQ playlist. The radio show will be developed with Westwood One.

★ ★ ★

Dave Strubbe exits as general manager of WJYW Tampa. He is succeeded by president **Jay Cook**, who also retains his title as national p.d. for Gannett Broadcasting. ... KSON-AM-FM San Diego has started simulcasting its morning show. Teaming up for the simulcast are KSON-AM p.d. and veteran morning drive man **Rod Hunter** and KSON-FM p.d. and former afternoon drive personality **Ed Chandler**. Taking over Chandler's afternoon spot is **Bill Macky**, who was doing mornings on the FM station.

★ ★ ★

Larry Grogan, regional vice president for Susquehanna Broadcasting, is moving his regional office from Indianapolis to Dallas/Ft. Worth. In conjunction with the move, Grogan assumes general manager duties for KPLX and KLIF. Also at KPLX and KLIF, **Dan Halyburton**, who is a member of Billboard's radio advisory panel, is upped to station manager. He was operations manager. And **Kevin Aufmann** is promoted from national sales manager

(Continued on page 30)

Pro-Motions

WLPX Rallies 'Round Rock

Between 15,000 and 20,000 people turned out for the "WLPX Pro-Rock Rally" Sept. 26 in Milwaukee. The free concert was staged to counter a religious demonstration against rock'n'roll the following two days in Racine.

Featured on the day-long free concert were the Rockets, Shoes, Quo Vadis, the Secret, Blacklist and Dare Force. Making a special appearance were Ricky and Jackson Medlocke of Blackfoot, who played several songs during the Secret's set. In addition, Jerry Mercer of April Wine and Henry Paul of the Henry Paul Band made speeches in favor of rock music. All acts performed gratis.

To promote the show, which was the brainchild of WLPX promotion director Bob Robison and program director R.J. Harris, the station had a number of rock artists calling in, urging listeners to support the rally. Among the acts who called in were Judas Priest, Ted Nugent, Sammy Hagar, April Wine, Poco, Uriah Heep, Eddie Money and Rick Wills of Foreigner.

★ ★ ★

If you're tired of trying to beat the high cost of living, move to San Francisco and try to be the grand prize winner in K-101's "Cost Of Living" sweepstakes, which will pay up to \$101,000 of some lucky listener's living expenses for one year.

Among the expenses covered in the AC station's contest are rent or

mortgage payments (for the place of residence), car payments (for one already owned or leased), utilities, food (predetermined at \$101 per week), plus a one-week vacation for four to Club Med Mexico, including round trip airfare from San Francisco, hotel and meals.

Listeners can enter the contest by tuning into Bobby Ocean at 7:30 a.m., Monday through Saturday. Ocean will announce the sweepstakes' song of the day. The song will be played again before midnight, with \$101 going to the first seven callers who correctly name the song's title and artist. Those seven will then be entered in the grand prize drawing, which will be held the week of Oct. 25.

Loyola Confab Set For Nov.

CHICAGO—Alan Meyers of the FCC's FM division will deliver the keynote address at the 13th annual Loyola Radio Conference at the Conrad Hilton Hotel here, Nov. 12-14.

Operations director Julie Franz and business manager Maria Senedallas say this year's conference will be tighter and more efficient than previous ones. They are jettisoning sessions previously under-attended, expanding session-time allotments, repositioning seminars and reworking social events.

A New Kind Of Turned-On DJ

PITTSBURGH—A computer that talks into a mike just like a real live DJ? That's what's been going on at AOR-formatted WDVE here, where morning drive team Steve Hansen and Jimmy Roach occasionally have a computer called Hal as their guest.

The computer, according to Hansen, does not speak with a human voice, but with a completely synthesized "computer voice" that offers sentences the computer remembers from messages typed into its terminal.

Under development for 10 years, with the initial work done at MIT, the computer was built by Telesensory Speech Systems in California. It got to WDVE be-

cause of the involvement of the local Carnegie-Mellon University and the fact that WDVE engineer Gary Marince has a handicapped brother who uses the talking computer to pursue his college studies.

When Hal debuted on the air, Hansen said most listeners thought he and Roach were doing voices to add variety to their show. Hansen admits that Hal's vocabulary is somewhat limited and that he sounds like someone with a Swedish accent and a speech impediment. But he adds that Hal does tell jokes. Recalling another computer by the name of Hal in the film "2001," Hansen says he will keep an eye on his latest air personality

-Radio This Week-

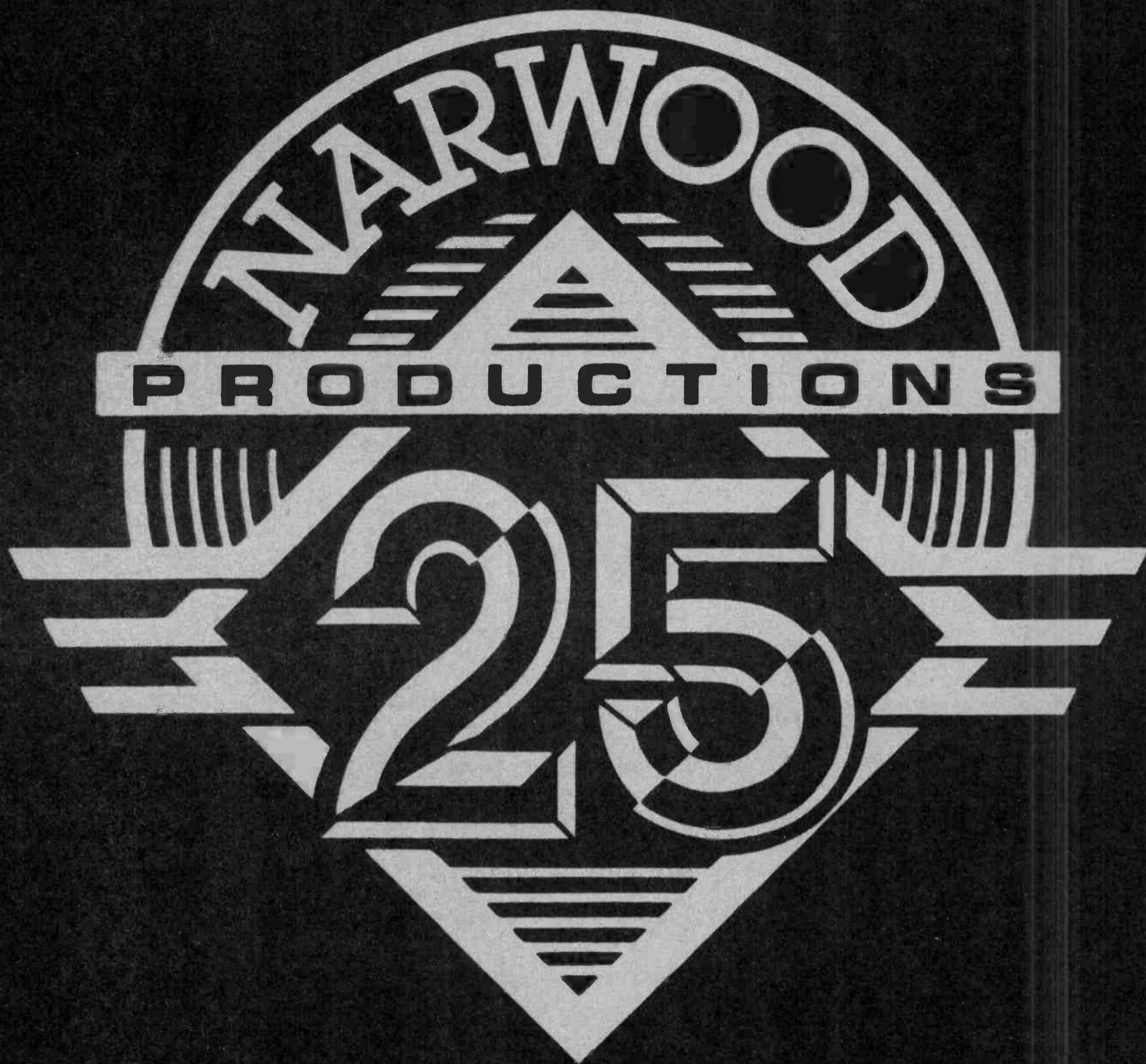
● **CLASH OF THE CONSULTANTS** was the billing as Bobby Hattrick, Lee Abrams, John Sebastian and Jeff Pollack presented their views at a CBS-FM National Sales seminar in New York. Page 00.

● **THE FCC'S DENIAL** of the renewal of the license for Spanish-language KROQ-AM Burbank bodes ill for sister station KROQ-FM Pasadena, according to sources at the commission. Page 24.

● **SEVEN MAJOR MARKETS**—Boston, Cleveland, Detroit, Houston-Galveston, Philadelphia, San Francisco and Washington, D.C.—are listed in a roundup of summer Arbitron advances. Page 24.

● **STATION LICENSES** will be awarded by lottery under plans being developed by the FCC. The commission is making these plans following new enabling legislation signed last month by President Reagan. Page 24.

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Washington Roundup

FCC Ruling Rocks KROQ-AM

By BILL HOLLAND

Hit station KROQ-FM may continue strong in the summer Arbitrons in Los Angeles, but the FCC sure isn't listening.

The Commission's Review Board has denied the renewal application of the owners, George Cameron Jr. Communications, Inc., for its AM sister station and granted the application of Royce International

Broadcasting Co. for a new AM station on the same Burbank frequency.

The Sept. 20 decision, which affirmed an earlier decision by an administrative law judge to strip the AM license of the Spanish-format station last January, tolls the death knell for license renewal to the former owners, Cameron Communications, a wholly owned subsidiary of Burbank Broadcasting Co. Bur-

bank Broadcasting is also the licensee of KROQ-FM. The renewal application for the popular FM station has been remanded to an administrative law judge for what the FCC calls a "further limited hearing."

The FCC's initial decision had already disqualified Burbank and awarded the FMer to San Marco Broadcasting Co. According to one FCC official working on the 10-year-old case, the issues in the AM case decision are "the same" as those in the FM case, and "it follows that the decision will be the same."

In the meantime, A.W.A.R.E. Communicators, which had unsuccessfully bid for the FM license, has appealed the decision to grant the FM license to San Marco Broadcasting, and that is yet another decision the FCC must rule on before KROQ-FM gets another owner.

The Board said in its decision that Cameron can continue to operate the AM station until 12:01 a.m. Nov. 3, but added that if a decision review is filed within 30 days, the date will be pushed back.

In the Review Board case, the FCC said that "adverse findings on a number of issues ... reflected a nearly complete abdication of control and responsibility for KROQ (AM) by the owners." Some of the charges included "inept management, unauthorized transfer of control, failure to report changes of ownership to the FCC, serious and repeated technical violations and misrepresentation of its financial insolvency at the time the principal owners were acquiring station KROQ-FM at Pasadena."

New LP & Tape Releases, p. 18

Action Taken On Cuban Jamming At Mexico Meet

Broadcasters' groups in the U.S., Canada and Mexico are looking "to convince Cuba to abide by international agreements" over the matter of airwave interference from that country. Such interference to American and Canadian stations has increased since Congress passed an Administration proposal to establish the U.S. news and propaganda station, Radio Marti, beaming to Cuba on AM.

The move comes in the form of a resolution passed in September at a meeting in Cancun, Mexico, stating specifically that the National Assn. of Broadcasters (U.S.) and the Canadian Assn. of Broadcasters will petition their governments "to officially petition the government of Mexico to make use of its good offices to initiate necessary discussions with the government of Cuba." Mexico is thought to be in the best position to discuss the matter with Cuban officials.

Meanwhile, the Radio Marti plan is heading for the Senate floor for action, and much heavier broadcasting opposition to sections of the proposal, particularly the choice of an AM frequency for the station, is expected. The bill authorizes \$7.5 million for construction of Radio Marti, beginning in fiscal 1983.

Summer Arbitrons

Following are the summer Arbitron advance figures for Boston, Cleveland, Detroit, Houston-Galveston, Philadelphia, San Francisco and Washington. Station results are compared with the spring Arbitrons and those from a year ago. Also shown are the Birch Report figures for July/August. All figures are for 12 p.m. to midnight, Monday to Sunday.

station	format	summer '82	spring '82	summer '81	Birch
Boston					
WHDH	AC	8.0	8.5	9.7	8.2
WXKS-FM	urban	7.8	7.0	5.0	13.3
WCOZ	AOR	7.5	7.4	12.6	10.9
WBCN	AOR	6.3	4.7	4.6	7.5
WEEI-AM	news	4.8	6.6	6.0	3.3
WMJX	AC	4.5	5.3	0.6	3.7
WROR	AC	4.4	4.1	5.4	3.5
WJIB	beautiful	4.2	4.4	4.9	5.3
WXKS-AM	MOR	4.0	2.7	4.0	1.3
WVBF	AC	3.0	4.0	3.9	2.3
Houston-Galveston					
KIKK-FM	country	8.6	8.8	5.9	7.3
KMJQ	urban	8.6	9.1	11.2	6.8
KFMK	AC	7.7	6.5	4.0	7.4
KRLY	urban	7.0	6.5	5.8	5.1
KLOL	AOR	6.9	6.5	6.6	9.7
KILT-FM	country	6.7	7.5	8.8	8.4
KRBE	Hot 100	5.6	5.7	4.8	5.5
KTRH	news	4.9	4.7	6.4	4.0
KPRC	news	4.2	4.6	6.5	2.5
KQUE	MOR	3.9	3.3	2.9	3.3
Cleveland					
WMMS	AOR	9.6	8.2	8.3	19.4
WBBG	MOR	7.5	5.6	1.0	7.5
WDMT	urban	6.7	5.9	5.3	6.9
WDOK	beautiful	6.7	7.6	10.4	4.1
WQAL	beautiful	5.3	7.3	7.3	4.2
WGAR	AC	5.2	3.7	5.1	4.4
WGCL	Hot 100	5.2	6.3	6.2	7.6
WZZP	AC	5.1	7.0	5.6	4.4
WMJI (was WWWW)	AC	4.7	5.3	3.4	5.9
WERE	news	4.5	4.9	5.4	4.4
Detroit					
WJR-AM	MOR	11.2	10.8	8.8	11.3
WDRQ	urban	6.6	3.0	2.5	5.4
WNIC-FM	AC	6.1	5.1	5.1	7.8
WRIF	AOR	5.6	6.3	5.2	10.7
WMJC	AC	4.8	3.7	3.7	3.5
WLLZ	AOR	4.7	6.1	7.7	8.3
WWJ	news	4.6	5.9	5.4	2.6
WWWW	country	4.5	4.0	4.6	3.0
WABX	AOR	4.0	3.3	4.1	6.3
WXYZ	talk	4.0	5.6	5.4	3.3
Philadelphia					
WDAS-FM	black	8.8	7.4	7.1	*
KYW	news	7.9	8.8	9.3	
WMGK	MOR	7.2	7.6	8.8	
WMMR	AOR	6.5	5.1	5.7	
WCAU-FM	Hot 100	6.3	6.4	4.1	
WCAU-AM	talk	6.2	4.7	3.5	
WIP	AC	4.9	5.5	5.5	
WEAZ	beautiful	4.8	4.7	5.7	
WYSP	AOR	4.4	3.7	3.7	
WPEN	MOR	4.0	4.4	4.7	
WWDB	talk	4.0	4.7	4.7	
San Francisco					
KGO-AM	talk	7.2	8.6	9.0	8.6
KFRC	Hot 100	5.0	4.2	5.4	4.5
KCBS	news	4.6	4.9	5.5	4.4
KNBR	MOR	4.2	3.5	3.0	3.8
KSOL	urban	4.2	4.8	6.5	4.2
KRQR	AOR	3.7	3.3	1.4	4.7
KYUU	AC	3.4	2.5	2.6	2.4
KMEL	AOR	3.3	3.7	4.2	4.3
KDIA	black	3.2	2.7	2.2	2.0
KSFO	MOR	2.9	3.7	3.2	2.8
Washington					
WKYS	urban	10.2	8.4	7.9	9.6
WMAL	MOR	7.9	7.5	8.8	7.5
WHUR	black	7.4	6.9	5.7	8.7
WGAY-FM	beautiful	7.1	7.7	7.9	4.8
WRQX	Hot 100	5.1	4.9	5.2	8.1
WPGC-FM	Hot 100	4.8	4.9	4.4	5.1
WLTT	AC	4.4	4.4	4.4	3.8
WTOP	news	4.2	3.6	2.3	2.4
WAVA	AOR	3.9	4.1	3.7	6.6
WOOK	black	3.9	4.2	4.2	2.8

*Birch will not begin surveying the Philadelphia market until the fall report

WNYC Changes Voted Down

The FCC has denied the requests of WNYC-AM to go to permanent nighttime operation and to increase its operating power from 1 kw to 50 kw, overturning an FCC administrative judge's 1978 decision permitting WNYC to make the changes.

The Commission's actions on Sept. 23 also suggest certain changes in the FCC's perception of radio listening. While conceding that no other station in the New York City area offers the extensive coverage of public hearings and foreign press reports, the FCC also noted that several other stations provide "at least a rough equivalent of its programming in such areas as minority affairs, traffic reports, classical music, etc."

The Commissioners also disagreed with the initial decision that its sister station, WNYC-FM, would not be a suitable substitute for the Amer, pointing out "the fact that FM accounts for more than half the radio listening in the city and that 10

of the top 20 radio stations are FM." Thus WNYC's listeners could receive nighttime programming "without serious disruption" by switching over to the FMer.

WNYC is a noncommercial station run by the New York City municipal government, and has been operating its nighttime service since 1943 under special authorizations originally granted to provide "needed wartime services."

The FCC also denied a request by WCCO Radio Inc. to relocate and increase the antenna height of its clear channel station WCCO-AM in Minneapolis. The Commission noted the changes would pose "a hazard to air traffic." WCCO had asked for the increase because the original decision concerning WNYC would have meant continued interference of the Eastern portion of WCCO's secondary nighttime service area, which would have violated the FCC's 10 percent interference rule.

OCTOBER 9, 1982, BILLBOARD

Survey For Week Ending 10/9/82

Billboard Chart Breakouts

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Country Hot 100

- 56 DONALD FAGEN
I.G.Y. (What A Wonderful World), Warner Bros. 7-29900
- 60 LIONEL RICHIE
Truly, Motown 1644
- 64 DIONNE WARWICK
Heartbreaker, Arista 1015

Black

- 5 HANK WILLIAMS, JR.
The American Dream/If Heaven Ain't A Lot Like Dixie, Elektra/Curb 7-69960
- 65 ROSANNE CASH
I Wonder, Columbia 38-03283
- 66 EDDIE RABBIT WITH CRYSTAL GAYLE
You & I, Elektra 7-69936

A/C

- 31 DIANA ROSS
Muscles, RCA 13348
- SPINNERS
Atlantic 7-89962
- 29 JANET JACKSON
Young Love, A&M 2440

- 31 DIONNE WARWICK
Heartbreaker, Arista 1015
- 37 JOE JACKSON
Steppin' Out, A&M 2428
- 39 PAUL CARRACK
I Need You, Epic 14-03146

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

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Roy Acuff and Charlie Daniels, photographed
for American Country Countdown by Les Leverett.

See Programmer-Label Relations Improving

• Continued from page 1

Squier, Juice Newton, A Flock Of Seagulls, the Human League and Men At Work."

Warner's Rosen, vice president of promotion, observes that playlists at metropolitan stations in major markets are in several cases longer than they have been, even though stations are entering a rating period. Adds Rosen: "Some of the program directors, instead of playing a larger mix of oldies, are starting to play more new records. The flow is more current."

But not all promotion executives see room for optimism. Bill Cataldo, PolyGram's national director of pop promotion, notes that the goals of the record and radio industries were never the same. "The relationship has always been strained," Cataldo says. "We talk about our mutual interests, but when you dissect it, radio doesn't care about breaking new artists: shrinking playlists and oldies

formats make that pretty evident." Cataldo doesn't see the relationship getting any stronger, either. "Unless radio opens up to expose more new product, the business is going to contract even more," he states.

Jerry Jaffe, vice president of PolyGram's rock music department, acknowledges an adversary relationship between the two industries, but feels strongly that one can't survive without the other. Jaffe complains that "radio has put up so many barometers and tests for new product. In the old days, a p.d. who liked a record programmed it immediately. Now it's researched to death, to the point that a few negatives outweigh the positives. The feeling is that new music should be inoffensive rather than compelling. But I can't imagine people staying tuned to the radio if they're not entertained."

Rich Fitzgerald, who moved to a national promotion post at Geffen three months ago from similar positions at RSO and Network, also talks about how "it's a whole new ballgame."

"In the old days when you had a top five record, everybody played

it," Fitzgerald says. "But now with fragmentation, programmers aren't as interested in sales and requests; they're looking for a specific sound."

"In the past, when you had a top five record you'd get 100% of the country; now you'd be happy to get 70% to 80% of the country."

Fitzgerald notes that Geffen was unable to get harder top 40 stations to play Elton John's ballad "Blue Eyes," just as it couldn't get softer hit stations to play Asia's "Heat Of The Moment," though both were major singles.

Still, Fitzgerald says the two industries can't get along without each other. "We definitely need radio," he says. "MTV is important and sells records, but it isn't saturated everywhere and it also has its own programming limitations: it doesn't play r&b or crossover product. All the different cable and music stations combined still can't sell enough records to compare with what radio can do for us."

Michael Plen, national promotion director for IRS, argues that MTV has at least provided an alternative to radio, as has college radio. "You don't need radio to break your rec-

ords as much as you did five years ago," he says. "Now there are a lot more outlets."

Plen says he's often frustrated by radio's reluctance to add new music. "These acts have as much if not more potential to be as successful as a middle-of-the-road rock band," he says, "but radio views them as extreme bands. I've already seen more sales on Wall Of Voodoo with the limited airplay we've had than some of these mainstream rock bands get with whole Sebastian or Abrams chains playing them."

Plen adds, however, that "radio's coming around. It's beginning to sense that the most active and interesting music isn't the stale, trashy rock that's being put out."

Vince Faraci, Atlantic's vice president of pop promotion, sees another area of improvement. "I've begun to see a bit more compassion among radio people for their brethren in the record business," Faraci says. "Maybe the layoffs had something to do with that psychology."

Radio Awards For Australia

MELBOURNE—New radio awards for Australia and New Zealand have been launched by Tony Mora of the Oakorn Radio and television production company here, and will be presented at an awards ceremony on October 6.

Mora claims to have received some 188 entries for the new awards, the Paters, which derive their name from the Latin word for father. Established to commemorate the pioneers of Australasian radio, they are also a memorial to John Bernard Mora, who played a vital part in establishing the Oakorn organization.

Some 15 prizes will be awarded in 10 categories ranging from best newsreader to best station promotional campaign. Judges will be drawn from all areas of the radio industry.



RABBITT COUNTDOWN—Eddie Rabbitt, left, chats with Ed Salamon, vice president of programming for United Stations, during a recent taping of "The Weekly Country Music Countdown."

ABC, Stone In Distribution Pact

NEW YORK—Rolling Stone Productions and ABC have reached an agreement for the latter to begin distribution of Rolling Stone's "Continuous History Of Rock'n'Roll" Jan. 3 on ABC's Rock Radio Network. Rolling Stone will continue to produce the show, which celebrates its first anniversary on Monday (4).

Since Rock Radio has less than 60 affiliates, many of the 207 stations that now clear the program will remain unchanged. But there will be some significant moves in major markets. In New York, ABC's WPLJ will have the opportunity to carry the show, which now airs on WNEW-FM. ABC's KLOS will continue to carry the show in Los Angeles, but ABC's WLS-AM-FM will get a chance to air it in Chicago, where WMET just cancelled it.

OCTOBER 9, 1982, BILLBOARD

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Baby Don't Get Hooked On Me, Mac Davis, Columbia
2. Ben, Michael Jackson, Motown
3. Back Stabbers, O'Jays, Philadelphia International
4. Everybody Plays The Fool, Main Ingredient, RCA
5. Go All The Way, Raspberries, Capitol
6. Use Me, Bill Withers, Sussex
7. Burning Love, Elvis Presley, RCA
8. Black & White, Three Dog Night, Dunhill
9. My Ding-A-Ling, Chuck Berry, Chess
10. Popcorn, Hot Butter, Musicor

POP SINGLES—20 Years Ago

1. Sherry, Four Seasons, Vee Jay
2. Ramblin' Rose, Nat King Cole, Capitol
3. Green Onions, Booker T & the MGs, Stax
4. Monster Mash, Bobby (Boris) Pickett & the Crypt Kickers, Garpax
5. Sheila, Tommy Roe, ABC-Paramount
6. Let's Dance, Chris Montez, Monogram
7. Alley Cat, Bent Fabric, Atco
8. Patches, Dickey Lee, Smash
9. You Belong To Me, Duprees, Coed
10. Teen Age Idol, Rick Nelson, Imperial

TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Carney, Leon Russell, Shelter
3. Never A Dull Moment, Rod Stewart, Mercury
4. Big Bambu, Cheech & Chong, Ode
5. Honky Chateau, Elton John, Uni
6. Seven Separate Fools, Three Dog Night, ABC/Dunhill
7. Moods, Neil Diamond, Uni
8. Superfly, Curtis Mayfield, Curtom
9. Himself, Gilbert O'Sullivan, MAM
10. London Sessions, Chuck Berry, Chess

TOP LPs—20 Years Ago

1. West Side Story, soundtrack, Columbia
2. Modern Sounds In Country & Western Music, Ray Charles, ABC Paramount
3. Peter, Paul & Mary, Warner
4. The Music Man soundtrack, Warner
5. The Stripper & Other Fun Songs For The Family, David Rose & Ork, MGM
6. Roses Are Red, Bobby Vinton, Epic
7. Ray Charles' Greatest Hits, ABC Paramount
8. Pot Luck, Elvis Presley, RCA
9. Something Special, Kingston Trio, Capitol
10. Hatari!, Henry Mancini, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. I Ain't Never, Mel Tillis & the Statesiders, MGM
2. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
3. I Can't Stop Loving You, Conway Twitty, Decca
4. Funny Face, Donna Fargo, Dot
5. This Little Girl Of Mine, Faron Young, Mercury
6. Oney, Johnny Cash, Columbia
7. If It Ain't Love (Let's Leave It Alone), Connie Smith, RCA
8. When The Snow Is On The Roses, Sonny James, Columbia
9. Missing You, Jim Reeves, RCA
10. The Class of '57, Statler Brothers, Mercury

SOUL SINGLES—10 Years Ago

1. Good Foot, Part I, James Brown, Polydor
2. Freddie's Dead, Curtis Mayfield, Curtom
3. Use Me, Bill Withers, Sussex
4. I'll Be Around/How Could I Let You Get Away, Spinners, Atlantic
5. Everybody Plays The Fool, Main Ingredient, RCA
6. Ben, Michael Jackson, Motown
7. My Man Is A Sweet Man, Millie Jackson, Spring
8. Woman Don't Go Astray, King Floyd, Chimneyville
9. Think (About It), Lynn Collins, People
10. (They Long To Be) Close To You, Jerry Butler & Brenda Lee Eager, Mercury



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KFOR-AM LINCOLN
KFQD-AM ANCHORAGE
KHOW-AM DENVER
KING-AM SEATTLE
KIOI-AM SAN FRANCISCO
KIXI-AM SEATTLE
KKRD-AM WICHITA
KKUA-AM HONOLULU
KLTE-FM OKLAHOMA CITY
KMBR-AM KANSAS CITY
KMED-AM MEDFORD
KMJJ-AM LAS VEGAS
KMOX-AM ST. LOUIS
KOB -AM ALBUQUERQUE

KOGO-AM SAN DIEGO
KOLE-AM PORT ARTHUR
KOLA-AM RENA
KOMO-AM SEATTLE
KOY -AM PHOENIX
KPLZ-FM SEATTLE
KPPL-FM LAKEWOOD
KRKK-AM ROCK SPRINGS
KRMG-AM TULSA
KRNT-AM DES MOINES
KSEL-AM LUBBOCK
KSL -AM SALT LAKE CITY
KSNM-FM SANTA FE
KUBE-FM SEATTLE
KUGN-AM EUGENE
KVIL-AM DALLAS
KWAY-FM MONTEREY
KXOK-AM ST. LOUIS
KYXY-FM SAN DIEGO
WAFB-FM BATON ROUGE
WATA-AM MIAMI
WAKR-AM AKRON
WASH-FM WASHINGTON
WATR-AM WATERBURY
WBAL-AM BALTIMORE
WBEN-AM BUFFALO
WBOW-AM TERRE HAUTE
WBT -AM CHARLOTTE
WCBM-AM BALTIMORE
WCCO-AM MINNEAPOLIS
WCHV-AM CHARLOTTESVILLE
WCLR-FM SKOKIE
WCTC-AM NEW BRUNSWICK
WDAY-FM FARGO
WDEF-AM CHATTANOOGA
WELI-AM NEW HAVEN
WFIR-AM ROANOKE
WFTQ-AM WORCESTER
WFYR-FM CHICAGO
WGAN-AM PORTLAND

WGAR-AM CLEVELAND
WGIR-AM MANCHESTER
WGR -AM BUFFALO
WGY -AM SCHENECTADY
WHAM-AM ROCHESTER
WHB -AM KANSAS CITY
WHBC-AM CANTON
WHBY-FM APPLETON
WHDH-AM BOSTON
WHEN-AM SYRACUSE
WHZO-FM DAYTON
WHLY-FM ORLANDO
WIBA-FM MADISON
WICC-AM BRIDGEPORT
WIP -AM PHILADELPHIA
WIS -AM COLUMBIA
WJON-AM ST. CLOUD
WKRC-AM CINCINNATI
WKZE-FM ORLEANS
WLEZ-FM FT. MYERS
WLTA-FM ATLANTA
WLVA-AM LYNCHBURG
WMAZ-AM MACON
WNAB-AM BRIDGEPORT
WOHO-AM TOLEDO
WOMC-FM DETROIT
WORG-AM ORANGEBURG

WPRO-AM PROVIDENCE
WPTF-AM RALEIGH
WQUE-FM NEW ORLEANS
WRIE-AM ERIC
WRKA-FM LOUISVILLE
WRMF-FM WEST PALM BEACH
WROR-FM BOSTON
WRVA-AM RICHMOND
WRVR-FM MEMPHIS
WSB -AM ATLANTA
WSBA-AM YORK
WSFM-FM HARRISBURG
WSGW-AM SAGINAW
WSIX-AM NASHVILLE
WSJS-AM WINSTON-SALEM
WSKY-AM ASHEVILLE
WSLI-AM JACKSON
WSM -FM NASHVILLE
WTAR-AM NORFOLK
WTIC-AM HARTFORD
WTMJ-AM MILWAUKEE
WTVN-AM COLUMBUS
WUSA-AM SAVANNAH
WUSW-AM PITTSBURGH
WVYZ-FM WATERBURY
WYEN-FM CHICAGO
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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/28/82)

PRIME MOVERS-NATIONAL

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

TOP ADD ONS -NATIONAL

- LINDA RONSTADT—Get Closer (Asylum)
- DONNA SUMMER—State Of Independence (Geffen)
- JOE JACKSON—Steppin' Out (A&M)

BREAKOUTS-NATIONAL

- GLENN FREY—The One You Love (Asylum)
- MEN AT WORK—Who Can It Be Now (Columbia)
- MICHAEL McDONALD—I Keep Forgettin' (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.

Pacific Northwest Region

★ PRIME MOVERS

- MEN AT WORK—Who Can It Be Now (Columbia)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- JACKSON BROWNE—Somebody's Baby (Asylum)

● TOP ADD ONS

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

BREAKOUTS

- LIONEL RICHIE—Truly (Motown)

BREAKOUTS

- LIONEL RICHIE—Truly (Motown)
- DONALD FAGEN—I.G.Y. (What A Wonderful World) (Warner Bros.)
- JOE WALSH—Waffle Stomp (Elektra)

WKRW-FM—Cincinnati

- (Tony Galluzzo—MD)
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 5-1
- ★ MEN AT WORK—Who Can It Be Now 7-4
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-6
- ★ 38 SPECIAL—You Keep Runnin' Away 9-7
- ★ TOTO—Make Believe 13-11
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ RUSH—New World Man A
- ★ LAURA BRANIGAN—Gloria A

WGCL-FM—Cleveland

- (Tom Jefferies—MD)
- ★ MEN AT WORK—Who Can It Be Now 4-2
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-12
- ★ DON HENLEY—Johnny Can't Read 21-14
- ★ STRAY CATS—Rock This Town 28-20
- ★ ABC—The Look Of Love 30-29
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ DONNA SUMMER—State Of Independence A
- ★ TIMOTHY B. SCHMIT—So Much In Love A
- ★ THE CLASH—Rock The Casbah A
- ★ TONI BASILLE—Mickey X
- ★ JOE JACKSON—Steppin' Out X
- ★ SYLVIA—Nobody X
- ★ PAUL CARRACK—I Need You X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ CHICAGO—Love Me Tomorrow X
- ★ AIR SUPPLY—Young Love X

WXGT-FM—Columbus

- (Tori Nutter—MD)
- ★ MEN AT WORK—Who Can It Be Now 11-5
- ★ SANTANA—Hold On 19-13
- ★ GLENN FREY—The One You Love 21-15
- ★ FLEETWOOD MAC—Gypsy 24-17
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 25-19
- ★ OLIVIA NEWTON-JOHN—Heart Attack
- ★ RED SPEEDWAGON—Sweet Time
- ★ STEEL BREEZE—You Don't Want Me Anymore A
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ THE WHO—Athena X

CKLW-AM—Detroit

- (Rosalee Trombley—MD)
- ★ NEIL DIAMOND—Heartlight 14-6
- ★ MEN AT WORK—Who Can It Be Now 18-10
- ★ MICHAEL McDONALD—I Keep Forgettin' 13-12
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 29-19
- ★ JUICE NEWTON—Break It To Me Gently 25-20
- ★ LIONEL RICHIE—Truly
- ★ DONALD FAGEN—I.G.Y. (What A Wonderful World)
- ★ GLENN FREY—The One You Love B
- ★ BILL MEDLEY—Right Here And Now A
- ★ SURVIVOR—American Heartbeat A
- ★ EDDIE RABBITT WITH CRYSTAL GALE—You And I A
- ★ RUSH—New World Man A
- ★ VANITY 6—Nasty Girl X
- ★ DIANA ROSS—Muscles X
- ★ STRAY CATS—Rock This Town X

WRDQ-FM—Detroit

- (Deena Rimmer—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10-4
- ★ ZAPP—Do Wa Ditty 15-5
- ★ STEPHANIE MILLE—Keep Away Girl 18-10
- ★ DONNA SUMMER—State Of Independence 22-12
- ★ BOBBY NUNN—She's Just A Groupie 26-14
- ★ PRINCE—1999
- ★ LIONEL RICHIE—Truly
- ★ L.J. REYNOLDS—Call Me A
- ★ PETER GABRIEL—Shock The Monkey A
- ★ JOE JACKSON—Steppin' Out B
- ★ THE TIME—Gigolos Get Lonely Too L/B

WKJJ-FM—Louisville

- (Dave McCann—MD)
- ★ JACKSON BROWNE—Somebody's Baby 5-3
- ★ JUICE NEWTON—Break It To Me Gently 13-8
- ★ NEIL DIAMOND—Heartlight 14-10
- ★ GLENN FREY—The One You Love 16-11
- ★ FLEETWOOD MAC—Gypsy 18-13
- ★ JEFFREY OSBORNE—On The Wings Of Love
- ★ PAUL CARRACK—I Need You
- ★ KARLA BONOFF—Please Be The One B
- ★ STEPHEN BISHOP—If Love Takes You Away B
- ★ CHICAGO—Love Me Tomorrow A

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 2-2
- ★ ASIA—Only Time Will Tell 3-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-4
- ★ OLIVIA NEWTON-JOHN—Heart Attack 11-7
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ POCO—Ghost Town B
- ★ LIONEL RICHIE—Truly A
- ★ SYLVIA—Nobody A
- ★ AIR SUPPLY—Young Love A
- ★ ARETHA FRANKLIN—Jump To It A
- ★ DIANA ROSS—Muscles X
- ★ PAUL CARRACK—I Need You X

WHYF-FM—Pittsburgh

- (Jay Crosswell—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 6-4
- ★ AMERICA—You Can Do Magic 9-7
- ★ GLENN FREY—The One You Love 17-12
- ★ SYLVIA—Nobody 26-22
- ★ AIR SUPPLY—Young Love 28-23
- ★ STEVE WONDER—Ribbon In The Sky A
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ PAUL CARRACK—I Need You A
- ★ CHICAGO—Love Me Tomorrow A

Southwest Region

★ PRIME MOVERS

- JUICE NEWTON—Break It To Me Gently (Capitol)
- MICHAEL MURPHEY—What's Forever For (Liberty)
- NEIL DIAMOND—Heartlight (Columbia)

● TOP ADD ONS

- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
- PAUL CARRACK—I Need You (Epic)
- ABC—The Look Of Love (Mercury)

BREAKOUTS

- DONALD FAGEN—I.G.Y. (What A Wonderful World) (Warner Bros.)
- LIONEL RICHIE—Truly (Motown)
- AL JARREAU AND RANDY CRAWFORD—Your Precious Love (Warner Bros.)

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ KIM CARNES—Youyer 26-13
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 23-14
- ★ PAUL CARRACK—I Need You 18-10
- ★ OLIVIA NEWTON-JOHN—Heart Attack 20-11
- ★ SURVIVOR—American Heartbeat 25-17
- ★ BILLY JOEL—Pressure B
- ★ THE POINTER SISTERS—I'm So Excited B
- ★ THE GO-GO'S—Get Up And Go B
- ★ DON HENLEY—Dirty Laundry B
- ★ KOO! AND THE GANG—Big Fun B
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ TIMOTHY B. SCHMIT—So Much In Love A
- ★ DIANA ROSS—Muscles A
- ★ JOE WALSH—Waffle Stomp X
- ★ CROSBY, STILLS AND NASH—Southern Cross X
- ★ DONALD FAGEN—I.G.Y. (What A Wonderful World) X

KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ MEN AT WORK—Who Can It Be Now 9-4
- ★ OLIVIA NEWTON-JOHN—Heart Attack 7-6
- ★ TOTO—Make Believe 8-7
- ★ SANTANA—Hold On 10-8
- ★ A FLOCK OF SEAGULLS—I Ran 12-9
- ★ DIANA ROSS—Muscles
- ★ THE FLUX—Stand Or Fall
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ DONALD FAGEN—I.G.Y. (It's A Beautiful World)

KLUV-FM—Dallas

- (Rivers/Morgan—MD)
- ★ JUICE NEWTON—Break It To Me Gently 7-3
- ★ GLENN FREY—The One You Love 8-4
- ★ THE TIME—777-9311 17-12
- ★ JEFFREY OSBORNE—On The Wings Of Love 20-17
- ★ CROSBY, STILLS AND NASH—Southern Cross 21-19
- ★ FLEETWOOD MAC—Gypsy
- ★ SYLVIA—Nobody
- ★ STEVE WONDER—Ribbon In The Sky B
- ★ LAURA BRANIGAN—Gloria B
- ★ KARLA BONOFF—Please Be The One A
- ★ DIANA ROSS—Muscles A
- ★ PAUL McCARTNEY—Tug Of War A
- ★ LIONEL RICHIE—Truly A

KEGL-FM—Ft. Worth

- (Bill Hayes—MD)
- ★ MEN AT WORK—Who Can It Be Now 9-1
- ★ SANTANA—Hold On 8-4
- ★ JOHN COUGAR—Jack And Diane 5-3
- ★ STEVE WINWOOD—Still In The Game 10-6
- ★ PAUL CARRACK—I Need You 11-8
- ★ TONI BASILLE—Mickey
- ★ THE CLASH—Rock The Casbah
- ★ PETER GABRIEL—Shock The Monkey B
- ★ BILLY IDOL—White Wedding B
- ★ TALK TALK—Talk Talk B
- ★ JOE WALSH—Waffle Stomp A
- ★ STRAY CATS—Rock This Town B
- ★ EDDIE MONEY—Shakin' A
- ★ LINDA RONSTADT—Get Closer A
- ★ WRABIT—Don't Lose That Feeling A
- ★ BAD COMPANY—Electricland A
- ★ SURVIVOR—American Heartbeat A
- ★ THE MOTELS—Take The L A
- ★ ABC—The Look Of Love A
- ★ BOW WOW WOW—Boby, Oh No A
- ★ TRIO—Da Da Da You Don't Love Me Anymore A
- ★ MISSING PERSONS—Destination Unknown A
- ★ DEVO—Peek-A-Boc A
- ★ A FLOCK OF SEAGULLS—Space Age Love Song A
- ★ JUDAS PREST—You Got Another X

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ PAUL McCARTNEY—Take It Away 6-1
- ★ MICHAEL MURPHEY—What's Forever For 18-8
- ★ SANTANA—Hold On 17-12
- ★ GLENN FREY—The One You Love 19-14
- ★ STEEL BREEZE—You Don't Want Me Anymore 23-15
- ★ BILLY JOEL—Pressure
- ★ DAN FOGELBERG—Missing You
- ★ TIMOTHY B. SCHMIT—So Much In Love A
- ★ THE STEVE MILLER BAND—Cool Magic A
- ★ STRAY CATS—Rock This Town A
- ★ CHEAP TRICK—She's Tight X
- ★ THE MOTELS—Take The L X
- ★ ABC—The Look Of Love X
- ★ RUSH—New World Man X
- ★ BILLY SQUIER—Everybody Wants You X
- ★ PAUL CARRACK—I Need You B
- ★ TONI BASILLE—Mickey B
- ★ JEFFREY OSBORNE—On The Wings Of Love B

WRLY-FM—Houston

- (Steve Harris—MD)
- ★ TEDDY PENDERGRASS—I Can't Win For Losing A
- ★ DIANA ROSS—Muscles A
- ★ AL JARREAU AND RANDY CRAWFORD—Your Precious Love A
- ★ AIR SUPPLY—Young Love A
- ★ THE YOUNG DELEGATION—I Keep Holding On A

- DONALD BYRD & THE 125th ST. NYC—Sexy Dancer A
- ALPHIE SILAS—A Puppet For You A
- I LEVEL—Give Me A

WEZB-FM—New Orleans

- (Jerry Loubreau—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 2-1
- ★ THE GAP BAND—You Dropped A Bomb On Me 10-5
- ★ OLIVIA NEWTON-JOHN—Heart Attack 4-4
- ★ MEN AT WORK—Who Can It Be Now 17-14
- ★ RICK SPRINGFIELD—I Get Excited 22-15
- DONALD FAGEN—I.G.Y. (What A Wonderful World)
- LIONEL RICHIE—Truly
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- A FLOCK OF SEAGULLS—I Ran B
- AIR SUPPLY—Young Love B
- DIANA ROSS—Muscles X
- SYLVIA—Nobody X

WQEF-FM—New Orleans

- (Chris Bryan—MD)
- ★ JACKSON BROWNE—Somebody's Baby 2-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 6-2
- ★ JUICE NEWTON—Break It To Me Gently 13-9
- ★ OLIVIA NEWTON-JOHN—Heart Attack 17-11
- ★ FLEETWOOD MAC—Gypsy 20-13
- LIONEL RICHIE—Truly
- DONALD FAGEN—I.G.Y. (What A Wonderful World)
- MEN AT WORK—Who Can It Be Now B
- KENNY LOGGINS—Love Will Turn You Around B
- AIR SUPPLY—Young Love B
- LAURA BRANIGAN—Gloria X
- BOBBY CALDWELL—All Of My Love X
- BILLY PRESTON—I'm Never Gonna Say Goodbye X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 6-2
- ★ GLENN FREY—The One You Love 12-8
- ★ A FLOCK OF SEAGULLS—I Ran 16-10
- ★ OLIVIA NEWTON-JOHN—Heart Attack 24-13
- ABC—The Look Of Love
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It
- TAVARES—A Penny For Your Thoughts A
- JEFFREY OSBORNE—On The Wings Of Love A
- SURVIVOR—American Heartbeat A
- DONNA SUMMER—State Of Independence B
- DIANA ROSS—Muscles B
- THE POINTER SISTERS—I'm So Excited B
- STRAY CATS—Rock This Town B
- BILLY JOEL—Pressure X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- MOVING PICTURES—What About Me X
- BOBBY CALDWELL—All Of My Love X

KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ AMERICA—You Can Do Magic 6-1
- ★ JUICE NEWTON—Break It To Me Gently 11-5
- ★ NEIL DIAMOND—Heartlight 13-6
- ★ GLENN FREY—The One You Love 14-9
- ★ FLEETWOOD MAC—Gypsy 16-11
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- PAUL CARRACK—I Need You

KEEL-AM—Shreveport

- (Andy Taylor—MD)
- ★ MICHAEL MURPHEY—What's Forever For 2-1
- ★ NEIL DIAMOND—Heartlight 24-12
- ★ NICOLETTE LARSON—I Only Want To Be With You 11-7
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 17-13
- ★ SYLVIA—Nobody 21-16
- CROSBY, STILLS AND NASH—Southern Cross
- AIR SUPPLY—Young Love
- JUICE NEWTON—Break It To Me Gently A
- STEVE WONDER—Ribbon In The Sky X

Midwest Region

★ PRIME MOVERS

- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- MEN AT WORK—Who Can It Be Now (Columbia)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)

● TOP ADD ONS

- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
- RED SPEEDWAGON—Sweet Time (Epic)
- SANTANA—Hold On (Columbia)

BREAKOUTS

- DAN FOGELBERG—Missing You (Full Moon/Epic)
- DONALD FAGEN—I.G.Y. (What A Wonderful World) (Warner Bros.)

WLS-AM—Chicago

- (Dave Jenner—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 16-9

(Continued on next page)

Pacific Southwest Region

★ PRIME MOVERS

- AMERICA—You Can Do Magic (Capitol)
- LAURA BRANIGAN—Gloria (Atlantic)
- GLENN FREY—The One You Love (Asylum)

● TOP ADD ONS

- DONNA SUMMER—State Of Independence (Geffen)
- DON HENLEY—Johnny Can't Read (Asylum)
- LINDA RONSTADT—Get Closer (Asylum)

BREAKOUTS

- LIONEL RICHIE—Truly (Motown)
- DIONNE WARWICK—Heartbreaker (Arista)
- DONALD FAGEN—I.G.Y. (What A Wonderful World) (Warner Bros.)

KLUC-FM—Las Vegas

- (Dave Van Stone—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 5-3
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 9-7
- ★ AMERICA—You Can Do Magic 14-10
- ★ FLEETWOOD MAC—Gypsy 20-14
- ★ RED SPEEDWAGON—Sweet Time 21-15
- DONNA SUMMER—State Of Independence
- DONALD FAGEN—I.G.Y. (What A Wonderful World)
- JOE JACKSON—Steppin' Out B
- LINDA RONSTADT—Get Closer B
- CHICAGO—Love Me Tomorrow B
- STRAY CATS—Rock This Town A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- PAUL CARRACK—I Need You X

KFI-AM—Los Angeles

- (Phil Stanley—MD)
- ★ AMERICA—You Can Do Magic 9-5
- ★ LAURA BRANIGAN—Gloria 11-6
- ★ OLIVIA NEWTON-JOHN—Heart Attack 18-13
- ★ FLEETWOOD MAC—Gypsy 16-14
- ★ EVELYN KING—Love Come Down 14-9
- ★ SANTANA—Hold On A
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ JEFFERSON STARSHIP—Be My Lady A
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ DONNA SUMMER—State Of Independence A
- ★ LIONEL RICHIE—Truly A
- ★ RUSH—New World Man A
- ★ THE CLASH—Rock The Casbah A
- ★ DIANA ROSS—Muscles X
- ★ TIMOTHY B. SCHMIT—So Much In Love X
- ★ SURVIVOR—American Heartbeat X
- ★ TAVARES—A Penny For Your Thoughts X
- ★ CHICAGO—Love Me Tomorrow X
- ★ EDDIE MONEY—Shakin' X
- ★ THE FLUX—Stand Or Fall X
- ★ THE GO-GO'S—Get Up And Go X
- ★ MOVING PICTURES—What About Me X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ★ TIERRA—Hidden Tears X
- ★ SYLVIA—Nobody X
- ★ THE WHO—Athena X
- ★ ARETHA FRANKLIN—Jump To It B
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ BILLY JOEL—Pressure B
- ★ THE POINTER SISTERS—I'm So Excited B

KIQQ-AM—Los Angeles

- (Robert Moorhead—MD)
- THE STEVE MILLER BAND—Cool Magic A
- AIR SUPPLY—Young Love A
- MARSHALL CRENshaw—There She Goes Again A
- RUSH—New World Man A
- BILL MEDLEY—Right Here And Now A
- DAN FOGELBERG—Missing You A
- DIONNE WARWICK—Heartbreaker A
- KENNY LOGGINS—A Love Song A
- JEFFERSON STARSHIP—Be My Lady A
- LIONEL RICHIE—Truly B
- Q-Feel—Dancing In Heaven B
- MISSING PERSONS—Destination Unknown B
- THE GO-GO'S—Get Up And Go B
- DIANA ROSS—Muscles B
- ABC—The Look Of Love B
- RAY PARKER JR.—It's Our Own Affair B
- JEFFREY OSBORNE—On The Wings Of Love X
- DONNA SUMMER—State Of Independence X
- THE ISLEY BROTHERS—It's Alright With Me X
- STACY LATTISMAW—Attack Of The Name Game X
- BOBBY CALDWELL—All Of My Love X
- STEEL BREEZE—You Don't Want Me Anymore X
- 38 SPECIAL—You Keep Runnin' Away X
- MOVING PICTURES—What About Me X

KOPA-FM—Phoenix

- (Chaz Kessey—MD)
- ★ GLENN FREY—The One You Love 13-10
- ★ AMERICA—You Can Do Magic 16-12
- ★ WALTER MURPHY—Themes From E.T. 10-7
- ★ OLIVIA NEWTON-JOHN—Heart Attack 24-21
- ★ FLEETWOOD MAC—Gypsy 27-24
- LIONEL RICHIE—Truly
- CHICAGO—Love Me Tomorrow
- DAN FOGELBERG—Missing You A
- DONALD FAGEN—I.G.Y. (What A Wonderful World) A
- JOE JACKSON—Steppin' Out B
- CROSBY, STILLS AND NASH—Southern Cross B

KGGI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★ JACKSON BROWNE—Somebody's Baby 2-1
- ★ JOHN COUGAR—Jack And Diane 7-2
- ★ AMERICA—You Can Do Magic 11-5
- ★ ARETHA FRANKLIN—Jump To It 14-9
- ★ FLEETWOOD MAC—Gypsy 22-11
- LINDA RONSTADT—Get Closer
- LIONEL RICHIE—Truly
- THE POINTER SISTERS—I'm So Excited B
- CHICAGO—Love Me Tomorrow B
- NBC—The Look Of Love B
- MOVING PICTURES—What About Me A
- DONNA SUMMER—State Of Independence A
- SANTANA—Hold On A
- DIANA ROSS—Muscles X
- TIMOTHY B. SCHMIT—So Much In Love X
- BILLY JOEL—Pressure X
- AIR SUPPLY—Young Love X

KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- ★ GLENN FREY—The One You Love 13-6
- ★ FLEETWOOD MAC—Gypsy 14-7
- ★ BILLY JOEL—Pressure 29-19
- ★ OLIVIA NEWTON-JOHN—Heart Attack 28-20
- ★ THE POINTER SISTERS—I'm So Excited 38-29
- CROSBY, STILLS AND NASH—Southern Cross A
- CHICAGO—Love Me Tomorrow A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- THE STEVE MILLER BAND—Cool Magic A
- BILLY SQUIER—Everybody Wants You A
- RAY PARKER JR.—It's Our Own Affair A
- STEPHANIE WINSLOW—In Between Lovers A
- BOBBY CALDWELL—All Of My Love A
- JEFFERSON STARSHIP—Be My Lady A
- PAUL CARRACK—I Need You B
- JOE JACKSON—Steppin' Out B
- RICK SPRINGFIELD—I Get Excited B
- DIANA ROSS—Muscles B
- BAD COMPANY—Electricland B
- LUDAS PRIEST—You Got Another B
- STEVE LANGE—Don't Want To Cry No More B
- TIERRA—Hidden Tears X
- BILL MEDLEY—Right Here And Now X
- STRAY CATS—Rock This Town X

KRSP-AM—Salt Lake City

- (Lorraine Windgar—MD)
- ★ AMERICA—You Can Do Magic 13-8
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-15
- ★ FLEETWOOD MAC—Gypsy 22-14
- ★ OLIVIA NEWTON-JOHN—Heart Attack 23-16
- ★ A FLOCK OF SEAGULLS—I Ran 27-21
- ★ THE GO-GO'S—Get Up And Go B

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/28/82)

Continued from previous page

- ★ THE WHO—Athena 17-11
- ★ A FLOCK OF SEAGULLS—I Ran 22-12
- ★ AMERICA—You Can Do Magic 23-16
- REO SPEEDWAGON—Sweet Time
- GLENN FREY—The One You Love A
- CHICAGO—Love Me Tomorrow A

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 7-5
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-10
 - ★ GLENN FREY—The One You Love 16-13
 - ★ THE WHO—Athena 19-16
 - ★ STRAY CATS—Rock This Town 19-16
 - ★ DAN FOGELBERG—Missing You A
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - ★ JEFFERSON STARSHIP—Be My Lady A
 - ★ PAUL CARRACK—I Need You X
 - ★ STEEL BREEZE—You Don't Want Me Anymore X
 - ★ MOVING PICTURES—What About Me X
 - ★ THE POINTER SISTERS—I'm So Excited X
 - ★ DIANA ROSS—Muscles B
 - ★ SURVIVOR—American Heartbeat X
 - ★ CLIFF RICHARD—The Only Way Out X
 - ★ BILLY JOEL—Pressure B
 - ★ LINDA RONSTADT—Get Closer B

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ MEN AT WORK—Who Can It Be Now 11-8
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 21-13
 - ★ SANTANA—Hold On 23-16
 - ★ FLEETWOOD MAC—Gypsy 24-19
 - ★ A FLOCK OF SEAGULLS—I Ran 25-20
 - CHICAGO—Love Me Tomorrow
 - DAN FOGELBERG—Missing You B
 - CLIFF RICHARD—The Only Way Out X
 - SURVIVOR—American Heartbeat X
 - THE MOTELS—Take The L X
 - THE WHO—Athena X
 - LAURA BRANIGAN—Gloria X
 - RUSH—New World Man X

WNAP-FM—Indianapolis

- (Paul Mendenhall—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 1-1
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 4-3
 - ★ MEN AT WORK—Who Can It Be Now 6-5
 - ★ JACKSON BROWNE—Somebody's Baby 9-7
 - ★ MICHAEL McDONALD—I Keep Forgettin' 13-10
 - ★ JUICE NEWTON—Break It To Me Gently
 - LAURA BRANIGAN—Gloria
 - GLENN FREY—The One You Love A
 - JERMAINE JACKSON—Let Me Tickle Your Fancy X

KBEQ-FM—Kansas City

- (Brijta Branton—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
 - ★ MICHAEL McDONALD—I Keep Forgettin' 5-3
 - ★ MEN AT WORK—Who Can It Be Now 10-8
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 18-14
 - ★ GLENN FREY—The One You Love 23-17
 - BILLY JOEL—Pressure A
 - CHICAGO—Love Me Tomorrow A
 - LINDA RONSTADT—Get Closer A
 - THE GO-GO'S—Get Up And Go A

WISM-AM—Madison

- (Barb Starr—MD)
- ★ LAURA BRANIGAN—Gloria 26-18
 - ★ DIONNE WARWICK—For You 15-8
 - ★ CROSBY, STILLS AND NASH—Southern Cross 24-17
 - ★ AIR SUPPLY—Young Love 25-19
 - ★ DIONNE WARWICK—Heartbreaker A
 - ★ PAUL McCARTNEY—Tug Of War A
 - ★ DAN FOGELBERG—Missing You A
 - ★ CLIFF RICHARD—The Only Way Out X
 - ★ JEFFREY OSBORNE—On The Wings Of Love X
 - ★ CHICAGO—Love Me Tomorrow X
 - ★ MEN AT WORK—Who Can It Be Now B
 - ★ MATTHEW WILDER—Work So Hard B
 - ★ THE POINTER SISTERS—I'm So Excited B

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ JACKSON BROWNE—Somebody's Baby 5-2
 - ★ LAURA BRANIGAN—Gloria 9-4
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 13-5
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 11-8
 - ★ GLENN FREY—The One You Love 21-13
 - ★ TIMOTHY B. SCHMIT—So Much In Love B
 - ★ 38 SPECIAL—You Keep Runnin' Away B
 - ★ STRAY CATS—Rock This Town B
 - ★ NEIL DIAMOND—Heartlight B
 - ★ CHICAGO—Love Me Tomorrow B
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - ★ DAN FOGELBERG—Missing You A
 - ★ ARETHA FRANKLIN—Jump To It A
 - ★ EDDIE MONY—Shakin' A
 - ★ BILLY JOEL—Pressure X
 - ★ DONNA SUMMER—State Of Independence X
 - ★ THE POINTER SISTERS—I'm So Excited X
 - ★ PAUL CARRACK—I Need You X
 - ★ LINDA RONSTADT—Get Closer X

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-2
 - ★ JACKSON BROWNE—Somebody's Baby 4-3
 - ★ MICHAEL McDONALD—I Keep Forgettin' 6-4
 - ★ FLEETWOOD MAC—Gypsy 7-5
 - ★ AMERICA—You Can Do Magic 8-7
 - ★ SANTANA—Hold On B
 - ★ THE WHO—Athena B
 - ★ JOE JACKSON—Steppin' Out B
 - ★ LINDA RONSTADT—Get Closer A
 - ★ A FLOCK OF SEAGULLS—I Ran A

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ MEN AT WORK—Who Can It Be Now 17-5
 - ★ THE WHO—Athena 23-6
 - ★ FLEETWOOD MAC—Gypsy 22-7
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 20-8
 - ★ GLENN FREY—The One You Love 18-9
 - ★ RICK SPRINGFIELD—I Get Excited A
 - ★ REO SPEEDWAGON—Sweet Time A
 - ★ AIR SUPPLY—Young Love A
 - ★ MISSING PERSONS—Words A
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
 - ★ A FLOCK OF SEAGULLS—I Ran X
 - ★ BILLY JOEL—Pressure X
 - ★ PAUL CARRACK—I Need You X
 - ★ KOOL AND THE GANG—Big Fun X
 - ★ TONI BASIL—Mickey X
 - ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X

WLQI-FM—Minneapolis

- (Phil Huston—MD)
- ★ RANDY MEISNER—Never Been In Love 9-3
 - ★ STEEL BREEZE—You Don't Want Me Anymore 15-10

OLIVIA NEWTON-JOHN—Heart Attack 12-11

- ★ TOMI BASIL—Mickey 18-13
- ★ TAME CAIN—Holdin' On 17-14
- DONALD FAGEN—I.G.Y. (What A Beautiful World)
- DAN FOGELBERG—Missing You
- JEFFERSON STARSHIP—Be My Lady A
- PETER GABRIEL—Shock The Monkey A
- LAURA BRANIGAN—Gloria A
- STRAY CATS—Rock This Town A
- THE POINTER SISTERS—I'm So Excited X
- RUSH—New World Man X
- PAUL CARRACK—I Need You X
- THE GO-GO'S—Get Up And Go X
- SURVIVOR—American Heartbeat X
- CLIFF RICHARD—The Only Way Out X
- MOVING PICTURES—What About Me X
- JOE WALSH—Waffle Slomp X
- TIMOTHY B. SCHMIT—So Much In Love X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- DONNA SUMMER—State Of Independence X
- SOFT CELL—Tainted Love/Where Did Our Love Go
- CHICAGO—Love Me Tomorrow B
- LINDA RONSTADT—Get Closer B
- BILLY JOEL—Pressure B

KSLQ-FM—St. Louis

- (Johnnie King—MD)
- ★ BILL CHAMPLIN—Sara 9-6
 - ★ MEN AT WORK—Who Can It Be Now 14-12
 - ★ MICHAEL McDONALD—I Keep Forgettin' 6-4
 - ★ RANDY MEISNER—Never Been In Love 15-14
 - ★ THE TIME—777-9311 22-18
 - CROSBY, STILLS AND NASH—Southern Cross
 - TAME CAIN—Holdin' On
 - RICK SPRINGFIELD—I Get Excited A

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- ★ AMERICA—You Can Do Magic 3-1
 - ★ MICHAEL McDONALD—I Keep Forgettin' 6-3
 - ★ GLENN FREY—The One You Love 9-6
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 15-8
 - ★ JUICE NEWTON—Break It To Me Gently 16-9
 - CROSBY, STILLS AND NASH—Southern Cross
 - SANTANA—Hold On
 - AIR SUPPLY—Young Love X
 - JOE JACKSON—Steppin' Out X
 - KENNY LOGGINS AND STEVE PERRY—Don't Fight It X

KEYN-FM—Wichita

- (Pat Fearman—MD)
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-10
 - ★ SANTANA—Hold On 16-13
 - ★ A FLOCK OF SEAGULLS—I Ran 17-14
 - ★ GLENN FREY—The One You Love 21-16
 - ★ NEIL DIAMOND—Heartlight 25-20
 - THE GO-GO'S—Get Up And Go
 - CHICAGO—Love Me Tomorrow
 - JOE JACKSON—Steppin' Out A
 - JUICE NEWTON—Break It To Me Gently A
 - CROSBY, STILLS AND NASH—Southern Cross X
 - RUSH—New World Man X
 - BILLY JOEL—Pressure X
 - THE POINTER SISTERS—I'm So Excited X

Northeast Region

PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- MEN AT WORK—Who Can It Be Now (Columbia)
- EVELYN KING—Love Come Down (RCA)

TOP ADD ONS

- JOE JACKSON—Steppin' Out (A&M)
- THE WHO—Athena (Warner Bros.)
- LINDA RONSTADT—Get Closer (Asylum)

BREAKOUTS

- DIONNE WARWICK—Heartbreaker (Arista)
- THE STEVE MILLER BAND—Cool Magic (Capitol)
- JEFFERSON STARSHIP—Be My Lady (Grunt)

WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
 - ★ MEN AT WORK—Who Can It Be Now 3-2
 - ★ JACKSON BROWNE—Somebody's Baby 5-3
 - ★ MICHAEL McDONALD—I Keep Forgettin' 7-4
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-13
 - CROSBY, STILLS AND NASH—Southern Cross
 - AIR SUPPLY—Young Love
 - PAUL CARRACK—I Need You B
 - CHICAGO—Love Me Tomorrow B
 - LAURA BRANIGAN—Gloria B
 - SYLVIA—Nobody B
 - LINDA RONSTADT—Get Closer A
 - SURVIVOR—American Heartbeat A
 - RUSH—New World Man A
 - DIANA ROSS—Muscles X
 - BILLY JOEL—Pressure X
 - THE WHO—Athena X
 - THE POINTER SISTERS—I'm So Excited X
 - THE MOTELS—Take The L X
 - YAZ—Situation X

WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ A FLOCK OF SEAGULLS—I Ran 5-3
 - ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 6-4
 - ★ MICHAEL McDONALD—I Keep Forgettin' 10-8
 - ★ THE GAP BAND—You Dropped A Bomb On Me 18-13
 - ★ TOMI BASIL—Mickey 30-23
 - ★ STEEL BREEZE—You Don't Want Me Anymore B
 - ★ THE CLASH—Rock The Casbah B
 - ★ LINDA RONSTADT—Get Closer B
 - ★ OLIVIA NEWTON-JOHN—Heart Attack A
 - ★ THE STEVE MILLER BAND—Cool Magic A
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - ★ SURVIVOR—American Heartbeat A
 - ★ BILLY SQUIER—Everybody Wants You A

WGUY-AM—Bangor

- (Jim Randall—MD)
- ★ LAURA BRANIGAN—Gloria 1-1
 - ★ MEN AT WORK—Who Can It Be Now 2-2
 - ★ AMERICA—You Can Do Magic B

- DONNA SUMMER—State Of Independence B
- STEVE WONDER—Ribbon In The Sky B
- DONALD FAGEN—I.G.Y. (It's A Beautiful World) A
- THE GO-GO'S—Get Up And Go A
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
- TALK-TALK—Talk Talk A
- BILLY PRISTON—I'm Never Gonna Say Goodbye X
- DON HENLEY—Johnny Can't Read X
- THE FIXX—Stand Or Fall X
- JEFFREY OSBORNE—On The Wings Of Love X
- SANTANA—Hold On X
- MOVING PICTURES—What About Me X
- THE POINTER SISTERS—I'm So Excited X
- RICK SPRINGFIELD—I Get Excited X
- STRAY CATS—Rock This Town X
- YAZ—Situation X

WKBW-AM—Buffalo

- (John Summers—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 16-20
 - ★ HERB ALPERT—Route 101 16-20
 - ★ TOTO—Rosanna 19-24
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 16-20
 - JOE JACKSON—Steppin' Out
 - DONNE WARWICK—Heartbreaker

WTSN-AM—Dover

- (Jim Sebastian—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
 - ★ AMERICA—You Can Do Magic 3-2
 - ★ MICHAEL McDONALD—I Keep Forgettin' 6-4
 - ★ JACKSON BROWNE—Somebody's Baby 7-5
 - ★ JUICE NEWTON—Break It To Me Gently 9-6
 - DIONNE WARWICK—Heartbreaker
 - KENNY ROGERS—A Love Song
 - DONALD FAGEN—I.G.Y. (What A Wonderful World) A
 - LIONEL RICHIE—Truly A
 - BILLY JOEL—Pressure B
 - THE GO-GO'S—Get Up And Go B
 - KIM CARNES—Voyeur B
 - PAUL McCARTNEY—Tug Of War X
 - MOVING PICTURES—What About Me X
 - SURVIVOR—American Heartbeat X
 - RUSH—New World Man X
 - THE POINTER SISTERS—I'm So Excited X
 - LINDA RONSTADT—Get Closer X

WTIC-FM—Hartford

- (Mike West—MD)
- ★ MEN AT WORK—Who Can It Be Now 2-1
 - ★ JOHN COUGAR—Jack And Diane 3-2
 - ★ MICHAEL McDONALD—I Keep Forgettin' 5-4
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 18-10
 - ★ A FLOCK OF SEAGULLS—I Ran 19-13
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong
 - JOE JACKSON—Steppin' Out
 - CHICAGO—Love Me Tomorrow A

WKTU-FM—New York City

- (Michael Ellis—MD)
- ★ STACY LATTISAW—Attack Of The Name Game 13-11
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 24-14
 - ★ CHERYL LYNN—If This World Were Mine 10-9
 - ★ CHICAGO—Hard To Say I'm Sorry 11-10
 - ★ RAW SILK—Do It To The Music 16-15
 - MICHAEL McDONALD—I Keep Forgettin'
 - I LEVEL—Give Me
 - ZAPP—Don't Go A
 - LUTHER VANDROSS—Bad Boy/Having A Party A
 - SHARON REDD—Beat The Street B

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- DONALD FAGEN—I.G.Y. (It's A Beautiful World) A
 - CHICAGO—Love Me Tomorrow A
 - SYLVIA—Nobody A
 - REO SPEEDWAGON—Sweet Time X
 - QUARTERFLASH—Nightshift X
 - TAME CAIN—Holdin' On X
 - RICK SPRINGFIELD—I Get Excited B
 - NEIL DIAMOND—Heartlight B
 - LAURA BRANIGAN—Gloria B
 - PAUL CARRACK—I Need You B

WPJB-FM—Providence

- (Todd Chase—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
 - ★ FLEETWOOD MAC—Gypsy 17-9
 - ★ SANTANA—Hold On 24-18
 - ★ JACKSON BROWNE—Somebody's Baby 25-19
 - ★ LAURA BRANIGAN—Gloria 28-21
 - SYLVIA—Nobody B
 - CHICAGO—Love Me Tomorrow A
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - ABC—The Look Of Love A
 - CROSBY, STILLS AND NASH—Southern Cross A
 - DIONNE WARWICK—Heartbreaker A
 - EVELYN KING—Love Come Down X
 - JOE JACKSON—Steppin' Out X
 - ARETHA FRANKLIN—Jump To It X
 - JEFFREY OSBORNE—On The Wings Of Love X

WPRO-FM—Providence

- (Tom Cuddy—MD)
- ★ MEN AT WORK—Who Can It Be Now 3-1
 - ★ AMERICA—You Can Do Magic 5-3
 - ★ GLENN FREY—The One You Love 6-4
 - ★ JACKSON BROWNE—Somebody's Baby 10-8
 - ★ MICHAEL McDONALD—I Keep Forgettin' 20-14
 - SANTANA—Hold On B
 - TAVARES—A Penny For Your Thoughts B
 - STRAY CATS—Rock This Town B
 - THE CLASH—Rock The Casbah B
 - TONI BASIL—Mickey A
 - KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
 - ABC—The Look Of Love A
 - LIONEL RICHIE—Truly A

WBBF-AM—Rochester

- (Mike Vickers—MD)
- ★ GLENN FREY—The One You Love 6-3
 - ★ FLEETWOOD MAC—Gypsy 15-5
 - ★ JUICE NEWTON—Break It To Me Gently 20-9
 - ABC—The Look Of Love B
 - THE WHO—Athena B
 - JEFFREY OSBORNE—On The Wings Of Love B
 - BILLY JOEL—Pressure B
 - DAN FOGELBERG—Missing You A
 - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
 - JEFFERSON STARSHIP—Be My Lady A
 - LIONEL RICHIE—Truly A
 - KENNY ROGERS—A Love Song A
 - JOE JACKSON—Steppin' Out X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - CROSBY, STILLS AND NASH—Southern Cross X
 - NEIL DIAMOND—Heartlight X
 - CHICAGO—Love Me Tomorrow X
 - THE GO-GO'S—Get Up And Go X
 - STRAY CATS—Rock This Town X
 - LINDA RONSTADT—Get Closer X
 - DIANA ROSS—Muscles X

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)

Mid-Atlantic Region

PRIME MOVERS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- GLENN FREY—The One You Love (Asylum)

TOP ADD ONS

- STRAY CATS—Rock This Town (EMI-America)
- LINDA RONSTADT—Get Closer (Asylum)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

BREAKOUTS

- LIONEL RICHIE—Truly (Motown)
- BERTIE HIGGINS—Casablanca (Kat Family)

WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 1-1
 - ★ GLENN FREY—The One You Love 3-2
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10-8
 - ★ NEIL DIAMOND—Heartlight 18-9
 - ★ LAURA BRANIGAN—Gloria 21-13
 - ★ JEFFREY OSBORNE—On The Wings Of Love B
 - ★ OLIVIA NEWTON-JOHN—Heart Attack B
 - ★ LINDA RONSTADT—Get Closer B
 - ★ PAUL CARRACK—I Need You B
 - ★ CLIFF RICHARD—The Only Way Out A
 - ★ THE POINTER SISTERS—I'm So Excited A
 - ★ KARLA BONOFF—Please Be The One A
 - ★ JOE JACKSON—Steppin' Out A
 - ★ KENNY ROGERS—Love Will Turn You Around X
 - ★ KIM CARNES—Voyeur X
 - ★ DARYL HALL AND JOHN OATES—Your Imagination X
 - ★ LESSIE PEARL—If The Love Fits Wear It X
 - ★ RONNIE MILSAP—Any Day Now X
 - ★ WILLIE NELSON—Always On My Mind X
 - ★ AIR SUPPLY—Even The Nights Are Better X
 - ★ SURVIVOR—American Heartbeat X
 - ★ FLEETWOOD MAC—Hold Me X
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks About You X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 21-12
 - ★ JUICE NEWTON—Break It To Me Gently 23-15
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 26-16
 - ★ BILLY JOEL—Pressure 39-30
 - ★ CROSBY, STILLS AND NASH—Southern Cross 40-34
 - ★ CHICAGO—Love Me Tomorrow B
 - ★ PAUL CARRACK—I Need You B
 - ★ RUSH—New World Man B
 - ★ PAUL McCARTNEY—Tug Of War B
 - ★ DIANA ROSS—Muscles B
 - ★ THE STEVE MILLER BAND—Cool Magic A
 - ★ STRAY CATS—Rock This Town A
 - ★ ARETHA FRANKLIN—Jump To It A
 - ★ TONI BASIL—Mickey A
 - ★ DAN FOGELBERG—Missing You A
 - ★ RAY PARKER, JR.—It's Our Own Affair X
 - ★ SANTANA—Hold On X
 - ★ STEPHANIE WINSTON—In Between Lovers X
 - ★ BILL MEDLEY—Right Here And Now X
 - ★ TIMOTHY B. SCHMIT—So Much In Love X
 - ★ STEVE WONDER—Ribbon In The Sky X
 - ★ SYLVIA—Nobody X
 - ★ JEFFERSON STARSHIP—Be My Lady A
 - ★ DIONNE WARWICK—Heart Breaker A
 - ★ LIONEL RICHIE—Truly A

WYRE-AM—Annapolis

- (Mike O'Heara—MD)
- ★ SANTANA—Hold On 15-11
 - ★ GLENN FREY—The One You Love 23-19
 - ★ NEIL DIAMOND—Heartlight 24-20
 - ★ A FLOCK OF SEAGULLS—I Ran 29-25
 - ★ REO SPEEDWAGON—Sweet Time 28-24
 - ★ PAUL McCARTNEY—Tug Of War A
 - ★ JEFFREY OSBORNE—On The Wings Of Love A
 - ★ DIANA ROSS—Muscles A
 - ★ CHICAGO—Love Me Tomorrow A
 - ★ BILLY JOEL—Pressure X

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 2-1
 - ★ MICHAEL McDONALD—I Keep Forgettin' 13-8
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-2
 - ★ MICHAEL MURPHEY—What's Forever For 10-5
 - ★ MEN AT WORK—Who Can It Be Now 15-10
 - DIANA ROSS—Muscles
 - LIONEL RICHIE—Truly
 - DIONNE WARWICK—Heartbreaker A
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - STRAY CATS—Rock This Town X
 - THE MOTELS—Take The L X
 - JOE JACKSON—Steppin' Out X
 - LINDA RONSTADT—Get Closer X
 - CHICAGO—Love Me Tomorrow X
 - THE POINTER SISTERS—I'm So Excited X
 - NEIL DIAMOND—Heartlight B
 - OLIVIA NEWTON-JOHN—Heart Attack B
 - SYLVIA—Nobody B

WCIR-FM—Beckley, W.Va.

- (Jim Martin—MD)
- ★ SYLVIA—Nobody 1-1
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-2
 - ★ GLENN FREY—The One You Love 6-3
 - ★ FLEETWOOD MAC—Gypsy 15-5
 - ★ JUICE NEWTON—Break It To Me Gently 20-9
 - ABC—The Look Of Love B
 - THE WHO—Athena B
 - JEFFREY OSBORNE—On The Wings Of Love B
 - BILLY JOEL—Pressure B
 - DAN FOGELBERG—Missing You A
 - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
 - JEFFERSON STARSHIP—Be My Lady A
 - LIONEL RICHIE—Truly A
 - KENNY ROGERS—A Love Song A
 - JOE JACKSON—Steppin' Out X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - CROSBY, STILLS AND NASH—Southern Cross X
 - NEIL DIAMOND—Heartlight X
 - CHICAGO—Love Me Tomorrow X
 - THE GO-GO'S—Get Up And Go X
 - STRAY CATS—Rock This Town X
 - LINDA RONSTADT—Get Closer X
 - DIANA ROSS—Muscles X

- JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- LAURA BRANIGAN—Gloria

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ JACKSON BROWNE—Somebody's Baby 1-1
 - ★ PAUL CARRACK—I Need You 5-3
 - ★ NEIL DIAMOND—Heartlight 7-4
 - ★ REO SPEEDWAGON—Sweet Time 9-5
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 12-6
 - PAUL McCARTNEY—Tug Of War
 - BERTIE HIGGINS—Casablanca
 - EDDIE MONY—Shakin' A
 - THE STEVE MILLER BAND—Cool Magic A
 - JEFFERSON STARSHIP—Be My Lady A
 - CLIFF RICHARD—The Only Way Out B
 - DIANA ROSS—Muscles B
 - MOVING PICTURES—What About Me X

Singles Radio Action

• Continued from page 28

- ★ ★ SANTANA—Hold On 6-4
- ★ A FLOCK OF SEAGULLS—1 Ran 9-6
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10-8
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 15-11
- PAUL McCARTNEY—Tug Of War
- JEFFERSON STARSHIP—Be My Lady
- MISSING PERSONS—Destination Unknown A
- PETER GABRIEL—Shock The Monkey A
- THE CLASH—Rock The Casbah A
- LINDA RONSTADT—Get Closer A
- KOOL & THE GANG—Big Fun X
- LAURA BRANIGAN—Gloria X
- JOHNNY VAN ZANT BAND—It's You X
- CLIFF RICHARD—The Only Way Out X
- BILLY SQUIER—Everybody Wants You X
- RAY PARKER JR.—It's Our Love Affair X
- SCANDAL—Goodbye To You X
- SURVIVOR—American Heartbeat B
- THE POINTER SISTERS—I'm So Excited B
- THE GO-GOS—Get Up And Go B
- STRAY CATS—Rock This Town B
- TIMOTHY B. SCHMIT—So Much In Love B
- DIANA ROSS—Muscles B
- DONNA SUMMER—State Of Independence B

WMC-FM (FM-100)—Memphis

- (Tom Prestigiacomo—MD)
- ★ ★ SANTANA—Hold On 13-6
 - ★ TOTO—Make Believe 16-10
 - ★ .38 SPECIAL—You Keep Runnin' Away 15-11
 - ★ NEIL DIAMOND—Heartlight 17-13
 - ★ SYLVIA—Nobody 26-21
 - DONALD FAGEN—I.G.Y. (What A Beautiful World)
 - DIONNE WARWICK—Heartbreakers A
 - DAN FOGELBERG—Missing You A
 - THE POINTER SISTERS—I'm So Excited A
 - LINDA RONSTADT—Get Closer A
 - POCO—Ghost Town A
 - STEVIE WONDER—Ribbon In The Sky X
 - ABC—The Look Of Love X
 - KARLA BONOFF—Please Be The One
 - BILL MEDLEY—Right Here And Now X
 - STRAY CATS—Rock This Town X
 - FLEETWOOD MAC—Gypsy B
 - CROSBY, STILLS AND NASH—Southern Cross

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- ★ ★ LAURA BRANIGAN—Gloria 2-1
 - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6-4
 - ★ ★ MEN AT WORK—Who Can It Be Now 10-6
 - ★ ABC—The Look Of Love 14-9
 - ★ EVELYN KING—Love Come Down 16-12
 - DIONNE WARWICK—Heartbreaker
 - JACKSON BROWNE—Somebody's Baby
 - RUSH—New World Man A
 - DIANA ROSS—Muscles A
 - PAUL CARRACK—I Need You X
 - CHEAP TRICK—She's Tight X
 - DON HEWLEY—Johnny Can't Read X
 - SURVIVOR—American Heartbeat X
 - K.C. AND THE SUNSHINE BAND—You Told Me You'd Give Me Some More X
 - THE WHO—Athens X
 - TONI BASILLE—Mickey B
 - FLEETWOOD MAC—Gypsy B
 - GLENN FREY—The One You Love B

WHYY-FM—Montgomery

- (Mark St. John—MD)
- ★ ★ THE GAP BAND—You Dropped A Bomb On Me 4-1
 - ★ ★ FLEETWOOD MAC—Gypsy 16-7
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 18-8
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 21-12
 - ★ STRAY CATS—Rock This Town 29-22
 - LIONEL RICHIE—Truly
 - DONALD FAGEN—I.G.Y. (What A Wonderful World)
 - JEFFERSON STARSHIP—Be My Lady A
 - DIONNE WARWICK—Heartbreaker A
 - LAURA BRANIGAN—Gloria A
 - DONNA SUMMER—State Of Independence B
 - JEFFREY OSBORNE—On The Wings Of Love B
 - THE POINTER SISTERS—I'm So Excited B
 - RICK SPRINGFIELD—I Get Excited B
 - ARETHA FRANKLIN—Jump To It X
 - EVELYN KING—Love Come Down X
 - BILLY JOEL—Pressure X
 - JOE JACKSON—Steppin' Out X
 - RUSH—New World Man X
 - CHICAGO—Love Me Tomorrow X
 - RED SPEEDWAGON—Sweet Time X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ ★ JOHN COUGAR—Jack And Diane 1-1
 - ★ ★ TONI BASILLE—Mickey 7-2
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 12-7
 - ★ SYLVIA—Nobody 10-8
 - ★ NEIL DIAMOND—Heartlight 25-19
 - CHICAGO—Love Me Tomorrow
 - LIONEL RICHIE—Truly
 - STEEL BREEZE—You Don't Want Me Anymore B
 - CROSBY, STILLS AND NASH—Southern Cross B
 - STRAY CATS—Rock This Town A
 - DONALD FAGEN—I.G.Y. (What A Wonderful World) A
 - RUSH—New World Man D
 - CHEAP TRICK—She's Tight D
 - BILLY JOEL—Pressure X
 - PAUL CARRACK—I Need You X
 - STEVIE WONDER—Ribbon In The Sky X
 - DIANA ROSS—Muscles X
 - LAURA BRANIGAN—Gloria X
 - ABC—The Look Of Love X

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ ★ MEN AT WORK—Who Can It Be Now 9-4
 - ★ ★ JACKSON BROWNE—Somebody's Baby 12-7
 - ★ AMERICA—You Can Do Magic 14-10
 - ★ A FLOCK OF SEAGULLS—1 Ran 15-13
 - ★ KOOL & THE GANG—Big Fun 26-24
 - TONI BASILLE—Mickey A
 - JOE JACKSON—Steppin' Out A
 - SYLVIA—Nobody A
 - DIONNE WARWICK—Heart Breaker A
 - THE GAP BAND—You Dropped A Bomb On Me B
 - STEEL BREEZE—You Don't Want Me Anymore B
 - RED SPEEDWAGON—Sweet Time X
 - OLIVIA NEWTON-JOHN—Heart Attack X
 - .38 SPECIAL—You Keep Runnin' Away X
 - TAME CANN—Holdin' On X
 - FLEETWOOD MAC—Gypsy X
 - AIR SUPPLY—Young Love X
 - ORLEANS—One Of A Kind X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- OLIVIA NEWTON-JOHN—Heart Attack A
 - LIONEL RICHIE—Truly A
 - DONALD FAGEN—I.G.Y. (What A Wonderful World) A
 - ABC—The Look Of Love A

Radio

Tell Broadcasters Of Cassette-First Plan

• Continued from page 1

After his speech, the CBS Records executive told Billboard that the cassette-first concept was, of course, subject to the approval of the artists involved. He declined to name them, but did say that if the plan is implemented, promotional records would be made available to radio while only the cassette is commercially available.

The following day, Sherwood put still further distance between the idea—stated with conviction to the broadcasters—and the marketplace. "There is no announcement forthcoming, and you may never see this happen," he told Billboard, adding that "there have never been any meetings with Epic or with core marketing about this." He also referred to the necessity of discussions with NARM. "This could look like we're getting away from the disk, and nothing could be further from the truth."

(Interestingly, it was at the same CBS-FM National Sales meeting last year that Sherwood's predecessor, Joe Mansfield, disclosed CBS plans to cut the price of 45s, to make them a more effective promotional tool for selling albums. A variation

on this idea eventually came to fruition this summer: the 29-cent wholesale, one-sided single.)

In his St. Regis address, Sherwood went on to cite the increase in prerecorded cassette sales, and advised broadcasters to monitor such activity at retail when developing playlists. "If you don't check tape sales," he said, "you're not getting the full picture."

He urged the broadcasters not to encourage home taping by playing complete albums, but he was even more adamant about the necessity for stations to back announce records they are playing, particularly with new acts.

He noted that, as a listener and a consumer, it "drives me crazy not to know what record I've listened to. Please identify at least the new music. Even if you pre-announce a record, back announcing is more important," the former DJ, program director and music director advised. CBS-FM group national program director Bob VanDerheyden, who was in the audience, said that research had shown the importance of back announcing.

Sherwood discussed the problems

Vox Jox

• Continued from page 22

to station manager at WFMS Indianapolis.

★ ★ ★

The morning men from WLUP (the Loop) Chicago and WCOZ Boston make up the new morning drive team on Doubleday's WAPP (the Apple). Mark McEwen from the Loop and E.J. Crummey from WCOZ debut on the Apple Oct. 11. They succeed Ted Cannarozzi, who moves to middays, as previously reported. Perry Stone, who has been doing middays will probably be given a nighttime slot.

★ ★ ★

Dick Crusier is named operations manager of KOIT San Francisco. He has been with the station for eight years, holding his present post on an interim basis for three months. ... Jeff McNeal joins KYUU-FM San Francisco in the afternoon drive slot. He was the morning man at KGGI-FM Los Angeles. ... Chris Knight is upped to music director at KMGG (formerly KWST) Los Angeles. He retains his evening air shift. Also at KMGG, Dana Lauren is the new midday personality. Her most recent on-air position was at WHN New York.

★ ★ ★

Jack Pollack Communications has added KWHL Anchorage to its consultancy fold. ... Tony Stone has been upped to operations manager at KLTE Oklahoma City. He was p.d. Succeeding him in that post is Randy Kemp, who was assistant p.d. ... Mickey Franko is named general manager and Gary Mitchell is appointed p.d. at WBJW and WLOF Orlando, succeeding M.F. Kershner and Tom West, respectively. Franko was general manager of WKTQ and WSHH Pittsburgh; Mitchell was p.d. of WVAF Charleston, W. Va. ... Dana Horner is named general manager for KZAM and KJZZ Seattle. He was with KING-AM-FM Seattle for six years, most recently as sales manager. ... Stephen Godofsky is named general manager of WYLF Rochester. He was general manager of WKQS and WLQV Miami.

★ ★ ★

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Black chart, see page 46.

(Continued on page 68)

for record labels of consultants and call-out research. "We're not looking to get rid of consultants. We work with them. But local p.d.s might know more than consultants about the local market," he argued.

As for call-out research, he took issue with the practice of playing brief hooks of records over the phone. He said there are difficulties in finding the right hooks to play. Some records, such as the Commodores' "Three Times A Lady," don't even have a hook, he contended.

He readily admitted that record labels do very little research. He saw no change in this situation, noting that there is not adequate time to test a record, and there is a great fear in the industry that the research might show a record by an important artist to be a failure. "We do everything we can to convince you it's a hit. We're purveyors of art," he explained.

Asked about the decline of the distribution of product for station giveaways, Sherwood explained that these "lubes" had been cut back because budgets had been cut and "too many found their way into cut-out shops."

Sherwood had high praise for MTV, which he predicted will get some of the record ad dollars radio has been receiving. He also noted that these budgets had been reduced, adding, "I don't want to make threats, but we don't have the dollars we used to have. We will only go to the stations that will sell records." He characterized MTV as a

"tremendous record seller."

Attempting to give the broadcasters a look at where music is going, Sherwood admitted, "I'm hard pressed to say what is happening. There's a good deal of confusion. New music is the next big challenge."

He noted that Clive Davis of Arista had signed many new wave acts. "He's a leader because it costs a lot less to record these groups." He said Columbia was concerned about this music, but he described the label as a "full-line company, stressing the importance of such artists as Neil Diamond and Barbra Streisand."

But, he cautioned, "If we don't break new acts, we can't make it. The baby acts are needed. People are bored with the oldies."

Because radio stations are so narrowly aimed at segments of audiences today, Sherwood noted, it is often impossible for a record to get airplay across the board. For this reason, he complained that "We're getting off records too quickly and so are you. It's taking longer for consumers to find that they like a particular record." (This, too, was a theme sounded by Joe Mansfield at last year's CBS-FM meeting.)

He advised that record companies must make a conscious effort to "find new music that will turn young people—14 to 24, mostly male—on," but "we have to make the over 30-year-olds want music. The older audience has got to be jerked really hard to want a Neil Diamond record."

New On The Charts



TONI BASIL
"Mickey"—★

Toni Basil is best known as a choreographer, director and dancer. She has done choreography for David Bowie, Bette Midler and Melissa Manchester, as well as for the film, "American Graffiti." She directed two Talking Heads promotional videos and formed the Lockers, a cult dance group.

Basil signed to independent U.K. video and record label Radialchoice in 1981. Her "Word Of Mouth" package was released simultaneously on disk and videotape in May of that year. The single, "Mickey," was subsequently released, achieving gold status in both the U.K. and Australia. A BBC special on Basil aired in January, 1982.

Through a licensing deal, "Mickey" was released in the U.S. on Chrysalis. "Word Of Mouth" is slated for release this month, with the video, also on Chrysalis, due shortly. For more information concerning Basil, contact Chrysalis Records, 9255 Sunset Blvd., Los Angeles, Calif. 90069; (213) 550-0171.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Black chart, see page 46.

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Radio Specials

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

- Oct. 4, **The Animals**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Oct. 4, **The Go-Go's**, Inner-View, Inner-View Network, one hour.
- Oct. 4, **Chicago**, The Hot Ones, RKO Radio-shows, one hour.
- Oct. 4, **Steve Lawrence** and **Eydie Gorme**, Music Makers, Narwood, one hour.
- Oct. 4, **Ronnie Milsap**, Country Closeup, Narwood, one hour.
- Oct. 4, **John Cougar** Guest D.J., Rolling Stone Productions, one hour.
- Oct. 8-10, the **Rascals**, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Oct. 8-10, **Queen**, Off The Record, Westwood One, one hour.
- Oct. 8-10, **Ray Parker**, Special Edition, Westwood One, one hour.
- Oct. 8-10, **Nazareth, Toronto**, In Concert, Westwood One, one hour.
- Oct. 8-10, **Superfest—Aretha Franklin, Third World**, Budweiser Concert Hour, Westwood One, one hour.
- Oct. 8-10, **Rock Year 1975**, The Rock Years: Portrait Of An Era, Westwood One, one hour.
- Oct. 8-10, **Police**, the Source, NBC, 90 minutes.
- Oct. 8-10, **Barbara Mandrell**, Weekly Country Music Countdown, United Stations, three hours.
- Oct. 8-10, **Billy Squier, Christine McVie**, Rock Album Countdown, Westwood One, two hours.
- Oct. 8-10, **Howard Johnson, Robert "Goodie" Whitfield**, The Countdown, Westwood One, two hours.
- Oct. 9, **Bill Anderson, Thrasher Brothers**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 9, **Barry Harris, Anthony Davis, Mal Waldron**, "Interpretations Of Monk," Jazz Alive, NPR, two hours.
- Oct. 9-10, **Carol Channing**, "The Pajama Game," Musical Watermark, three hours.
- Oct. 9-10, "The Top 60 Of The 60s," Sound-track Of The 60s special, Watermark, four hours.
- Oct. 10, **Missing Persons**, BBC Rock Hour, London Wavelength, one hour.
- Oct. 10, **Third World**, BBC College Concert, London Wavelength, one hour.
- Oct. 10, "Salute To Country," Silver Eagle Special, ABC Entertainment Network, 90 minutes.
- Oct. 10, **Men At Work, Billy Idol**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Oct. 11, **Dave Brubeck**, Music Makers, Narwood, one hour.
- Oct. 11, **Hank Williams Jr.**, Country Closeup, Narwood, one hour.
- Oct. 11, **Juice Newton**, Musicstar Specials, RKO Radio-shows, one hour.
- Oct. 11, **British Invasion**, part one, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Oct. 11, **Ted Nugent**, Inner-View, Inner-View Network, one hour.
- Oct. 11, **Go-Go's Kathy Valentine & Charlotte Caffey**, Guest D.J., Rolling Stone Productions, one hour.
- Oct. 15-17, **Connie Francis**, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Oct. 15-17, **Ted Nugent**, the Source, NBC, 90 minutes.
- Oct. 15-17, **Larry Gatlin & the Gatlin Brothers Band**, Weekly Country Music Countdown, United Stations, three hours.
- Oct. 15-17, **Queen**, part two, Off The Record, Westwood One, one hour.
- Oct. 15-17, **O'Jays**, part one, Special Edition, Westwood One, one hour.
- Oct. 15-17, **Alabama**, Live From Gilley's, Westwood One, one hour.
- Oct. 15-17, **Smokey Robinson**, part two, Budweiser Concert Hour, Westwood One, one hour.
- Oct. 15-17, **Steve Winwood, John Entwistle**, Rock Album Countdown, Westwood One, two hours.
- Oct. 15-17, **Barry White, Melba Moore**, The Countdown, Westwood One, two hours.
- Oct. 16, **Ricky Skaggs**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 16, **Air Supply**, Star Sessions, ABC FM Network, 90 minutes.



WABC IN CAMELOT—Actor Richard Harris, right, chats with WABC Talk-radio's Ross Brittain, left, and Brian Wilson while in New York to promote the new HBO version of "Camelot."

Out Of The Box

HOT 100/AC

GALLATIN, Tenn.—"A stone smash" is how WWKX (Kicks-104) music director Bryan Sargent describes **Lionel Richie Jr.'s** "Truly" (Motown). "If there's one demo sell this station's built on, it's 18-34 females, but this song will be an across-the-board smash. It's another 'Endless Love.'" **Chicago's** "Love Me Tomorrow" (Full Moon/Warner Bros.) is the "perfect followup to 'Hard To Say I'm Sorry,' which is still on our charts," says Sargent. "It's a great mass appeal record. A 15-year-old or a 45-year-old can be turned onto Chicago." **Stray Cats' "Rock This Town"** (EMI America) is "one of those left-field deals. It's 1954 rockabilly from the word go, but people love it. It's good party music, good frat house music and perfect for the 18-34 group," notes Sargent. Also added to the station is "What A Beautiful World" (Warner Bros.) by **Donald Fagen**.

AOR

YOUNGSTOWN, Ohio—**Billy Joel's** "Pressure" (Columbia) "seems to reflect what he's done in the past. He's getting back to his 'Big Shot' days," observes Dick Thompson, music director at WSRD. He also likes **Santana's** "Hold On" (Columbia). "It's a fun kind of song, a nice way of combining r&b and Spanish rhythms." **A Flock Of Seagulls' "I Ran"** (Arista) "is doing very well," says Thompson. "Last year, groups like Men At Work and A Flock Of Seagulls would have been thought of as too punk. But now they seem to be carrying over into mainstream '60s music." **Diana Ross' "Muscles"** (RCA) is expected to be a big hit at the station, the m.d. also notes.

BLACK/URBAN

SPARTANBURG, S.C.—"We've been waiting anxiously to hear from **Lionel Richie Jr.** or the **Commodores**, so Richie's 'Truly' (Motown) really caught my ear," says Lou Broadus, music director of WASC. "It's another great love song that keeps him in the groove." He is also enthusiastic about **Janet Jackson's** "Young Love" (A&M). "It's an uptempo, happy song with a good hook. She's another one of those talented Jacksons who just keep on coming out with good product." **Diana Ross' "Muscles"** (RCA) "says a lot about the way women feel," he notes. Another hot tune is "Smurf" by **Tyrone Brunson** (Believe In A Dream). "A lot of songs have had 'smurf' sounds and little voices, but this is a pretty catchy instrumental number," Broadus observes. Also getting a lot of response is **Planet Patrol's** "Play At Your Own Risk" (Tommy Boy). "It's a great dance record."

COUNTRY

PENSACOLA, Fla.—Assistant music director Steve Ryan is impressed with **Tanya Tucker's** debut Arista album, "Changes." "We're playing almost the whole album, including the single, 'Cry,'" he says. "It's a very diversified album; a good mix between slow songs and upbeat tunes." Also receiving strong listener response is **Mac Davis's** "The Beer Drinkin' Song" (Casablanca). "It's a topical, political song. He talks about different politicians like Reagan and Begin," Ryan explains. "He's saying that the world's a mess, so let's get drunk and forget about it for awhile." The **Bellamy Brothers' "Redneck Girl"** (Warner/Curb) is a "good, uptempo tune. The Bellamys are from Florida, so they're very popular around here," notes Ryan. **Jerry Lee Lewis's "I'd Do It All Again"** (Elektra) and **Bobby Bare's "Candle In The Wind"** (Columbia) are also receiving a lot of airplay.

ROBYN WELLS



COWBOY CRENSHAW—Paul Aaron, right, interviews Warner Bros. artist Marshall Crenshaw on "Country Joe's Radio Ranch."

Billboard®

Survey For Week Ending 10/9/82

Adult Contemporary

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
★	5	8	1	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (Northern, ASCAP)	1
★	10	5	1	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/ Carole Bayer Sager, BMI)	
★	3	14	1	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
★	7	6	1	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
★	6	11	1	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
★	6	1	15	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
★	14	8	1	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/ Ensign, BMI)	
★	8	2	13	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
★	9	4	13	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
★	12	8	1	I KEEP FORGETTIN' Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
★	11	9	1	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
★	18	5	1	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
★	20	4	1	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
★	16	9	1	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
★	15	15	1	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfieezongs, ASCAP)	
★	16	13	1	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
★	17	8	18	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
★	22	4	1	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
★	19	9	16	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
★	20	17	14	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
★	21	19	10	FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/ Sweet Harmony/WB, ASCAP)	
★	22	21	9	I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
★	35	2	1	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
★	24	27	5	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
★	25	28	5	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
★	26	23	13	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clerence Scarborough, EMI)	
★	27	31	3	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
★	34	2	1	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
★	29	25	10	I ONLY WANT TO BE WITH YOU Niccollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
★	30	24	16	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
★	31	30	16	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquinn, BMI)	
★	32	26	8	THEMES FROM E.T. Walter Murphy, MCA 52099 (MCA, BMI)	
★	33	37	2	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
★	NEW ENTRY	39	2	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)	
★	35	39	2	FANDANGO Herb Alpert, A&M 2441 (Irving/Calquinn, BMI)	
★	36	40	2	WORK SO HARD Matthew Wilder, Arista 0703 (Streetwise/Foghorn/Big Ears, ASCAP)	
★	NEW ENTRY	37	1	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
★	38	36	10	HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
★	NEW ENTRY	39	1	I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)	
★	40	33	22	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
★	41	32	7	ABRACADABRA The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
★	42	38	6	I'M NEVER GONNA SAY GOODBYE Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamerie, BMI)	
★	43	43	5	PRETTY KITTY George Fishoff, MMG 2-2 (The Moss, ASCAP)	
★	44	29	18	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
★	45	44	12	AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
★	46	41	11	EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
★	47	42	21	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
★	48	47	14	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
★	49	48	12	SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP)	
★	50	45	15	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	

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

OCTOBER 9, 1982, BILLBOARD

Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	5	11	THE WHO —It's Hard (Warner Bros.)	1	2	5	RUSH —New World Man, Mercury
2	2	11	BILLY SQUIER —Emotions In Motion, Capitol	2	1	10	BILLY SQUIER —Everybody Wants You, Capitol
3	3	3	RUSH —Signals, Mercury	3	3	6	THE WHO —Athena, Warner Bros.
4	6	7	BAD COMPANY —Rough Diamonds, Swan Song	4	6	5	DON HENLEY —Dirty Laundry, Asylum
5	7	7	DON HENLEY —I Can't Stand Still, Asylum	5	30	3	RUSH —Subdivisions, Mercury
6	4	14	FLEETWOOD MAC —Mirage, Warner Bros.	6	31	2	PETER GABRIEL —Shock The Monkey, Geffen
7	10	9	STEVE WINWOOD —Talking Back To The Night, Island	7	5	12	FLEETWOOD MAC —Gypsy, Warner Bros.
8	12	13	JUDAS PRIEST —Screaming For Vengeance, Columbia	8	9	6	BAD COMPANY —Electricland, Swan Song
9	5	14	ROBERT PLANT —Pictures At Eleven, Swan Song	9	8	11	JUDAS PRIEST —You've Got Another Thing Coming, Columbia
10	11	9	SOUNDTRACK —Fast Times At Ridgemont High, Asylum	10	4	6	KENNY LOGGINS AND STEVE PERRY —Don't Fight It, Columbia
11	8	9	SANTANA —Shango	11	29	3	JOE JACKSON —Steppin' Out, A&M
12	14	3	PETER GABRIEL —Security, Geffen	12	22	4	THE WHO —Eminence Front, Warner Bros.
13	9	15	MEN AT WORK —Business As Usual, Columbia	13	18	3	STEEL BREEZE —You Don't Want Me Anymore, RCA
14	16	5	STEEL BREEZE —Steel Breeze (RCA)	14	12	14	ROBERT PLANT —Burning Down One Side, Swan Song
15	13	16	EDDIE MONEY —No Control, Columbia (EP)	15	14	12	EDDIE MONEY —Shakin', Columbia
16	15	5	KENNY LOGGINS —High Adventure (Columbia)	16	15	10	STEVE WINWOOD —Still In The Game, Island
17	24	2	BRUCE SPRINGSTEEN —Nebraska, Columbia	17	17	7	SANTANA —Hold On, Columbia
18	17	21	A FLOCK OF SEAGULLS —A Flock Of Seagulls, Jive/Arista	18	7	5	.38 SPECIAL —You Keep Runnin' Away, A&M
19	18	19	THE CLASH —Combat Rock, Epic	19	26	3	RUSH —Analog Kid, Mercury
20	21	4	AEROSMITH —Rock In A Hard Place, Columbia	20	32	2	BILLY JOEL —Pressure, Columbia
21	20	4	MIKE RUTHERFORD —Acting Very Strange, Atlantic	21	24	8	SAMMY HAGAR —Fast Times At Ridgemont High, Full Moon/Asylum
22	25	8	STRAY CATS —Built For Speed, EMI-America	22	25	7	SANTANA —Nowhere To Run, Columbia
23	19	24	JOHN COUGAR —American Fool, Riva/Mercury (Polygram)	23	NEW ENTRY		BRUCE SPRINGSTEEN —Atlantic City, Columbia
24	27	2	SAGA —Worlds Apart, Portrait	24	NEW ENTRY		BRUCE SPRINGSTEEN —Open All Night, Columbia
25	26	7	JOHNNY VAN ZANT BAND —Last Of The Wild Ones, Polydor	25	NEW ENTRY		GLENN FREY —Don't Give Up, Elektra/Asylum
26	37	3	SHERRIFF —Sherriff, Capitol	26	34	19	THE CLASH —Should I Stay Or Should I Go?, Epic
27	23	17	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista	27	20	6	STEVE WINWOOD —Valerie, Island
28	28	6	MICHAEL STANLEY BAND —M.S.B., EMI-America	28	42	5	JOE WALSH —Waffle Stomp, Asylum
29	22	23	.38 SPECIAL —Special Forces, A&M	29	23	2	BILLY SQUIER —Learn How To Live, Capitol
30	31	12	SPYS —Spys, EMI/America	30	NEW ENTRY		PSYCHEDELIC FURS —Love My Way, Columbia
31	29	10	GEORGE THOROGOOD —Bad To The Bone, EMI-America	31	28	13	ROBERT PLANT —Pledge Pin, Swan Song
32	39	3	THE FIXX —Shattered Room, MCA	32	37	10	SPYS —Don't Run My Life, EMI-America
33	NEW ENTRY		BILLY JOEL —The Nylon Curtain, Columbia	33	49	5	THE PAYOLAS —Eyes Of A Stranger, A&M
34	36	4	HUGHES/THRALL —Hughes/Thrall, Boulevard	34	50	3	THE WHO —Cry If You Want, Warner Bros.
35	34	17	GENESIS —Three Sides Live, Atlantic	35	NEW ENTRY		SAGA —On The Loose, Portrait
36	42	2	NOVO COMBO —Animation Generation, Polydor	36	39	3	JOHN COUGAR —Thundering Hearts, Riva/Mercury
37	NEW ENTRY		DIRE STRAITS —Love Over Gold, Warner Bros.	37	40	2	MIKE RUTHERFORD —Maxine, Atlantic
38	NEW ENTRY		THE PAYOLAS —No Stranger To Danger, A&M	38	NEW ENTRY		BILLY JOEL —Scandinavian, Columbia
39	38	18	GLENN FREY —No Fun Aloud, Elektra/Asylum	39	47	2	THE WHO —It's Hard, Warner Bros.
40	32	11	URIAH HEEP —Abominog, Mercury	40	19	22	A FLOCK OF SEAGULLS —I Ran, Arista
41	44	3	TAXXI —States Of Emergency, Fantasy	41	10	14	ROBERT PLANT —Worse Than Detroit, Swan Song
42	NEW ENTRY		UTOPIA —Utopia, Network	42	16	10	JACKSON BROWNE —Somebody's Baby, Asylum (45)
43	35	15	THE GO-GO'S —Vacation, I.R.S.	43	38	4	GEORGE THOROGOOD AND THE DESTROYERS —Bad To The Bone, EMI-America
44	30	14	CROSBY, STILLS AND NASH —Daylight Again, Atlantic	44	33	2	SHERRIFF —You Remind Me, Capitol
45	45	16	PETE TOWNSHEND —All The Best Cowboys Have Chinese Eyes, Atco	45	41	2	JOHNNY VAN ZANT BAND —It's You, Polydor
46	NEW ENTRY		MISSING PERSONS —Walking In L.A., Capitol (12 Inch)	46	36	19	.38 SPECIAL —Chain Lightning, A&M
47	41	16	REO SPEEDWAGON —Good Trouble, Epic	47	13	6	JOHN COUGAR —Jack And Diane, Riva/Mercury, Polygram
48	43	3	ICEHOUSE —Primitive Man, Chrysalis	48	35	6	MICHAEL STANLEY BAND —In Between The Lines, EMI-America
49	NEW ENTRY		LINDA RONSTADT —Get Closer, Elektra/Asylum	49	51	3	WALL OF VOODOO —Mexican Radio, I.R.S.
50	40	2	WRABIT —Tracks, MCA	50	NEW ENTRY		BRUCE SPRINGSTEEN —Johnny '99, Columbia
				51	NEW ENTRY		AEROSMITH —Lightning Strikes, Columbia
				52	11	13	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista
				53	21	7	JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me, Boardwalk
				54	55	5	WARREN ZEVON —Let Nothing Come Between You, Asylum
				55	57	3	RIOT —Showdown, Elektra
				56	43	3	BAD COMPANY —Racetrack, Swan Song
				57	44	2	DON HENLEY —Better Hang Up, Asylum
				58	45	2	THE WHO —Dangerous, Warner Bros.
				59	48	2	PRODUCERS —She Sheila, Portrait
				60	58	24	JOHN COUGAR —Hurts So Good, Riva/Mercury (Polygram)

Top Adds

1	BILLY JOEL —The Nylon Curtain, Columbia
2	LINDA RONSTADT —Get Closer, Elektra/Asylum
3	BRUCE SPRINGSTEEN —Nebraska, Columbia
4	DIRE STRAITS —Love Over Gold, Warner Bros.
5	JEFFERSON STARSHIP —Be My Lady, Grunt/RCA (45)
6	DONALD FAGEN —I. G. Y. (What A Beautiful World) Warner Bros. (12 Inch)
7	PETER GABRIEL —Security, Geffen
8	DAN FOGELBERG —Missing You, Full Moon/Epic (12 Inch)
9	UTOPIA —Utopia, Network
10	THE FIXX —Shattered Room, MCA

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

Radio



SIXTIES SWEEPSTAKES—Jan Berry, left, of Jan & Dean, picks the winner of the restored 1966 convertible Mustang, the grand prize in the Soundtrack Of The '60s sweepstakes. The winner will be announced during "The Top 60 Of The '60s," a four-hour Watermark special airing Saturday (9) and Sunday (10). Three Jan & Dean songs are included in the countdown, which is comprised of listeners' favorite songs during the decade. Watching Jan are host Gary Owens, center, and Dean Torrence.

National Programming Buffalo Dick Goes National

"Buffalo Dick's Radio Ranch," winner of the 1981 Billboard Award for Special Programming/Local, kicked off its new syndication deal with Westwood One with an inaugural live broadcast from the Russellville Ballroom in Flint, Mich.

The audience of 1,000 people saw Jeff Lamb, the show's creator, producer, and chief voice caricaturist, put "Buffalo Dick" through seven live skits, including interviews with such show characters as "Wayne Bennett," "Raymond" and "Big Jim."

"Buffalo Dick's Radio Ranch" consists of a series of drop-ins which are placed between a station's regular music programming. At WWCK-FM in Flint, the show's home base, "Buffalo Dick" has garnered a 30 share in its Saturday night time slot.

"Soundtrack Of The '60s," the weekly music feature produced by ABC's Watermark and hosted by Gary Owens, airs an expanded four-hour special, "The Top 60 Of The '60s," Saturday (9) or Sunday (10), depending on local clearance.

More than 200,000 votes for favorite songs of the 1960s were cast by listeners around the world, according to the show's producer, Janis Hahn. "This ranking will be quite different from other historical countdowns that were based on the original chart positions of records," Hahn says. "These 60 songs are remembered today by listeners as the best from the entire decade."

The voting took place in conjunction with a "Soundtrack Of The '60s" sweepstakes, the grand prize of which was a restored 1966 Mustang convertible. The winner will be announced during the special.

A number of syndicators and programs are celebrating anniversaries. Narwood Productions, which began with "Coke Time" with Eddie Fisher in 1957, is celebrating its 25th year in business. The company, headed by Ted LeVan, built up a reputation for doing specials sponsored by the National Guard in the days when radio specials were rare. Among those shows were "Guard Session," hosted by the late Martin Block, "Country Cookin'," hosted by Lee Arnold of WHN New York, and "William B & Co.," hosted by William B. Williams

of WNEW-AM New York. Narwood is currently syndicating "Country Closeup," hosted by Glen Campbell and "The Music Makers," hosted by Skitch Henderson.

London Wavelength, which has the rights to BBC-produced programs, including "The History Of The Beatles," is marking its 10th anniversary. A recent anniversary party brought together Ralph Guild, whose McGavren-Guild Radio launched the syndicator, and London Wavelength president Mike Vaughan. McGavren-Guild sold the company to Vaughan five years ago. Some of the company's most successful specials have been "The John Lennon Story," "The Eric Clapton Story," "The Paul McCartney Story" and "The Beatles At The Beeb."

Also marking an anniversary is National Public Radio's "Jazz Alive," which turned five Saturday (2). To mark that occasion, hosts Billy Taylor and Ben Sidran put together a show of highlights of the past five years, including performances by Count Basie, Dizzy Gillespie, Charles Mingus and Ella Fitzgerald.

The 1982 edition of Mutual's "Great Entertainers," which will air on Thanksgiving on more than 600 stations, will feature a special tribute to and interview with Johnny Cash. Other performers on the three-hour country special include Roy Clark, John Denver, Charlie Rich, Barbara Mandrell, Charley Pride, Loretta Lynn and Willie Nelson. The show is being produced by Glenn Morgan, director of Mutual's music programming, and Dene Hallam, program director of Mutual's WHN New York.

The 100 most popular Christmas songs of all time provide the musical framework for a new 12-hour Christmas special, "An Original Christmas" from the Creative Factor. Designed to run either as a single 12-hour special or stripped in 12 one-hour segments, the show is hosted by Don Bleu. The show will feature Christmas reflections by recording artists and air checks of historic Christmas radio broadcasts.

Talent & Venues

Rock'n'Rolling

A Hard Rockabilly Band Blasts Away At Success

By ROMAN KOZAK

One of the most refreshing albums of the last year was "The Blasters," by the Los Angeles hard rockabilly band of the same name. It was originally released at the beginning of the year on Slash Records, before being distributed by Warner Bros. via a Slash/Warner deal.

You would think that an album on a tiny independent label would get a tremendous sales and chart boost by getting picked up by a giant, but it didn't quite work out that way for the Blasters. Slash got the LP all the way up to 40 on the Billboard LP chart on May 1. The next week, on Warner Bros., it hit 36. It stayed there for two more weeks, and then it sank.

But Dave Alvin, guitarist and songwriter for the Blasters, does not blame the record company. As much as anything, he says, it was the band's fault.

"We decided to go to England when the change was made, which for a band like us was a big mistake," says Alvin. "We need to be constantly touring to sell our kind of music. We turned down a major U.S. tour to go to England. We were doing real well in the States and we could have done better, so it may have been the biggest mistake of our careers."

"But, hey, the way we look at it, for a band that plays what we play, and got together in a bedroom with two guitars from pawnshops, everything is going great. I don't have to be a fry cook any more, for a while. A couple of years down the line I may be back at it, but right now I don't have to."



The Blasters toured Britain for a month, playing with Nick Lowe, but, says Alvin, Lowe's booking agency over there wouldn't put the Blasters' name on the marquee.

"It was real slick," he says. "It wasn't Nick's fault, or (manager) Jake Riviera's, but we were going the length of Britain, getting this real great press, but nobody knew where we were playing. It wasn't until we headlined our own gigs in London that we got some sort of recognition. Then the audience just ate us up."

One good result of the British tour was a live EP that was recorded at the Venue in London, which is being released in the U.S. by Warner, and which, says Alvin, captures the band at its raw and basic best. In the studio, he says, the Blasters are more subdued.

Alvin continues that most career decisions are made by the Blasters as a group. "It usually works out for us. At first the people involved with us didn't want us to sign with Slash Records, they wanted us to pursue a major label deal. But we came together and realized that no major label wanted to touch us, so we would have to do it on our own."

"Then when the major labels started coming around, we decided we didn't just want to be on a major label, where they could control everything. We do everything ass backwards, but things tend to get done. We may get yelled at by our manager (Shelley Heber), our lawyers, and our friends, but two months later they come back and tell us we were right, after all."

If you follow new groups and you live in Los Angeles, London, Melbourne, Madrid, Mexico City, or Lima, Peru, then you probably have

(Continued on page 34)

Russ Ballard Displays 'Magic' Touch

By PAUL GREIN

LOS ANGELES—Russ Ballard has been a successful songwriter for more than a decade, but he has special reasons to celebrate the top 15 posting of America's "You Can Do Magic." It's the first time the Englishman has produced a smash single, and it's the first time he's had a hit with a song he tailored for a particular artist.

Until Ballard got the call from Capitol's Rupert Perry to write and

produce two songs for America's "View From The Ground" LP, he hadn't produced an act in four years, since he did four tracks for Ringo Starr which were never released. Prior to that he produced albums for Roger Daltrey ("Ride A Rock Horse") and Leo Sayer ("Another Year") and a single for Frankie Miller.

Ballard says he likes to produce his own songs, to give him greater control over the final outcome. He's now starting to co-produce his fifth album as an artist with John Stanley, his manager since 1975. The two also co-produced his last album, "Barnet Dog," released on Epic in 1979. Ballard had three previous albums for Epic: 1974's "Russ Ballard," which he produced; 1975's "Winning," produced by Muff Winwood; and 1977's "At The Third Stroke," produced by Keith Olsen.

While "At The Third Stroke" wasn't a notable success, Olsen last year handed Ballard a huge hit with Santana's cover version of "Winning." The song went top 20 and spirited Santana's "Zebop" album into the top 10.

Many of Olsen's biggest hits as a songwriter have been picked up in this fashion. Three Dog Night found "Liar," a top 10 hit in 1971, on an album Ballard had cut as a member of the group Argent. And Head East



Billboard photo by Mitchell Praver/WABC

STAR VISIT—Bruce Springsteen makes a rare New York club appearance, joining Dave Edmunds, right, onstage at the Peppermint Lounge in New York.

Unusual Moves Help Keep Boarding House Running

By JACK McDONOUGH

SAN FRANCISCO—The Boarding House, one of San Francisco's most venerable nightclubs, which moved to a new North Beach location about two years ago after a decade at another site, is meeting the challenge of re-establishing itself in new territory with a variety of unusual moves.

The principal gambit of owner David Allen has been to shift the club's image from that of a straight-ahead rock and pop venue to that of a cabaret offering an extremely wide array of acts.

He has further spiced the mix with unorthodox moves, such as booking one act for the 8 p.m. show and another for 11 p.m.; booking runs of a month or more for certain acts, such as the Musign Theatre Company (Sept. 8-Oct. 9); and reinstating the idea of the post-2 a.m. breakfast show.

He has also had success with

purely cabaret-style singers who are little known either to a general audience or to fans outside the area, but who have strong enough cult followings.

(Continued on page 34)

N.J. Township May Get Stadium Concerts Again

WALL TOWNSHIP, N.J.—An attempt to return the Wall Stadium here into the orbit of outdoor rock concerts will be made next summer by Kenneth Roberts, a promoter of neighboring Millburn Township. The independent concert promoter told the township committee that the stadium, which can hold up to 20,000 people for a show, is a "worthy" location that could be a cultural focal point in this central New Jersey region.

Roberts says he would like to kick off the 1983 summer season with a three-band rock festival. He did not name the groups he would book, saying that negotiations have just begun. The township committee, recalling the problems encountered after the last rock show with Jefferson Airplane on Aug. 15, 1971, told Roberts that while it is not opposed to concerts here "per se," it is concerned that concert-goers and township residents be protected.

While the large crowd at that show was generally well-behaved at

Schlitz Boosts Rock Role Who Tour Link

By JOHN SIPPEL

LOS ANGELES—Stroh, the Detroit brewery which recently acquired Joseph Schlitz, is strengthening the latter's sponsorship ties with rock acts, after a long association with vintage jazz and MOR music.

Stroh announced its second major big-name concert linkup late last week, this time with the two legs of the Who's North American tour, which has just begun. Schlitz previously had sponsored recent Fleetwood Mac gigs.

The "Schlitz Rocks America" concert connection with the Who was negotiated by Danny Socolof of Contemporary Marketing, St. Louis, on behalf of Schlitz, which was represented by Stroh president Roger Fridholm.

The Who will be seen and heard on two different 30-second tv spots and their music feature on a variety of 60-second radio spots, bankrolled by Schlitz. Two Who posters, the largest a 4- by 6-foot one, will be available to the public. A consumer print campaign is also being worked out.

the concert itself, the traffic problems before and after the concert were considered horrendous, with major concerns over the tons of trash left behind. There have been no major rock shows at the Wall Stadium since then.

According to Mayor M. Claire French, the township passed an ordinance after Jefferson Airplane concert that tightly controls ticket sales, calling for all tickets to be sold in advance, and sets forth regulations for parking facilities and safety facilities, a traffic plan, sanitary facilities and security before the township committee approves a concert held anywhere in the township.

Tucker Nicol, a member of the family that controls the stadium, said rock shows don't have the same stigma of drawing undesirable elements today that was associated with them in the past. He said the stadium owners would permit concerts there, although they would not permit groups that draw rowdy crowds.



Billboard photo by Chuck Pulin

CHEQUERED PAST—Drawing from some notable past and present acts, Chequered Past makes its debut at the Peppermint Lounge in New York. Seen, from left, are Steve Jones (Sex Pistols), Nigel Harrison (Blondie), Clem Burke (Blondie), Michael Des Barres (Detective), Silverhead, and Frank Infante (Blondie).

OCTOBER 9, 1982, BILLBOARD

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Survey For Week Ending 10/9/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **THE WHO, THE CLASH, SANTANA, THE HOOTERS—\$1,440,353, 91,451**, \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia, sellout, house one-day gross record, Sept. 25.
- **NEIL DIAMOND—\$851,602 (Canadian)**, 50,888, \$17.50, \$15, & \$12.50, Concert Prods Int'l/Concerts West, Maple Leaf Gardens, Toronto, three sellouts, Sept. 24-25.
- **NEIL DIAMOND—\$676,005, 48,074**, \$15 & \$12.50, Concerts West, Hartford Civic Center, three sellouts, house gross record, Sept. 19-21.
- **THE WHO, DAVID JOHANSEN—\$564,000, 37,600**, \$15, Cellar Door, Capital Centre, Landover, Md., two sellouts, Sept. 22-23.
- **GRATEFUL DEAD—\$510,511, 39,049**, \$13.50 & \$11.50, Monarch Entertainment Bureau, Madison Square Garden, New York City, two sellouts, Sept. 20-21.
- **VAN HALEN, AFTER THE FIRE—\$325,123, 29,000**, \$13 & \$11.50, Bill Graham Presents, Cow Palace, San Francisco, two sellouts, Sept. 14-15.
- **FLEETWOOD MAC, MEN AT WORK—\$269,812, 17,987 (19,950 capacity)**, \$15 & \$12.50, Brass Ring Prods., Joe Louis Arena, Detroit, Sept. 19.
- **GRATEFUL DEAD—\$250,803, 21,809 (32,492)**, \$11.50, Cedric Kushner Prods./Monarch Entertainment Bureau, Carrier Dome, Syracuse (N.Y.) Univ., Sept. 24.
- **FLEETWOOD MAC, MEN AT WORK—\$224,112, 15,456 (16,500)**, \$15 & \$12.50, Schon Prods., Met Center, Minneapolis, Sept. 23.
- **FLEETWOOD MAC, MEN AT WORK—\$223,290, 14,886**, \$15, Feyline Presents, Myriad Convention Center, Oklahoma City, sellout, Sept. 26.
- **OAK RIDGE BOYS—\$215,000, 16,000 (18,000)**, \$11.95, in-house promotion, Six Flags, Great Adventure, Jackson, N.J., two shows, Sept. 19.
- **GRATEFUL DEAD—\$188,972, 15,419**, \$11.50 & \$10.50, Don Law Co./Monarch Entertainment Bureau, Boston Garden, sellout, Sept. 18.
- **REO SPEEDWAGON, SURVIVOR—\$182,700, 14,616 (19,000)**, \$12.50, Beaver Prods., Reunion Arena, Dallas, Sept. 24.
- **OLIVIA NEWTON-JOHN, TOM SCOTT—\$159,510, 11,151 (12,230)**, \$15, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., Sept. 24.
- **GRATEFUL DEAD—\$159,064, 12,939 (18,672)**, \$12.50 & \$11.50, Cellar Door/Monarch Entertainment Bureau, Capital Centre, Landover, Md., Sept. 15.
- **JETHRO TULL, SAGA—\$143,868, 12,572 (16,732)**, \$11.50 & \$10.50, Tony Ruffino-Larry Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Uniondale, N.Y., Sept. 18.
- **REO SPEEDWAGON, SURVIVOR—\$139,202, 12,766**, \$11.50, \$10.50, & \$10, Stone City Attractions, San Antonio Convention Center Arena, sellout, Sept. 27.
- **JETHRO TULL, MANNEQUIN—\$134,217 (Can.)**, 10,794 (12,000), \$12.50 & \$11, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Sept. 23.
- **RICK JAMES, GRAND MASTER FLASH, AL HUDSON—\$132,603, 10,851**, \$13.50 & \$11.50, Jam Prods./Al Haymon Prods., Chicago Pavilion, sellout, Sept. 17.
- **GRATEFUL DEAD—\$132,082, 10,637**, \$12.50 & \$11.50, Cross Country Concerts/Monarch Entertainment Bureau, New Haven (Conn.) Coliseum, sellout, Sept. 23.
- **REO SPEEDWAGON, SURVIVOR—\$130,044, 10,401 (15,000)**, \$12.50, \$11.50, & \$10.50, Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Sept. 26.
- **OAK RIDGE BOYS, T.G. SHEPPARD—\$123,545, 15,955 (21,812)**, \$10, \$7, & \$5, in-house promotion, York (Pa.) Interstate Fair, Sept. 18.
- **JUDAS PRIEST, AXE, IRON MAIDEN—\$120,750, 10,944**, \$11.50, \$10.50, & \$9.50, Contemporary Presentations, International Amphitheatre, Chicago, sellout, Sept. 21.
- **TOM JONES, GEORGE WALLACE—\$111,497, 7,961 (8,470)**, \$15-\$10, in-house promotion/produced by Southwest Concerts, Univ. of Texas Frank Erwin Center, Austin, Sept. 16.
- **ALABAMA—\$107,925, 8,634 (8,992)**, \$12.50, Fowler Prods., Tulsa (Okla.) Assembly Center, Sept. 19.
- **BARBARA MANDRELL—\$104,301, 6,380**, \$18.50 & \$16.50, in-house promotion, Oakdale Music Theatre, Wallingford, Conn., house fastest sellout, Sept. 21.
- **OAK RIDGE BOYS—\$103,500, 6,900 (8,100)**, \$15, in-house promotion, Busch Gardens, Williamsburg, Va., three shows, Sept. 17.
- **JUDAS PRIEST, IRON MAIDEN—\$101,421, 9,366 (12,191)**, \$11 & \$10, Brass Ring Prods., Cobo Arena, Detroit, Sept. 25.
- **GRATEFUL DEAD—\$99,340, 9,500**, \$11.50 & \$10.50, Gemini Concerts/Monarch Entertainment Bureau, Cumberland County Civic Center, Portland, Maine, sellout, Sept. 17.
- **ZZ TOP, '33 SPECIAL—\$99,187, 8,851 (11,301)**, \$11.50, Beaver Prods., Charleston (W.Va.) Civic Center, Sept. 25.
- **O'JAYS, ATLANTIC STARR—\$99,128, 8,095**, \$12, Al Haymon Presents/Dimensions Unlimited, Sunrise Theatre, Miami, Fla., sellout, Sept. 12.
- **BARBARA MANDRELL, STEVE WARINER—\$98,147, 13,015 (13,729)**, \$8 & \$7, in-house promotion, Nebraska State Fair Grandstand, Lincoln, Sept. 12.
- **BLUE OYSTER CULT, ALDO NOVA—\$90,470, 9,146 (12,000)**, \$10.50 & \$9.50, Frank J. Russo Prods., Centrum, Worcester, Mass., Sept. 24.
- **JETHRO TULL, SAGA—\$89,588, 9,731 (11,882)**, \$9.50, Electric Factory Concerts, Spectrum, Philadelphia, Sept. 21.
- **GO-GO'S, A FLOCK OF SEAGULLS—\$89,512, 8,600**, \$10.50, Fantasma Prods., Bayfront Center, St. Petersburg, Fla., sellout, Sept. 21.
- **TED NUGENT, JOHNNY VAN ZANT—\$87,298, 8,711 (11,000)**, \$10.50 & \$9.50, Brass Ring Prods., Omni, Atlanta, Sept. 21.
- **JETHRO TULL, SAGA—\$83,571, 7,721 (13,000)**, \$11 & \$9, Festival East Concerts, Buffalo (N.Y.) Memorial Auditorium, Sept. 22.
- **GRATEFUL DEAD—\$81,250, 6,500**, \$12.50, in-house promotion/Whisper Concerts/Monarch Entertainment Bureau, Univ. of Va. Gym, Charlottesville, sellout, Sept. 14.
- **BARBARA MANDRELL, THRASHER BROTHERS—\$80,685, 9,440**, \$10-\$5, in-house promotion, Allentown (Pa.) County Fair Grandstand, sellout, Sept. 10.

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Talent & Venues

Talent In Action

ROXY MUSIC

Wembley Arena, London
Tickets: \$13, \$11.25

When Roxy Music's first single, "Virginia Plain," hit the U.K. charts, it almost immediately established the band as the pioneer of an intelligent and sophisticated art-rock. Ten years and eight albums on, Roxy Music are on the road once again playing a different but equally original style of music, exemplified on their successful "Avalon" LP.

Whether the new material is more subtle and polished than the band's earlier work, or merely bland and less creative, is presently a matter of some conjecture. But in their 90-minute, 16-song set here on Sept. 23, they proved beyond doubt just what a potent influence they have been on the U.K. rock scene.

"The Main Thing" from the latest album launched a competent, if somewhat laid-back set, with Bryan Ferry, as ever, providing the main focal point.

The original Roxy Music triumvirate of Phil Manzanera on guitar, saxophonist Andy Mackay, and Ferry on keyboards and vocals was complemented by top-flight musicians, some of whom are regular players with the group.

Guy Fletcher was featured on keyboards, Neil Hubbard on guitar, and Jimmy Maelen on percussion, while drummer Andy Newmark and bassist Alan Spenner provided a taut and punchy rhythm section.

Set highlights included "Both Ends Burning," which proved just how integrated the whole unit was; "Song For Europe," with a mellifluous solo from Mackay; "Avalon," with a snappy bongo lead-in from Maelen; and the classic "Love Is The Drug."

Performed live, the new songs appeared as if silhouetted, with strengths and weaknesses standing in stark contrast, though generally they fared well.

Production was pretty basic—despite a presumably substantial injection of funds from tour sponsor Levi's—and the set was presented

solely on the strength of the band's performance.

Roxy looked tired after their European trek, and Ferry, often proclaimed as the personification of style, looked surprisingly awkward and graceless on stage.

Generally, though, the band members managed to pull through with a performance which, although lacking in vitality, showed them worthy of their decade of success. **ALEX FOWLER**

GARY MORRIS DAVE OLNEY & THE X-RAYS RODNEY CROWELL THE PIGGIES

The Cannery, Nashville
Tickets: \$10

Enough high-powered talent performed at Nashville's Cannery club Sept. 1 to compensate, temporarily, for the city's lack of regular showcases. In a fundraiser for the estate of the late British songwriter Alex Neilson, the four acts on the bill, plus surprise performers Terri Gibbs, Rosanne Cash and Kathy Mattea, filled the Cannery's brick-walled main room with country ballads, country rock, rockabilly, blues/rock and power pop from 7:00 p.m. until 1:00 a.m.

Gary Morris played a well-paced opening hour, balancing his show with ballads, such as the current top 20 country hit "Dreams Die Hard," and tougher tunes.

A surprising factor was the upbeat, dynamic element of his live set, giving many songs much more punch than they have on record. The harmonies and rhythm were an excellent opener for the pop-oriented acts that followed.

Dave Olney & the X-Rays then launched into
(Continued on page 35)

Act-ivities

Barry Manilow Off On 'Around The World' Tour

Barry Manilow is embarking on an "Around The World In 80 Dates" tour with the first show in Ogden, Utah on Wednesday (6). It will end in April with dates in Australia and Japan. In the U.S. Manilow has 52 dates set so far, playing 10,000-15,000-seat venues in mostly secondary markets. The 2½-hour show is performed on a revolving stage which contains a 40-person choir and seven tons of equipment.

Winston Network, Inc., the national transit advertising firm, recently sponsored a "Lovin' Feeling Show" at Houston's Summit Arena recently featuring the Righteous Brothers, Johnny Rivers, the Drifters, the Coasters, the Shirelles, Little Anthony and Danny & the Juniors. Production was handled by John Salvato of Talent Spectrum Inc. in New Jersey. Winston Network, based in Houston, plans to do similar shows in the future.

Billy Joel has included a song titled "Allentown" in his current "Nylon Curtain" LP, and that is a big deal in the town of the same name in Pennsylvania, located 60 miles from Philadelphia. It is an area of the country where Joel was first popular before breaking through nationally in 1976, and now the folks in Allentown want him to come back and play. According to Dave Sestak of Media Five Entertainment, 8,000 names have already been collected on a petition to have Joel return to Allentown, while radio station WZZO-FM, which is spearheading the campaign, has invited him to be a guest DJ on the station. Joel begins his tour Oct. 24 in Salt Lake City, but its length has not yet been determined. That will depend on how well Joel's hand has healed. He injured it in a motorcycle accident in the spring.

Ted Nugent fractured his left cheekbone in an auto accident near his home in Michigan, but only one show in his tour was postponed, and none were cancelled because of the mishap. . . . It's not official yet, but expect the Who to announce a fourth date in the New York area in addition to the two shows at Shea Stadium, Oct. 12-13 and one at the Byrne Arena in New Jersey on Oct. 10.

Signings: B'zz, featuring three members of the Boyzz, to Epic. . . Carol Douglas to Next Plateau Rec-

ords, distributed by Quality. . . . Jim Stafford to Townhouse Records. . . . Radio Records artists Badfinger to Good Music Agency for booking. . . . Epic's Fortnox to Empire Agency for booking. **ROMAN KOZAK**

Unusual Moves Help Keep Boarding House Running

• Continued from page 33

lowings to fill the club on a selected night.

Among the acts to have recently played the 500-capacity, split-level room are jazz acts the Toshiko Akiyoshi/Lew Tabackin Big Band, Jackie Cain & Roy Kral, Jessica Williams, Larry Coryell and Michal Urbaniak; cabaret singers Val Diamond and David Rein; comedy/variety acts Steve Landesberg, High Wire Radio Choir, the Toons, Wayland Flowers and Dick Bright; rock and folk acts Maria Muldaur, Jesse Winchester, Darlene Love and Dan Hicks; and such total wild cards as Musign Theatre, a group of hearing impaired performers which does "a mix of lip synch, pantomime, dance and signing that's almost like a hand ballet. They do interpretations of ev-

erything from Devo to cabaret and back again," says Allen.

He has also been presenting, in his downstairs room, a revue titled "By George!" based on the music of Gershwin. The revue recently closed after an eight-month run of week-end performances.

"Cabaret is a very successful thing here," says Allen. "But what we might call cabaret now is only what nightclubs used to be. In the old days we didn't call the Hungry i or the Purple Onion cabarets. They were nightclubs. But the Smothers Brothers could play places like that for 18 months."

For the Musign run, the company will do only one show per night, with Allen booking in other acts for the late slot. "It'll be an ideal way to bring back the idea of a breakfast show," he says.

Rock'n'Rolling

• Continued from page 33

heard the Nails and their debut EP "Hotel For Women," on Jimboco Records, with its striking song, "88 Lines About 44 Women."

But if you live in New York (where the Nails live) or just about anywhere else, then the Nails are just another obscure band. Such are the vagaries of radio.

The Nails formed five years ago in Denver, playing hard, ska-influenced rock. About two years ago they moved to New York, signing last year to the small Jimboco Records label, and to Terry Dunne, owner of the blues club Tramps, for management.

Though the Nails have played most of the New York clubs, notably as the opening act for Madness, whom they all but blew off stage, they are still not very well known in

their adopted hometown.

But with the release of "Hotel For Women" in December, an international cult following was born, all without foreign distribution for the record. What happened was that BBC Radio's John Peel began to play the record, at one point giving the Nails' U.S. address over the air to appease fans trying to get this unknown record.

DJs in Latin America and Australia also picked up on the record, and, most significantly for the band here, so did KROQ-FM in Los Angeles, after indie promo man Ken Ryback brought it to the station. It is now in regular rotation, thanks to favorable listener response.

To capitalize on their success, the Nails are currently on a club tour of the West Coast, booked by the Music Agency.

N.J. Promoter Scher Intensifies Assault On N.Y.C.

NEW YORK—New Jersey promoter John Scher is mounting his heaviest assault to date on the New York market with shows at Madison Square Garden, the Felt Forum, the Beacon Theater, and Nassau Coliseum.

Scher promoted two shows at the Garden by the Grateful Dead Sept. 20-21. On Saturday (25) he followed with two shows at the Garden's Felt Forum by reggae artists Peter Tosh and Jimmy Cliff. All shows sold out. The Beacon show Wednesday (6)

will headline Glen Frey, who is also set to appear at Scher's Capitol Theatre in Passaic Saturday (2). Already sold out is a Van Halen date at Nassau Coliseum, Oct. 19, following two sellouts at the Byrne Arena in New Jersey, Sept. 15-16.

Dance Trax

By BRIAN CHIN

Four diverse New York-produced albums make for the first really solid week of new releases in some time. **Kool & the Gang's** "As One" (De-Lite) is a well-above-average effort for them, put together with all sorts of deft, subtle touches of writing and arranging. Best cuts: a mellow-beat "Street Kids," a gently pumping "Let's Go Dancin'" which combines funk, Latin and Caribbean influences, and an absolutely tremendous rhythm ballad in the style of "Too Hot" and every bit as good, called "Hi-De-Ho." **James Taylor**, who co-wrote every song here, is a sterling lead vocalist throughout.

"Inner Life II," that act's second for Salsoul, is another showcase for singer **Jocelyn Brown**, and is largely the work of writer/arranger/guitarist **Stan Lucas**, along with co-producer **Greg Carmichael**. Like the earlier "Caught Up" and "Ain't No Mountain," the approach is a combination of electronic sparkle and good, old-fashioned soul. The standouts: "Moment Of My Life," sporting an exultant, swelling chorus of "all, all, mine," mixed with a forceful, drummy bottom by Shep Pettibone; "I Like It Like That," a bright soul shouter, mixed by Tom Moulton; and "I've Got To Find Me Somebody," a hectic, dizzy cut that's most characteristic of Carmichael's other work, mixed by John Morales.

Girl-group mania: **ESG** is a local phenomenon in the New York/New Jersey area. Their first EP, released in 1981 on 99 Records, broke in disco clubs some eight months after release and has been a major buzz record for another several months, selling over 20,000 with no regular radio play. "ESG Says Dance!" is a fine three-track EP that should be a breakthrough for this four-woman Bronx group: two new songs, "Dance," a bouncy rocker, and the faintly jazzy "The Beat" are included, along with a faster, tighter re-recording of "Moody," the cut which attracted all the initial attention.

The **Flirts** have also been something of a sleeper phenomenon: a Canadian remix of "Passion" has been selling steadily all through the summer, lengthening the track record of **Bobby Orlando**, one of this year's most consistent producers. "10 Cents A Dance," on "O" Records, distributed by Vanguard, is crisp, entertaining pop, which sounds disco when it's funky and new wave when it's not: the best rockers here ("Jukebox," "We Just Wanna Dance" and "Jungle Rock," plus a Bow Wow Wow-style "I Only Wanna Be With You") all have a better sense of riff than just about any other girl group record around. Also: the uptempo "Boy Crazy." (One problem: all cuts are single-length, and neither side is particularly long.)

Singles and notes: **Prince's** "1999" (Warner Bros. 12-inch promo) goes from an off-putting trick intro to his most mainstream track so far; we miss his falsetto, which doesn't appear on the album tracks we recently previewed. . . . The **Reg Mundy Band's** "Finger Pop" (Atlantic/RFC 12-inch) combines a bunch of vocal hooks with a tough New York bottom, in an atypically roomy Tee Scott mix. . . . The **Jammers'** "And You Know That" (Salsoul 12-inch) takes some time to get started but finishes up in a great Skyy-style chant.

Talent In Action

Continued from page 34

their hour set of blues-based rock'n'roll. Olney has toured Southern and Midwestern clubs for years, and his act with the X-Rays is down pat. The opening "Customized," a novelty number lyrically tied to automobile parts, put the crowd into a good mood. The climactic number "Contender," about parallels between boxing and life, saw Olney repeat his popular club stunt of falling face-down onto a center table and continuing to sing, startling a few but thrilling most of the crowd.

When Rodney Crowell and his group took the stage, the Cannery was SRO. His quick succession of hits like "Ain't No Money" and "Victim Or A Fool" sent waves of excitement through the 600 or so packed into the room. Crowell's voice wasn't always on target, but he and the band hit their stride together for powerful renditions of "Heartbroke," "Till I Gain Control Again" and "Ain't Living Long Like This."

Rosanne Cash joined husband Crowell for a three-song encore of two duets plus her moving country mood piece, "Blue Moon With Heartache."

The Crowell/Cash set offered the most commercial and familiar music, and was timed perfectly in the six-hour evening. Unfortunately, some of Nashville's most prominent publishing and production executives arrived only in time to catch this part of the show, and left immediately afterwards—not a kind gesture to the developing acts who desperately need exposure.

The Piggies, a Nashville-based pop/rock band that's been popular in mid-state for years, started on time at midnight for a one-hour set. Their committed performance of harmony-and-guitar laced numbers like "You Got It All," "Signed, Sealed, Delivered" and "Money Machine" were all the more admirable considering that less than 100 remained in the audience. This is called paying dues in spite of it all.

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Billboard Dance/Disco Top 80

Survey For Week Ending 10/9/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	42	24	11	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)
2	10		REDD HOTT—Sharon Redd—Prelude (LP all cuts) PRL 14106	43	36	8	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211
3	7	7	LOVE'S COMIN' AT YA—Melba Moore—EMI America (12 inch) 7803	57	2	2	BABY, I NEED YOUR LOVING—Carl Carlton—RCA-PD-13314
4	4	12	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	50	6	6	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
5	11	5	DON'T GO—Yaz—Sire (12 inch) 0-29886	56	2	2	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1
6	6	8	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	47	39	15	DIRTY TALK—Klein & MBO—25 West (12 inch)
7	3	12	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203	48	28	17	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435
8	9	9	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574	49	27	11	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031
9	5	13	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	50	53	5	WRAP IT UP—Touche—Emergency (12 inch) EMDS 6529
10	11	11	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	51	54	6	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
12	9	18	SITUATION—Yaz—Sire (12 inch) BSK 0-29950	61	3	3	DON'T LET GO OF ME—Mike & Brenda Sutton—Sam (12 inch) 12351
13	26	6	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1 4059	NEW ENTRY			BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919
14	14	10	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	NEW ENTRY			MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ
15	29	3	NASTY GIRLS—Vanity 6—Warner Bros. (LP Cut) WB 1-23716	NEW ENTRY			777-9311/THE WALK/I DON'T WANT TO LEAVE YOU—The Time—Warner Bros. LP cut 1-2370
16	12	14	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS 2005	58	2	2	VOYEUR—Kim Carnes—EMI America (LP Cut) (ST 17078
17	17	9	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718	57	65	2	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001
18	13	17	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	58	62	3	WAY OUT—Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
19	34	4	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)	59	32	14	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) 1-23694
20	18	16	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	60	63	2	CAN HE FIND ANOTHER—Double Discovery—Tropique/Polydor-PDD 524 (12 inch)
21	21	20	COMBAT ROCK—The Clash—Epic (LP) FE 37689	66	2	2	PAC-JAM—Jonzun Crew—Tommy Boy (12 inch) TB 676
22	22	6	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200	64	2	2	ELEVATOR—Our Daughter's Wedding—EMI (12 inch) 50086
23	23	8	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309	NEW ENTRY			COME AND GET YOUR LOVE—Lime—Prism (12 inch) PDS 440
24	25	7	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017	NEW ENTRY			STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635
26	15	13	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	65	68	5	CONNECTING FLIGHT—Romanelli—21 Records T-1-0-301
28	52	3	A PUPPET TO YOU—Alfie Silas—RCA (12 inch) PD-13305	66	67	2	YOU SHOULDN'T DO ME LIKE THAT—Jan Miles Cyclops—(12 inch) CY 902
29	46	5	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721	NEW ENTRY			GIVE ME—I Level—Epic (12 inch) 49-03292
30	16	12	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)	NEW ENTRY			SHE'S JUST A GROUPIE—Bobby Nunn—Motown (12 inch) 4502 MG
31	31	6	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989	NEW ENTRY			RED HOT STUFF—Magic Lady—A&M (12 inch) AM 2436
32	19	10	UNDER THE BOARDWALK—The Tom Tom Club—Sire (12 inch) 0-29930	70	60	5	LOVE ACTION—Human League—A&M (12 inch) SP 12049
33	33	8	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	71	59	5	THE CRACK—The Cosmetics—I.R.S. (12 inch) SP 7096
34	37	6	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978	72	74	17	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WB1-23683
35	38	4	DANCE OR DIE—Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997	73	30	21	GLORIA—Laura Branigan—Atlantic (12 inch) DMD 338
36	41	5	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG 376 (12 inch)	74	55	10	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008
37	48	4	I MUST BE DREAMIN'—Wanda—Elektra 69998	75	72	7	SHY BOY—Bananarama—London (12 inch)
38	45	3	(You Said) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	76	49	11	IT'S PASSION—The System—Mirage (12 inch) DM-4837
39	40	7	STOOL PIGEON—Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK 3681	77	77	9	EYE OF THE TIGER—Nighthawk—RFC Quality (12 inch) QRFC 020
40	44	4	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001	78	78	7	RADIO—Members—Arista (12 inch) CP-720
41	42	6	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)	79	51	26	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14
			RESPECT—Zinga Washington—My Disc (12 inch) 479-03139	80	47	14	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215

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

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

Stars are awarded to other products demonstrating significant response.

Fantasy Mines A Classic Catalog

Treasures From Label's Vaults Are Steady Sellers

By JACK McDONOUGH

BERKELEY—Dealers experienced in selling jazz have long recognized the genre's durability as a classic catalog area, but at Fantasy/Prestige/Milestone Records that message has taken on special prominence. To preserve its market share in the soft economy, the company has recently concentrated much energy and the bulk of its release schedule to marketing its vast vaults of strong jazz performances.

"Our midlines and regular catalog are selling well," reports Phil Jones, Fantasy's vice president in charge of marketing. "Almost every jazz great who ever recorded is represented on one of our labels, and there are artists in there who will sell year in and year out, the same amount every year, no matter how long a title has been out. It's almost a little weird—

once you've got a good twofer, it'll sell forever."

That explains why Fantasy continues to retain a vast number of vintage '50s, '60s and '70s titles, either complete or distilled into anthologies, and to add new repackagings at a brisk pace.

"We never get mentioned as a hot company," says Jones, "but the catalog sells as well now as it did five years ago. We now have more than 1,000 titles in the current catalog, and distributors in many cities carry the entire line. So do some stores. Getting jazz sold is a matter of getting it into the stores, and when you have full-line stores like Tower carrying so many titles it helps our effort."

Among those artists with perennially steady sales, says Jones, are Bill Evans, Miles Davis (notably "Tallest Trees"), Charlie Parker, the

Modern Jazz Quartet and an album titled "The Greatest Jazz Concert Ever," featuring Charlie Parker, Dizzy Gillespie, Charles Mingus, Bud Powell, Max Roach and others.

Fantasy's Thelonious Monk vaults have, not surprisingly, had a run since that artist's death earlier this year. One of the most popular sets is an anthology of Monk's work with John Coltrane, and the company, under its Milestone logo, has found acceptance with its posthumous "Thelonious Monk Memorial Album: Classic Performances From His Prestige And Riverside Years (1952-61)." This reissue was produced by Orrin Keepnews, who recorded Monk for Riverside in the '50s and who wrote extensive notes for the double-record set.

Adds Jones, "Our midlines have been helpful. At \$5.98, Stax is a great line."

Fantasy has recently expanded its \$5.98 jazz catalog with a wide selection that covers reissues and new recordings, veterans and contemporary stars.

Among recent reissues are two Dave Brubeck sets. The first of these, "The Dave Brubeck Trio: Distinctive Rhythm Instrumentals," reprises 24 tracks originally recorded in 1950-51 and released on Fantasy 10-inch LPs. None of these recordings—here remastered by George Horn—have been available on Fantasy since 1967.

The second set, also remastered by Horn, is a two-in-one reissue of "Jazz At The Blackhawk" and "Jazz At Storyville," recorded mostly in 1952-53, with one track from 1954.

Another album of older material is "Eloquence" by Bill Evans, comprising previously unreleased solo and duo material (with Eddie Gomez) from the mid-'70s.

That's not to suggest the company is withdrawing from contemporary releases altogether. Its Galaxy label, reactivated in the late '70s as a home for acoustic, "straight-ahead" jazz, continues to release new material. This year has also brought new product by Sonny Rollins, Freddie Hubbard and others on Milestone and Fantasy.

And while Fantasy began as a specialty label in the late '40s, it continues to ply rock, dance and black acts such as Taxxi, Azymuth and former Blackbyrds keyboardist Kevin Toney.



CABLE CONVERSATION—Pianist Cecil Taylor, left, mulls the role of jazz in modern music during a taping for "Nightcap: Conversations On The Arts And Letters," a new cable series set to air on the ARTS service produced by Warner-Amex for Hearst/ABC Video Services. Joining Taylor are drummer Max Roach, hosts Studs Terkel and Calvin Trillin, and critic Nat Hentoff.

Sidran Replacing Taylor As Host Of 'Jazz Alive!'

By BILL HOLLAND

WASHINGTON — After five years as host of National Public Radio's popular "Jazz Alive!" pianist, composer and educator Dr. Billy Taylor is leaving the program, and will be replaced by singer-songwriter-broadcaster Ben Sidran.

The changeover took place Sunday (2) on the fifth anniversary of the show, Oct. 2. To celebrate the anniversary, Taylor and Sidran brought NPR listeners a special four-hour program of highlights from the series.

The program spotlighted such artists and special moments as Charles Mingus with Chick Corea, a Stevie Wonder-Ella Fitzgerald jam, Bill Evans improvising to the sound of

church bells on the French Riviera, and an impromptu White House duet with Dizzy Gillespie and President Carter singing "Salt Peanuts."

Other unusual performances broadcast by "Jazz Alive!" in the last five years include a Sonny Stitt-Dexter Gordon "cutting session" and a rare performance of Max Roach's percussion ensemble M'Boom with the World Saxophone Quartet recorded at St. John the Divine in Harlem.

The program, according to NPR officials, now reaches more than 250,000 listeners each week.

Sidran, who has served as the show's guest host in the past, was welcomed by producer Tim Owens as "a great asset to the series." Owens said that the recording artist, "in addition to his tremendous talent as a musician," is also a skilled communicator, with "a rare ability to translate musical ideas into words." Of Taylor, Owens said: "He will be missed, and this program is an opportunity to say thanks for carrying the banner so gracefully."

The fall lineup for "Jazz Alive!" will include highlights from this year's Kool Jazz Festival in New York City, and will feature, among other things, a meeting of pianists Herbie Hancock and Oscar Peterson, Jaco Pastorius' new band Word of Mouth, and a Mel Torme-Gerry Mulligan-George Shearing performance.

Goodman LP Due Out Soon

NEW YORK—A Benny Goodman album due for Christmas sales this year is being recorded by Aurora Records, a label established in the '50s by Irvin Litkei, the veteran New York wholesaler.

According to Litkei, the album, to be distributed by CBS Records, will feature the swing clarinetist and a number of young musicians. The material will consist of Broadway and Hollywood favorites and a number of old favorites Goodman never got around to recording in his long career.

FIRST OVERSEAS AGREEMENTS

Palo Alto Cuts Far East Deals

By SAM SUTHERLAND

LOS ANGELES—The Bay area-based Palo Alto Jazz label makes the Far East its initial beachhead in overseas markets via a new set of licensing agreements that will bring titles from the young PAJ catalog to Japan, South Korea, Hong Kong, Singapore, Malaysia and the Philippines.

That game plan evidently picks up on the strong demand for jazz that exists there. According to label head Dr. Herb Wong, a seasoned educator and broadcaster (most recently via KJAZ-FM in San Francisco), "We decided to go after the market in the Orient initially, due to the response from Japan and Southeast Asia."

Toward that end, the label tapped Bobby Weiss and his One World Of Music agency to oversee foreign

recording and music publishing negotiations. Weiss' firm also has a hand in setting up marketing, and Weiss himself has visited Tokyo, Seoul, Hong Kong, Bangkok, Singapore and Manila over recent months to set up the appropriate deals.

Licensees now include JVC (Japan), Orient Wide Productions (Korea), Shun Cheong Record Co. (Hong Kong), Cosdel (Singapore-Malaysia) and A&W Records International (Philippines). Wong also hopes to close a licensing deal for Thailand.

The PAJ agreements will see product on a separate Palo Alto Jazz label in each territory, and set a specific number of releases per year as well as specific annual financial advances. PAJ is guaranteeing its licensees a minimum of 24 new album masters each year, and the agree-

ments are all three-year deals.

The company, headquartered in Palo Alto, Calif., has already recorded masters with Dianne Reeves, Lanny Morgan, Free Flight, Richie Cole, Elvin Jones, Terry Gibbs/Buddy DeFranco, Mal Waldron, Pepper Adams, Art Pepper, Jimmy Forrest, David Lahm, Scot Scheer, Tee Carson and the Basie Sidemen, and Don Menza, among others.

Meanwhile, Wong and Weiss are working with its new licensees on prospective tours by selected label acts, to be coordinated by special services director Al Evers. Japan will generally serve as the kickoff market for concert treks, which are expected to begin early next year.

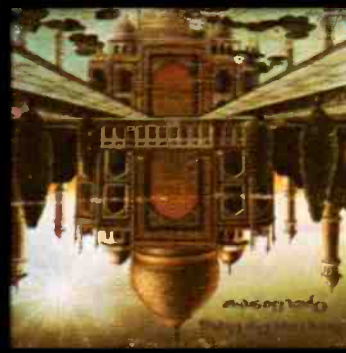
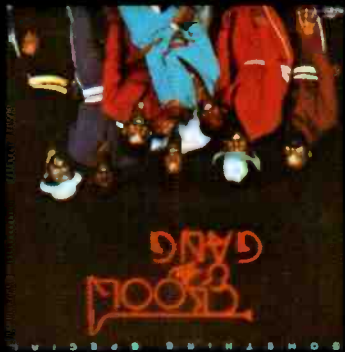
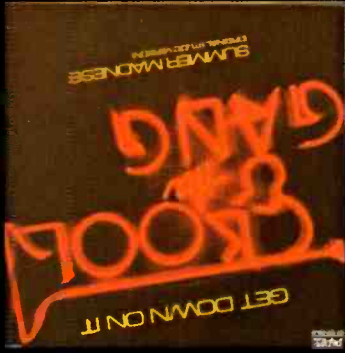
Weiss is also reportedly acquiring selected foreign master recordings for release in the U.S. on Palo Alto Jazz and, where available, other international markets.

OCTOBER 9, 1982, BILLBOARD

Survey For Week Ending 10/9/82			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	13	AS WE SPEAK David Sanborn, Warner Bros. 1-23650
2	1	18	OFFRAMP Pat Metheny Group, ECM ECM 1 1216 (Warner Bros.)
3	3	13	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067
4	4	11	OUT OF THE SHADOWS Dave Grusin, Arista/GRP 5510
5	6	5	DESIRE Tom Scott, Musician 60162-1 (Elektra)
6	7	9	WE ARE ONE Pieces Of A Dream, Elektra 60142-1
7	10	7	LET ME KNOW YOU Stanley Clarke, Epic FE 38096
8	5	58	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576
9	8	13	LOVE NOTES Chuck Mangione, Columbia FC 38101
10	11	13	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
11	22	5	OFF THE TOP Jimmy Smith, Musician 60161-1 (Elektra)
12	12	11	IN LOVE'S TIME Dave Valentin, Arista/GRP 5511
13	13	14	WINTER INTO SPRING George Winston, Windham Hill C 1019
14	14	18	LITE ME UP Herbie Hancock, Columbia FC 37928
15	15	20	WE WANT MILES Miles Davis, Columbia C2-38005
16	16	13	WINDSONG Randy Crawford, Warner Bros. 1-23687
17	17	13	THE BEST Quincy Jones, A&M SP 3200
18	18	73	THE DUDE Quincy Jones, A&M SP 3721
19	21	45	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577
20	9	13	LOOKING OUT McCoy Tyner, Columbia FC 38053
21	36	3	TOUCHSTONE Chick Corea, Warner Bros. 23699-1
22	23	43	COME MORNING Herbie Hancock, Elektra FE 562
23	25	18	FANDANGO Herb Alpert, A&M SP-3731
24	24	7	CITYSCAPE Claus Ogerman/Michael Brecker, Warner Bros. 23698-1
25	19	33	MYSTICAL ADVENTURE Jean-Luc Ponty, Atlantic SD 19333
26	20	35	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574
27	27	48	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
28	NEW ENTRY	5	MOVING TARGET Gil Scott Heron, Arista AL 9606
29	32	5	ECHOES OF AN ERA 2, THE CONCERT Various Artists, Musician 60175-1 (Elektra)
30	30	34	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654
31	33	5	TRADITION IN TRANSITION Chico Freeman, Musician 60163-1 (Elektra)
32	NEW ENTRY	3	KENNY G Kenny G, Arista AL 9608
33	40	3	HEATWAVE Cal Tjader, Carmen McRae, Concord Jazz CJ 189
34	38	3	AN EVENING WITH GEORGE SHEARING AND MEL TORME George Shearing And Mel Torme, Concord Jazz CJ 190
35	35	5	MARIEL Paquito D'Rivera, Columbia FC 38177
36	NEW ENTRY	98	ELABORATIONS Arthur Blythe, Columbia FC 38163
37	37	37	WINELIGHT Grove Washington Jr, Elektra 6E-305
38	39	68	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
39	41	24	HOLLYWOOD Maynard Ferguson, Columbia FC 37713
40	43	3	RADIANCE Tyzik, Capitol SI 12224
41	29	27	IT'S A FACT Jeff Lorber, Arista AL 9583
42	NEW ENTRY	35	SMILIN' THROUGH Cleo Laine & Dudley Moore, Finesse FW 38091
43	45	35	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
44	44	46	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)
45	26	27	TELECOMMUNICATION Azymuth, Milestone M 9101 (Fantasy)
46	46	9	ELOQUENCE Bill Evans, Fantasy F-9618
47	48	30	RIO Lee Ritenour, Musician EI-60024 (Elektra)
48	49	14	AMERICAN CLASSIC Dexter Gordon, Musician EI 60126 (Elektra)
49	28	22	FATHERS AND SONS Fathers And Sons, Columbia FC 37972
50	31	35	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635

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★ 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).



RECORDS

Decca★



15th ANNIVERSARY

De-Lite

RECORDS

AT THE BIRTH OF DE-LITE IN 1967:

Founding Fathers Vow To Give Consumers Quality Music

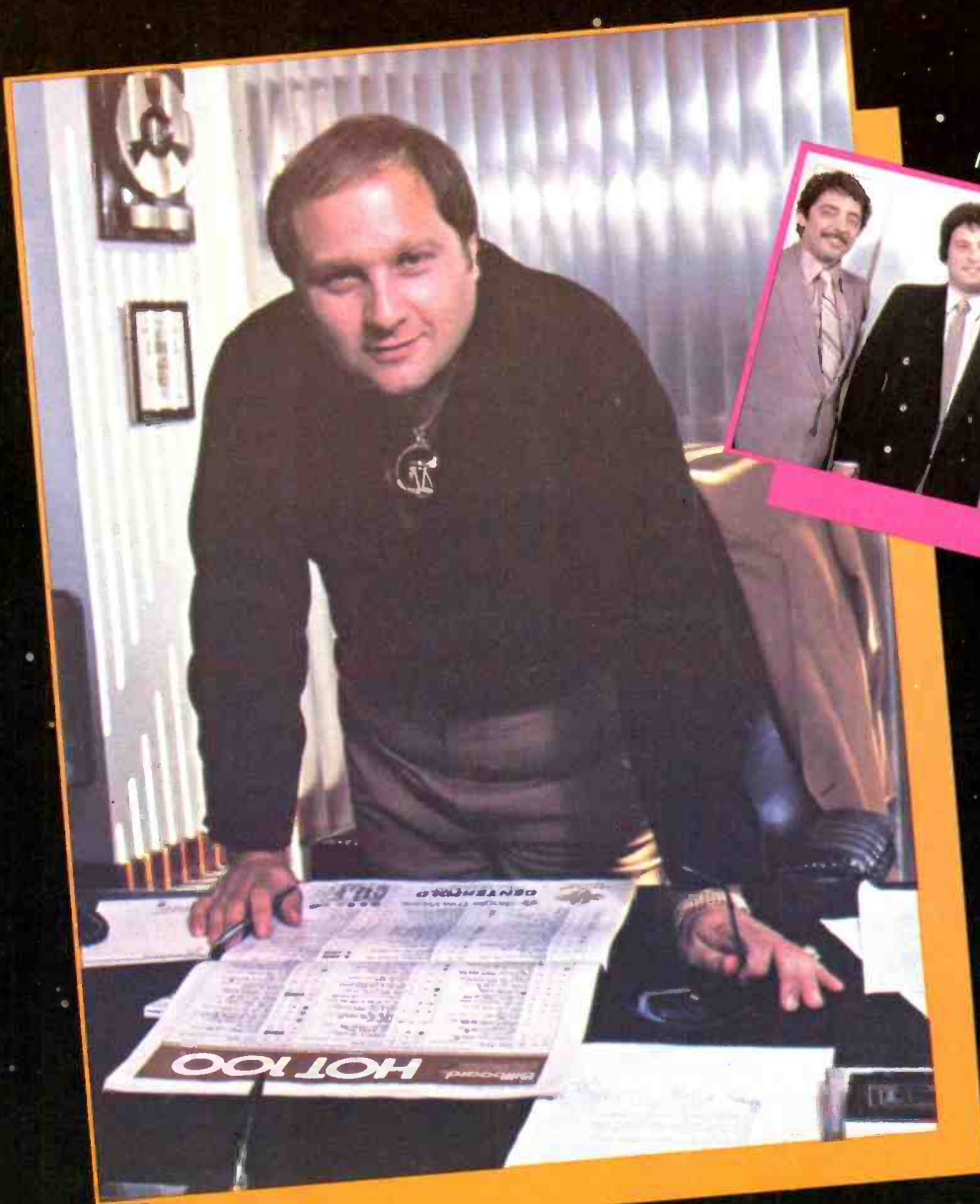
After 15 years, the party's just beginning for that long-playing musical adventure created by dedicated professionals with an ear to the future and known as De-Lite Records. They're on top today because De-Lite does it right. . . .

In 1967, a concept was structured to form a record company. Now, 15 years later, that chancy concept has evolved into a great industry success story. De-Lite Records is a good deal more than a healthy commercial entity. Moreover, it enjoys the well-earned status of being one of the small Gibralters of an ever-changing and fad-enveloped industry.

A decade and a half ago, when Fred (Mr. "V") Vigorito, his cousin Fred Fioto and Ted (Teddy Eddy) Simonetti decided to initiate the company, they did not set out to merely sell records; they vowed to manufacture quality music. And to this day, De-Lite Records does just that.

All during the disco craze of the '70s, this dignified little company held firmly to its founding fathers' convictions not to capitalize on fickle fads, but to deal fairly with the consumer by giving them a fair shake—with quality music. The question must then arise—How does a small company like De-Lite remain viable and competitive with giant conglomerates, armed with massive marketing machinery and worldwide sales forces?

Perhaps the answer lies in the character and corporate toughness of De-Lite's founding fathers.



Gabe Vigorito, President, De-Lite Records.

Marty Feig, Star Price, Tom Barresi.

MR. FRED VIGORITO brought wide business experience to his company, coupled with an intelligent curiosity and quick willingness to learn more about this business of music. "Admittedly," Mr. "V" says, "We made mistakes at the outset, but we didn't shy away. We kept learning and growing."

FRED FIOTO had wide knowledge of printing and graphics which served to embellish the creation and fabrication of De-Lite's album covers and post-

(Continued on page D-30)

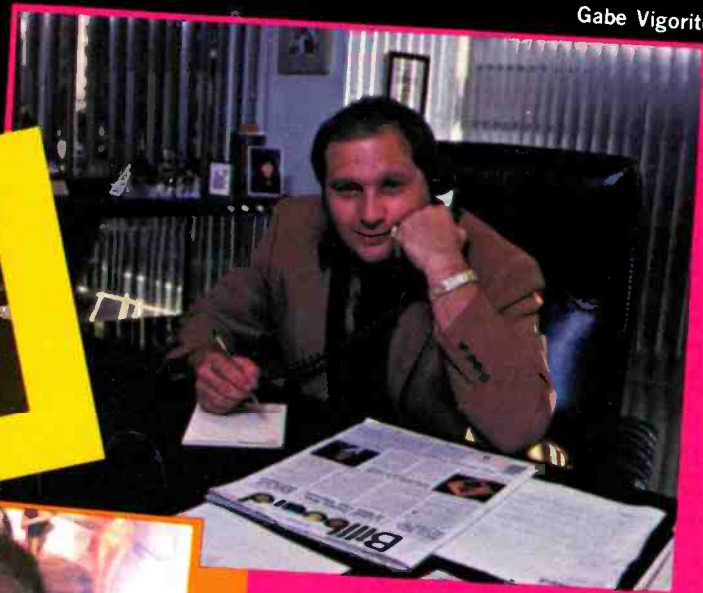
De-Lite

RECORDS

De-Lite Family Portraits



Tom Barresi



Gabe Vigorito



Marty Feig



Stan Price



Cynthia Cox



Judy Crosley

GABE VIGORITO, President. When young Gabe joined the company in 1975, it was at the urging of the senior Vigorito. Gabe readily admits that he was reluctant to come into the business. "I did whatever was needed, packed records, helped with shipping, even ran errands. Finally, my father suggested that I go on the road with Stan Price. That was an experience I'll never forget, going to all the r&b stations, distributors, one-stops and mom & pop stores. I learned some important things on that trip. First, how to live out of a suitcase. Next, that Stan Price is a 'pro.' And finally, that I wanted to be in this business.

"In 1978," Gabe continues, "I married my wonderful Nancy, and it was then that my father (Mr. 'V') made me president of De-Lite." After taking over the reins, Gabe began to get more involved with the actual studio production end of the business, which makes him a well-schooled leader, from manufacturing to marketing. When asked, "What is the key ingredient to De-Lite's success?," Gabe answers with open honesty and visible affection: "It's having class

acts like Kool & the Gang, Crown Heights Affair and newcomer Leon Bryant; but even more important, it's putting talented and class people behind them. It began with my father, Fred Fioto and Teddy Eddy, my sister Mary and Stan Price, and it continued to grow to its contemporary infusion (or transfusion) of new blood with Marty Feig, Tom Barresi, Ron Ellison, Judy Crosley, Rochelle Flax and Annette Parker.

"It was our healthy relationship with PolyGram!

"It was the culmination of all these things! And the blessings of God!!

"I would also like to thank black radio and pop radio, and all record outlets for their faith in De-Lite and their unwavering support!!"

MARTIN FEIG. Marty (as he is called) holds the title of Executive Vice President and General Manager, and

he directs the day to day operations of De-Lite. This includes the overseeing of the international and publishing operations and he also serves as liaison between De-Lite and PolyGram, De-Lite's distributor in the U.S. and Canada. From 1977 to 1980, PolyGram performed the foreign distribution functions for De-Lite, but by 1980, under the stewardship of its president, Gabe Vigorito, De-Lite Records had installed its own foreign branch which is managed by such professionals as Marty Feig and Rochelle Flax.

(Continued on page D-32)

Special Thanks from

Crown Heights Affair

Our latest Release

“THINK POSITIVE”



Think Positive!

Our sincere congratulations to

GABE VIGORITO and

DE-LITE RECORDS

for making everything possible

De-Lite
RECORDS

Mgt: Donnie Linton Management, Inc. Executive Producer: Donnie Linton

www.americanradiohistory.com



PolyGram Treasures

The Pleasures Of De-Lite



GUENTER HENSLER
President and Chief Operating Officer, PolyGram Records.

"Kool and the Gang have been one of our most consistent best-selling artists for their last three albums, and have had the same success worldwide. Not only are the Gang great people to work with, but as artists we believe they're proving to be one of the few musical trendsetters of lasting importance. Plus, they have the right touch with the public to come up with hits each time out.

"I met Gabe Vigorito and his De-Lite staff during my first days as president of PolyGram, and we hit it off right from the start. In the months following I feel we've developed a very good solid working relationship, a relationship characterized by a constructive desire to help each other whenever possible. I, of course, hope that that will continue for a long time.

"The artists De-Lite has brought us in addition to Kool & the Gang—Crown Heights Affair, Sky's the Limit, Coffee and Leon Bryant—are all very promising, and with Gabe's sense of the right song at the right time, we could easily have one or more great successes on our hands to add to Kool & the Gang's."

JACK KIERNAN

Executive Vice President, Sales and Marketing.

"I feel very fortunate in having been associated with De-Lite Records for the past five years. During my years working with De-Lite, what has impressed me the most is the professionalism and dedication of the entire organization. The reason is obviously the man at the top—Gabe Vigorito, under whose direction the company has grown to become a meaningful and viable force in the industry.

"The development of De-Lite Records parallels the development of Kool & the Gang as one of the major recording acts in the industry. De-Lite's faith in the talent of Kool & the Gang and their dedication and persistence is a clear indication of the company's ability to find, recognize and develop artists. The aggressive approach De-Lite has taken in building Kool & the Gang's career is now being applied to the other acts on the company's roster, and if history has any validity, the same thing will happen again and again."



HARRY LOSK
Senior Vice President, Marketing.

"I am very proud to have been associated with De-Lite since their original arrangement was made with Mercury in 1977. This association has not only been a most successful business venture, but equally important, has been extremely amiable. I personally consider the people at De-Lite to be among my closest friends in the music industry.

"Of all the artists I've been associated with, I can personally say that Kool & the Gang are not only among the most talented musicians I've known, but are exceptional human beings as well. I consider it a privilege to be associated with them as well as the many other fine artists on De-Lite Records."



BILL HAYWOOD
Senior Vice President, Black Music Division.

"The most exciting day for me was when we heard the rough tracks of Kool's 'Ladies' Night' album. Everyone who heard the tracks agreed that it was apparent that there was a good direction and a very commercial sound on the album.

"There's no formula for producing a hit record, or we'd do it consistently. It takes a coordination of great product and artists, promotion, marketing and timing, and the marriage of Kool & the Gang, De-Lite and PolyGram seems to keep producing exciting hit records. It has meant new careers and a thriving relationship between De-Lite and PolyGram.

"De-Lite and Kool & the Gang are absolute perfectionists in everything they do—from the production of music to how it is handled in the marketplace. When we go to the public with a new Kool & the Gang album, De-Lite is intimately involved in all the marketing and promotion plans. They insist that all the holes be filled and communicate their plans to everyone.

"The bottom line is that the current De-Lite staff are good record people. They have naturally good instincts about almost anything regarding the record industry. Stan Price does an incredible job on the telephone, and his reputation and rapport with DJs all over the country exceeds normal professional requirements. Gabe Vigorito's involvement in the mixing and production of the final product adds a certain touch that's aware of what's needed in the music, and his involvement has certainly aided in Kool & the Gang's success.

"De-Lite is well on its way to establishing itself as a

broad-based and consistently successful label. Their recent success with Crown Heights Affair, Coffee, Sky's The Limit and Leon Bryant demonstrate De-Lite's versatility, and indicate that De-Lite will soon be recognized as a major commercial force in the industry."



TOMMY YOUNG
Vice President, R&B Promotion.

"De-Lite is the funkiest record company in the business. Working with Gabe Vigorito, Stan Price and Lynette Price, as well as all the rest of the De-Lite staff, has been a pure pleasure. We have achieved quite a feat with Kool & the Gang, and we're now in the process of re-establishing Crown Heights Affair with their new "Think Positive!" album.

"I personally recall the moment I first met Kool & the Gang. I was working with Mercury in Chicago and came to New York for a thrilling show by the group at Avery Fisher Hall, and then got to meet Kool, J.T. and the rest of the group at a reception afterwards where they received their first gold album. Since then I've had the chance to watch them finish one of their albums in the studio, and had the exciting privilege of hearing their music in its raw, unfinished form. It's that kind of personal contact that has built a close and warm relationship between PolyGram and De-Lite and Kool & the Gang."



BOB EDSON
Vice President of Promotion.

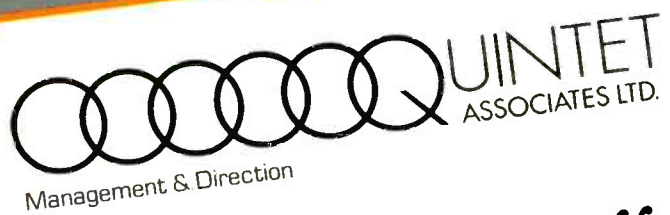
"In my many years in the record business working with associated labels like De-Lite, in no case have I ever experienced such a close union of direction and sense of purpose as that which exists between PolyGram and De-Lite. This is due to the continuous air of professionalism that Gabe and his staff and artists have always shown.

"De-Lite has built itself into one of those respected labels that program directors, upon seeing that a release is on De-Lite, will generally take the time to really listen, as they expect high quality music. That's largely due to the dedication to absolute perfection that Gabe and those around him demand. One of the real joys of promoting De-Lite product is the knowledge that when the final product is delivered, it is the best it can possibly be, and that makes my job easier. When you look at the bottom line, De-Lite's track record speaks for itself."

(Continued on page D-34)

TOO KOOL for the GANG

"Through the years we grew together
Life has brought us pain and
pleasure;
Trying, together.
Now that life is so much brighter;
Let us take the next step higher..."



**“We are the staff
behind the scene
who administer
The Gang.
We work together
As One
and that’s
Something
Special.”**

**Buzz Willis, Manager
Barbara Hernandez,
Jack Riley,
David Sanchez,
Carolyn Baker,
Phyllis Willis**

**Our Special
thanks to
Fred and Gabe
Vigorito
for believing.**

**Robert “Kool” Bell, Roland Bell,
George Brown, Charles Smith,
Dennis Thomas.**



ROAD GANG, LTD.

Sam Alston,
International Tour
Manager

Michael Young

Clay Beard

Jim Kelly

Rory Bell

Bernard Stevens

Curtis Mosley

Charles Gillard

Willie Davis

Bobby Red

*Congratulations
to Gabe and
De-Lite for your
support of
The Gang.*

Jack F. Scherer
Gersten, Scherer and Kaplowitz



DeLuxe
RECORDS

It's Kool In The Studio--With Deodato

OCTOBER 9, 1982 BILLBOARD

Kool & the Gang's hitmaking process, for the most part, begins and concludes at the House of Music studio in West Orange, New Jersey. It's there that the group met artist/producer Eumir Deodato and recorded their first collaboration, the platinum-certified "Ladies Night" album, along with the subsequent successes, "Celebrate!," "Something Special," and the current "As One."

According to chief recording engineer and co-mix engineer Jim Bonnefond, who has worked on all four Kool/Deodato albums and the six most recent Deodato albums, the technical aspects of recording are closely tied to the creative. Due to the group's extensive touring, sessions are loosely scheduled, spontaneous combinations of writing and playing. "A lot of the writing is done as we go, though in some cases, like 'Celebration,' (a major portion) comes out in the first take. We work in one of the smaller studios here; everyone sits together and we can't avoid each other. There's lots of eye contact, which tightens things up considerably." Initial recording of "Ladies Night," he notes, had been done in a larger New York location, "and there was definitely a difference. There's a trust thing between us here."

Bonnefond continues, "We go for a tight sound, tight miking and a dead drum. Most instruments—bass, keyboards and guitars, are taken directly into the board. Only the drums are live—they're clean, so there's no room sound if we need to re-EQ later."

Writing, rehearsals, recording and overdubbing all add up to hefty blocks of studio time. But as Deodato outlines it, the time necessary to complete Kool & the Gang records makes for albums that sound "better and tighter than anyone else's." Rehearsals in separate studios, they discovered, was a waste of time since the group, after overcoming road fatigue, might be ready to record at any moment. Therefore, "at each step, we make cassettes and work a little bit (on the music). Everyone pitches in a little bit and the results are natural, spon-

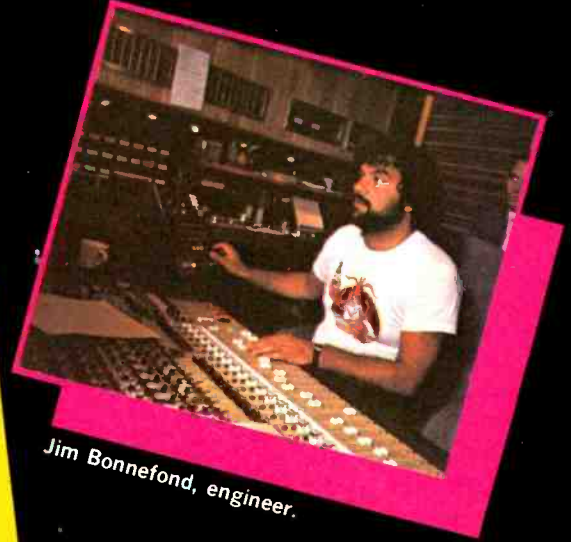
taneous. Early songs are grooves, chords and a beat, plus a title. I like the challenge of having one word or one horn line out of place. You have so many choices, but the best solution usually is to go for the simplest one of all." Even at later stages, major changes might be made in a track, as Deodato recalls: "We knew 'Celebration' was going to be big, but it wasn't there yet. We called the guitar player back at the mix session and added a real straightforward guitar line. In

my opinion, it made that thing pop, made it real commercial."

The group's musical direction, Deodato says, is a combination of the group's identification with songs that have "a happy vibration." The emergence of James Taylor as lead singer and the sophisticated musical leanings typified by Kool & the Gang's jazzier work, particularly "Open Sesame," impressed Deodato before his meeting with the group. Early in their relationship, "I indicated that James Taylor was a big asset, and that they could find a balance between the horn lines in their old style and (up-front) vocals. With 'Ladies Night' we were looking for the door—we tried different things in a fusion of funk, pop, disco and ballads. We thought out what seemed promising and followed it through." That ballads such as "Too Hot," "Jones Vs. Jones" and "Take My Heart" have loomed so large in this pioneering funk band's career is a "spontaneous choice." The "Something Special" album was a combination "of trying to follow 'Celebration' and coming with a variety of things that people seemed to have liked and which James could sing differently." "As One," he says, is of the same concept: "just a small step at a time, but progressing, (always) with more art in the music. They're one of the best groups of people I've ever met." Billboard



Eumir Deodato



Jim Bonnefond, engineer.

De-Lite Records
and
Kool & The Gang

Congratulations
on your fifteenth year



Lon Eason

Here's to the next
fifteen years

EFFECTIVE MUSIC MARKETING



RECORDS

A Billboard Advertising Supplement

International Marketing Arm Brings De-Lite To World

A vital ingredient in the De-Lite Records success story is its international arm. Starting January 1, 1980, De-Lite took control of all its foreign licensing from PolyGram, leaving Gabe Vigorito and his staff an opportunity to make many more individual deals around the world for its product.

This development almost coincided with the arrival of Martin Feig at De-Lite in 1979. Today, Martin Feig, executive vice president and general manager, directly runs the growing company's publishing and international departments.

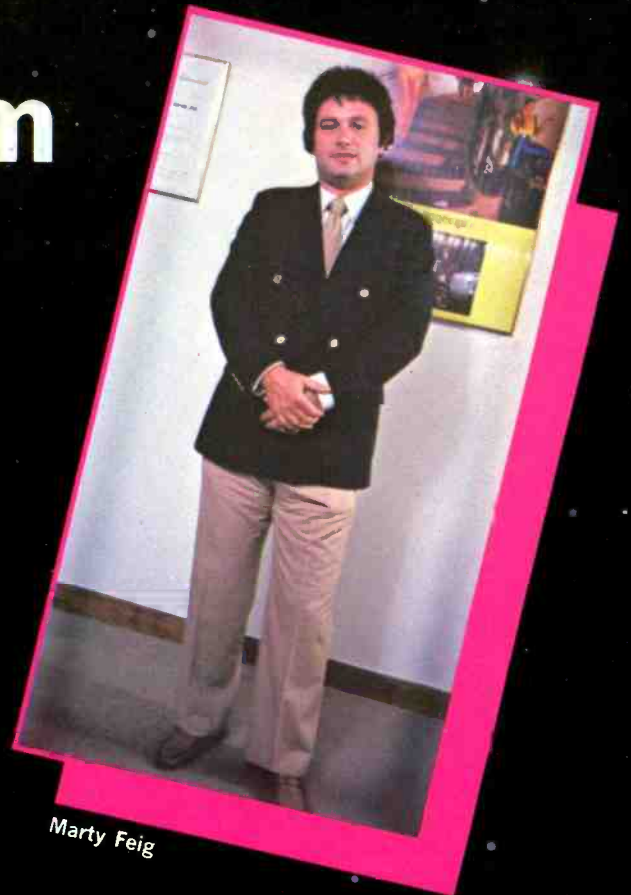
Today, Feig says, "De-Lite has 19 separate international licensing agreements. Overall this has proved extremely advantageous for us. Wherever our music goes, it is handled by the best in every area of the world." Feig notes, "This move into international licensing came on the heels of Kool & the Gang's biggest record, which made the shift of responsibility here to De-Lite for the international market even more timely."

"Kool is well established all over Europe," says

Feig, "In all the major markets we have strong relationships with major companies." To show the flexibility of De-Lite in the international market, Feig notes that in the United Kingdom, De-Lite utilizes Phonogram UK, in France-Vogue in Germany-Metronome, in Japan-CBS/Sony, in Singapore-Chiang Huat Corp., and in Manila and the Philippines-Vicor International.

Words of congratulations for De-Lite's 15th anniversary have come in from around the globe.

Brian "Shap" Shepherd, managing director of Phonogram London, says: "Since 1979 we have achieved a consistent string of De-Lite hits. Nine of these have been with Kool & the Gang. Our success is due to the strong inter-company relationship which had developed between us, De-Lite and their artists. There is mutual trust and understanding, and above all there is good product to be worked. The future looks healthy, too, with more good repertoire coming through from De-Lite and a commitment from us to market harder than ever." (Continued on page D-33)



Marty Feig

OCTOBER 9, 1982 BILLBOARD

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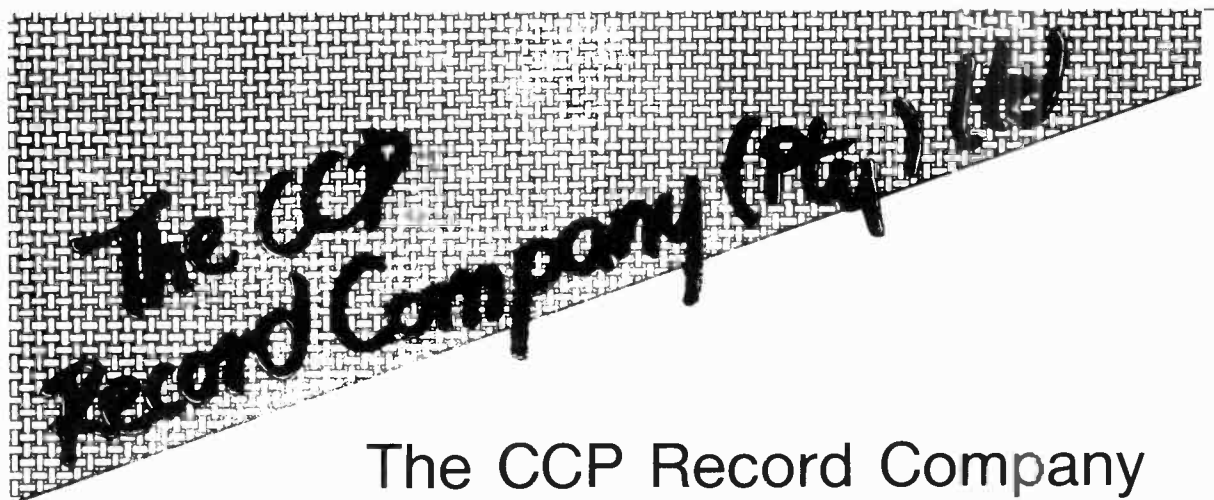
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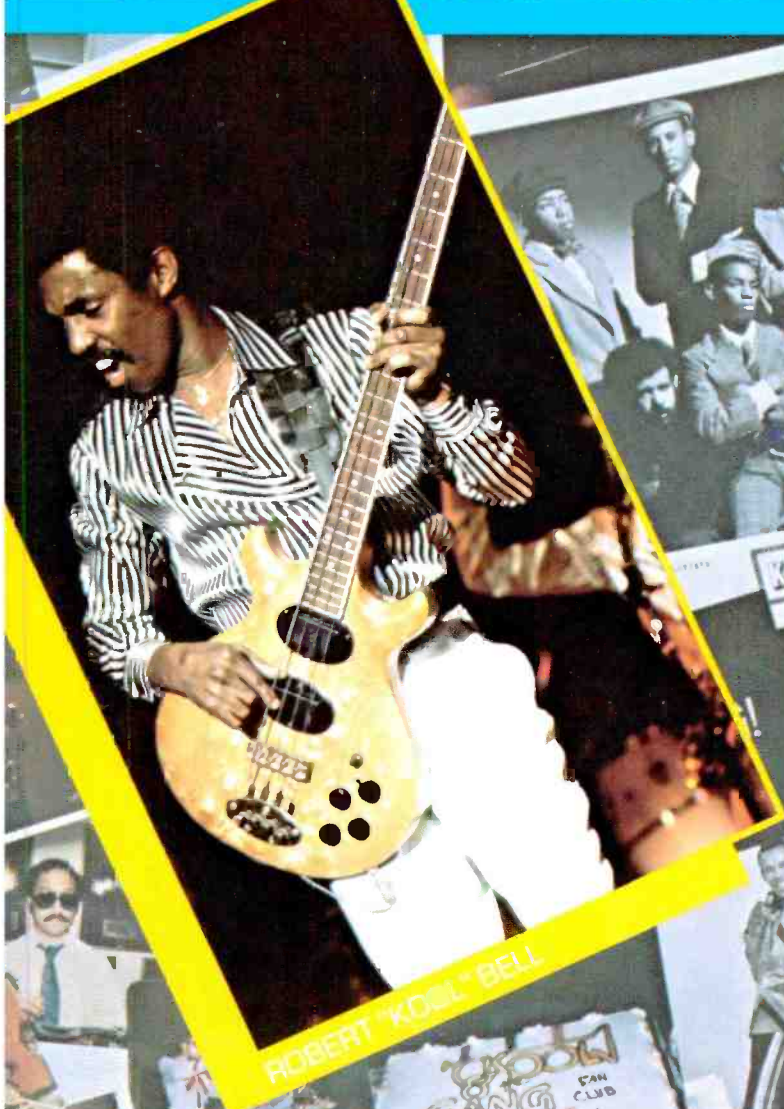
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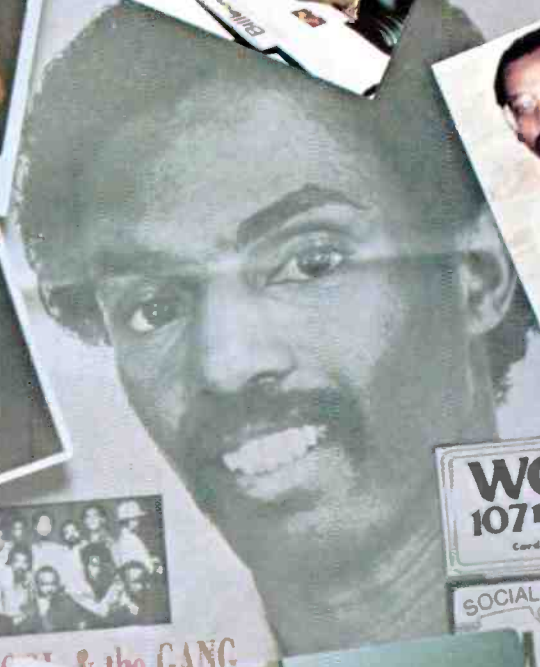
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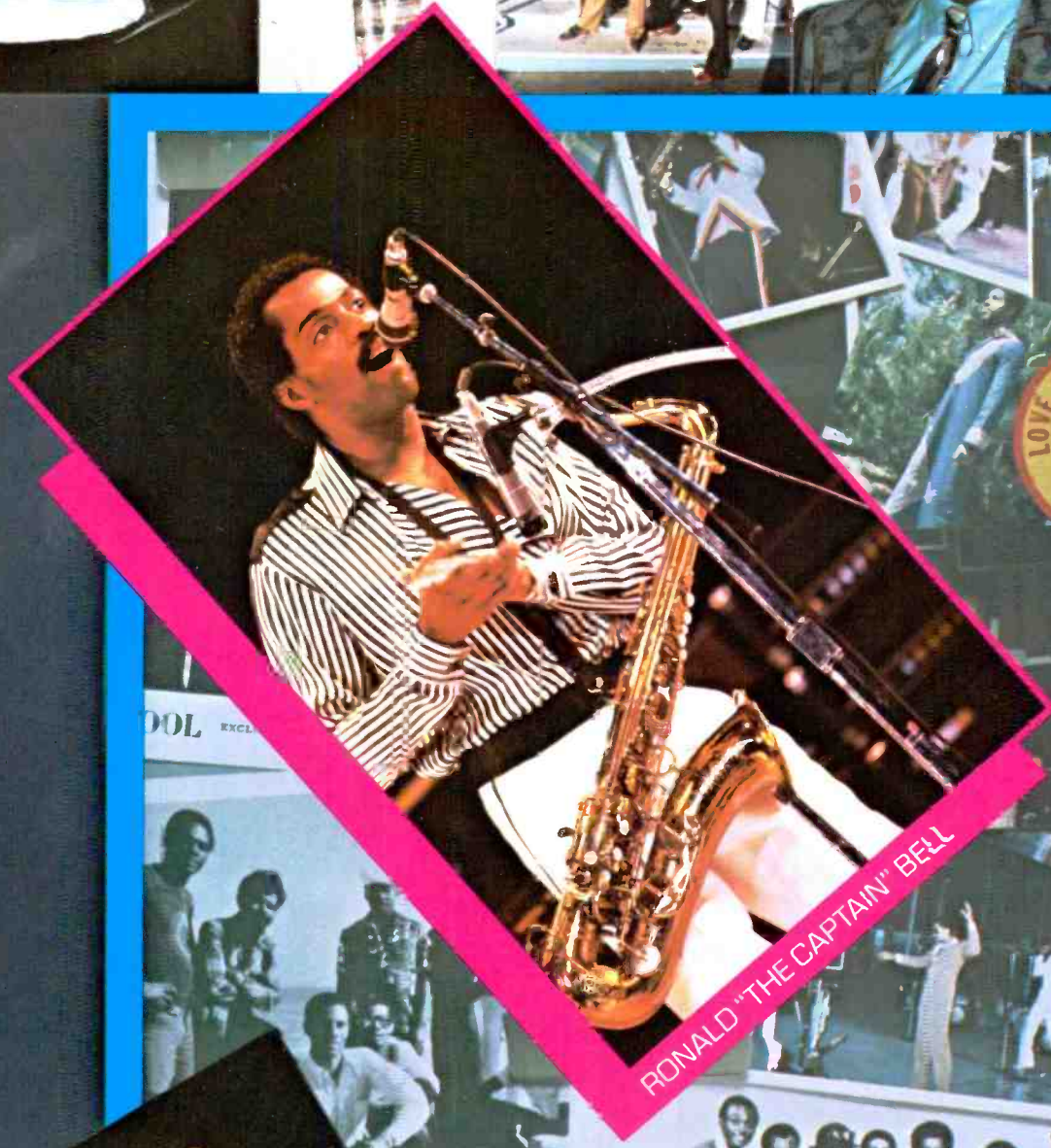
KOOL & the GANG



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CEBRATION!



Kool & the Gang

Kool & the Gang's music is America, and the proof is *As One*, featuring the pop hits "Big Fun" and "Let's Go Dancing," produced once again by the winning combination of Kool & the Gang and Deodato. *As One* takes its inspiration from Cab Calloway ("Hi De Hi, Hi De Ho") and the reggae rhythms of the Caribbean ("Let's Go Dancing' [Ooh La La]"), yet delivers on every track the distinctive and captivating sound that made Kool & the Gang one of America's premiere musical institutions.

"It's important not to stagnate our music," explains Robert "Kool" Bell, "and to bring our point across in a variety of ways assures freshness. We have become more innovative than ever, but our sound still remains clear and identifiable."

Kool & the Gang's philosophy obviously works well as the group's last three albums have all attained platinum plus.

The core of the group was founded in 1964, when a group of 14 and 15-year-olds, Robert Bell, Charles Smith, Spike Mickens, Ronald Bell, George Brown and Dennis Thomas, then known as the

Jazziacs (and later The Soul Town Band), started playing local clubs as a headliner and backing name artists. In 1969, the group became Kool & the Gang, and recorded the first of what is now 19 albums. With their fifth LP, *Wild and Peaceful*, Kool & the Gang's sound caught fire across the land with the hit songs "Jungle Boogie," "Hollywood Swinging" and "Funky Stuff," and the hit singles from two of the most successful film soundtracks of all time — "Open Sesame" from *Saturday Night Fever* and "Summer Madness" from *Rocky*.

On the eve of Kool & the Gang's 10th anniversary in 1979, with gold albums and singles behind them, the group released the album, *Ladies' Night*. Sparked by the singles, "Too Hot" and "Ladies Night," which dominated the pop and r&b charts for the better part of the next year, Kool & the Gang earned their first platinum album.

Celebrate followed the pattern set by *Ladies' Night* — yielding three hit singles and garnering the group another platinum

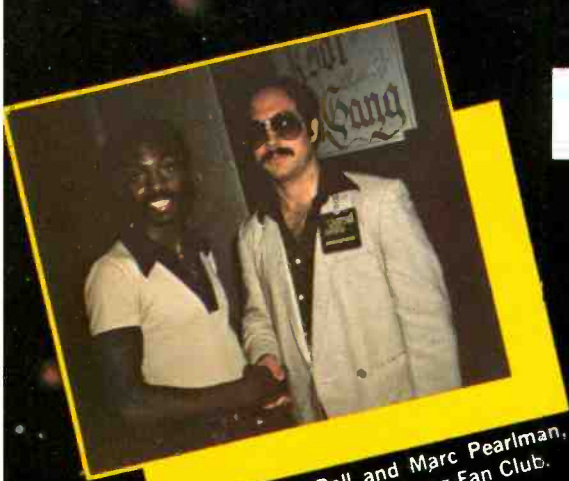
album — and expanded upon Kool & the Gang's exploding appeal with the song "Celebrate," #1 pop and r&b single, and a million-selling single in 1981. "Celebrate" is remarkable in that it was one of two singles to sell a million records. "Celebrate" became the theme song for the 1981 Superbowl, and the theme accompanying the release of the hostages in Iran.

Kool & the Gang followed *Celebration* with *Something Special* which once again proved that with every musical move Kool & the Gang made, they gathered more fans to the faithful. With "Get Down On It" and "Take My Heart" hitting the top of the charts, Kool & the Gang earned their third platinum album, and earned the right to be called one of the premiere recording and performing acts in the world.

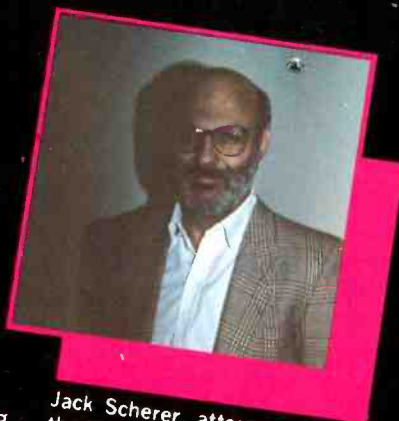
The latest album, *As One*, expresses the unity in sound and spirit that have made Kool & the Gang one of the most beloved and popular acts in music today. Says Kool, "We have been together for 18 years, and with De-Lite's support, will be here for another 18 years."



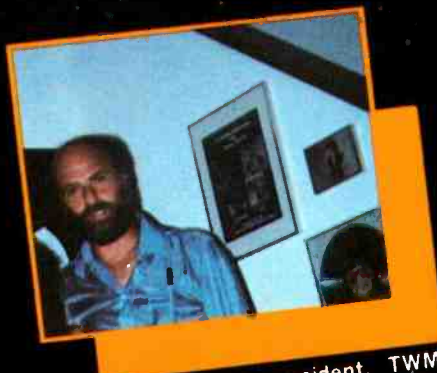
Friends Of De-Lite



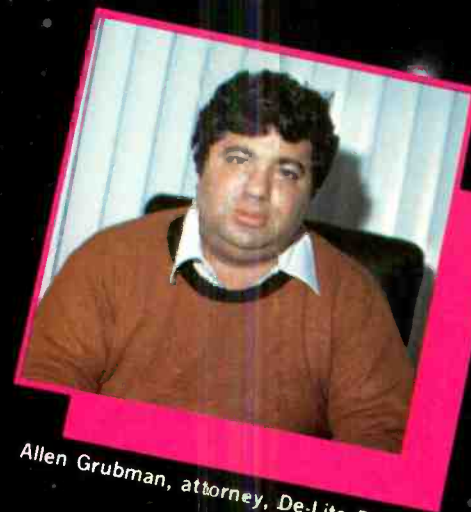
Robert "Kool" Bell and Marc Pearlman, president of Kool & the Gang Fan Club.



Jack Scherer, attorney, Kool & the Gang.



Gerald DeLet president, TWM Management Services, Ltd., Kool & the Gang's business manager.



Allen Grubman, attorney, De-Lite Records.

SAM ALSTON, tour manager for Kool & the Gang and Quintet Associates: "I've been with Kool & the Gang for nine years. I was with Stevie Wonder, but after he moved his operations to the West Coast, I hooked up with Kool Jazz Festival and worked in Europe three or four months out of the year. One thing led to another and I started with Kool & the Gang.

"I work with 10 fellows in my road crew. It has been real enjoyable because the band is so easy to work with. They are a nice bunch of fellows. I enjoy watching the people enjoy themselves and the group gaining success.

"We work about eight months out of the year in terms of touring. But even when we're 'off,' we're

still working because the phone is always ringing. I just took a vacation, my first in five years. But I do enjoy my work."

GERALD DELET, president, TWM Management (business manager for Kool & the Gang): "It's a pleasure being associated with and having as friends Kool & the Gang and Buzz Willis. I also would like to thank Gabe and Marty at De-Lite for their continuing support of Kool & the Gang."

heart for De-Lite Records: "I first worked with De-Lite with my old firm and later got involved with them in international and publishing transactions. They are one of my oldest clients and I have been pleased by their growth over the years, growth that has made them an important part of the record business."

PHIL KAHL, vice-president of international for Big Seven Music, handles all De-Lite's sub-publishing except in the U.S. and Canada. "That Kool hadn't yet

(Continued on page D-33)

Continued
Success

Grubman Indursky & Schindler, P.C.

FIVE YEARS AND TEN MAKES OURS A DE-LITE

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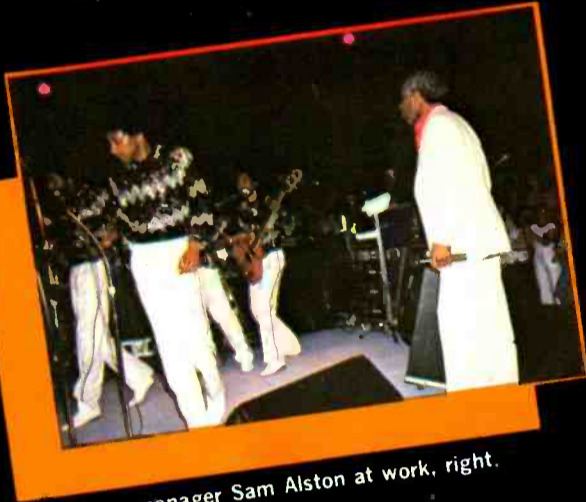
MILLION RECORDS FULL RELATIONSHIP

to De-Lite Records and Kool & The Gang.





Quintet Associates: Pinning The Super On The Star



Road tour manager Sam Alston at work, right.

building consistently increased grosses at the box office.

Born in New York City, Buzz Willis attended the city's school system before going on to Western Reserve University in Ohio. It was during those school

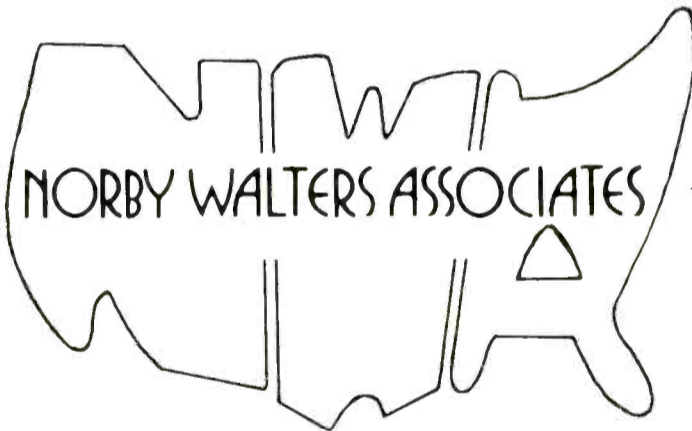
years that Willis earned the nickname "Buzz" as a basketball player who compensated for his lack of great height by "buzzing" around the courts.

Buzz Willis got started in the music business at an early age—first as a stockboy for Royal Roost Records and later as a singer and founder of Old Town recording artists the Solitaires. But it was during the Ohio college years that Buzz started really learning about the business, acting as field representative for Gale Booking Agency, at that time one of the two big-

(Continued on page D-32)



Few entertainment industry executives earn the high marks enjoyed by Buzz Willis. As Chief Executive Officer for the group's Quintet Associates Ltd. and head of his own Global Entertainment Corporation, Buzz Willis has transformed Kool & the Gang into a respected jazz-r&b band and one of the most potent forces in contemporary music today. Each of the group's last three albums has achieved platinum award status and, even in the current economically depressed U.S. concert market, Kool & the Gang is



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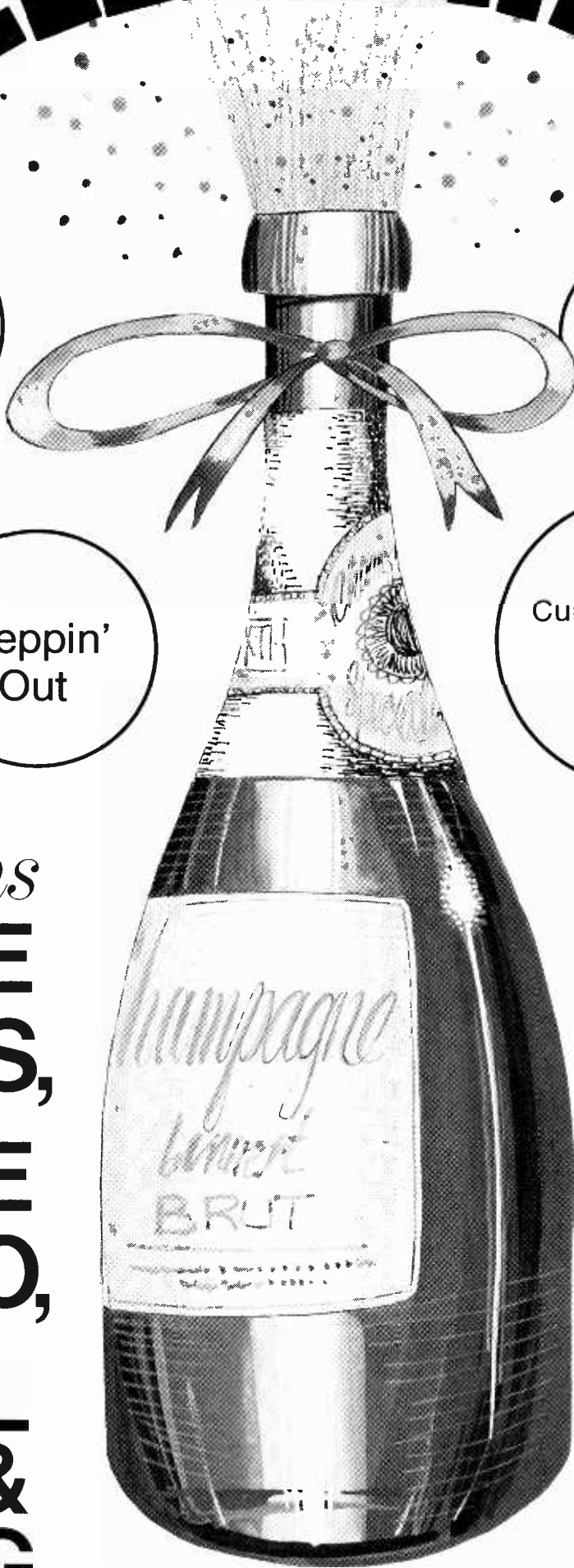
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Kool & The Gang's Gold & Platinum

CERTIFIED GOLD SINGLES with release dates

"Funky Stuff"	—March, 1973
"Jungle Boogie"	—October, 1973
"Hollywood Swinging"	—March, 1974
"Open Sesame"	—September, 1976
"Ladies Night"	—August, 1979
"Celebration"	—September, 1980
"Big Fun"	—August, 1982

CERTIFIED GOLD ALBUMS with release dates

"Wild And Peaceful"	—August, 1973
"Light Of Worlds"	—September, 1974
"Ladies Night"	—July, 1979
"Celebrate"	—September, 1980
"Something Special"	—September, 1981
"As One"	—October, 1982

CERTIFIED PLATINUM SINGLES

"Celebration"

CERTIFIED PLATINUM ALBUMS

"Ladies' Night"

"Celebrate!"

"Something Special"

No. 1 SINGLES & ALBUMS IN BILLBOARD

"Jungle Boogie"	—No. 1 Soul single, February 1974
"Ladies Night"	—No. 1 Soul album & single, October 1975
"Celebration"	—No. 1 Soul single, December 1980
	—No. 1 Disco single, December 1980
	—No. 1 Pop single, January 1981
"Take My Heart"	—No. 1 Soul album & single, November 1981

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Your friend and business manager

Gerald Delet,
President



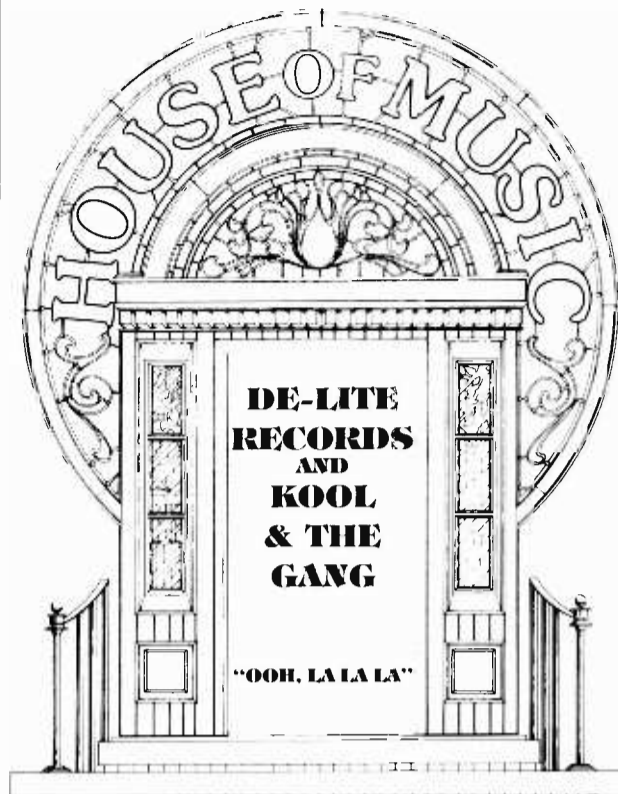
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RECORDS

Marc Pearlman: Pearl In The Kool Oyster

There aren't many fans who are as dedicated as Marc Pearlman. He is president of the Kool & the Gang Fan Club, writer of the Kool & the Gang Quarterly Update, and the owner of the largest collection of Kool & the Gang memorabilia. These facts may not seem too surprising but Pearlman has been a devotee of the band since he was 12 years old and Kool & the Gang was nowhere near the hit machine it is today.

"There was an immediate chemistry between the band and me," says Pearlman of the late 1960s when he would help the band set up its equipment at dates in Pearlman's hometown of Rochester, N.Y. "I just loved the way they mixed soul and jazz. They really stood out from all the groups around. They were obviously super musicians who could do anything."

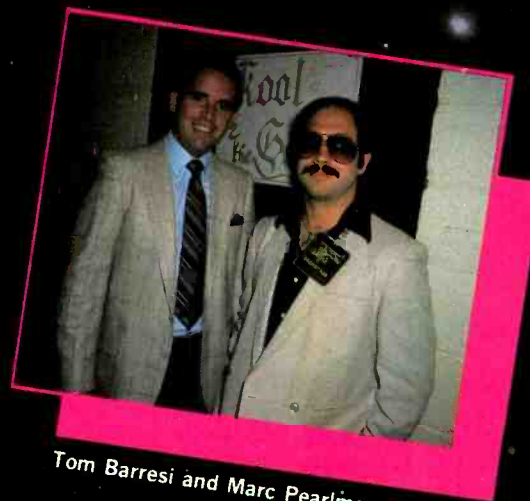
It was at this time that Kool & the Gang became Pearlman's life passion. For a time, he lived with the Bell brothers at their home in Jersey City. He worked at jobs so that the group would have money to have special T-shirts made. Pearlman wrote to students listed in campus phone books about a Kool & the

Gang fan club all over the Northeast. The response, even though the group had not "broken" in the conventional sense, was so enthusiastic that Pearlman's hobby was to become a full-time occupation.

The fan club address was finally put on the "Open Sesame" album in 1976, six years after the club's formation, and the letters have not stopped coming since. Often, he gets 100 letters a day and Pearlman answers each one personally. The letters come from all over the world: Africa, Europe, Japan, Australia, New Zealand and, of course, the U.S. He charges no fee to join the club.

Just what is the band's appeal which strikes young, old, black, white and everything in between? "For me, they appeal to me as people, musicians and performers," notes Pearlman. "Then there is the message which I think can be summed up by one of their album's title, 'Love and Understanding.' Their music is infectious. Their melodies and harmonies are great."

Interestingly, Pearlman also has a collection of 13 exotic cats, including a cougar and an ocelot, at his



Tom Barresi and Marc Pearlman.

Florida office/home. "I was brought up in the city," he notes, "I wanted to get closer to nature."

Still, it is Kool & the Gang which is his overriding concern. "Kool & the Gang gets almost 100% of my time," he says. "They are simply the best."

Says De-Lite executive vice president Tom Barresi, admiringly: "Marc Pearlman has been a godsend to Kool & the Gang and De-Lite. Kool & the Gang and friends are very proud of Marc for his total commitment to the fan club and fans worldwide. I, myself, would like to personally thank Marc Pearlman for his labor of love and gift of dedication." Billboard

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Founding Fathers

• Continued from page D-3

ers. During this early period of the company's development, the record business was rapidly expanding into the foreign marketplace. Consequently, it became an absolute essential to learn foreign marketing procedures and publishing copyright laws. This became Fred Fioto's ballpark, and he performed admirably. Fred Fioto is now enjoying a well-earned retirement.

TED SIMONETTI was already an industry veteran dating back to the '30s and '40s. Having served as a promotion man for Twentieth Century-Fox and as a band leader in the '40s, Teddy Eddy (as he is called) brought wide all-around show business skills to the company, along with a vast knowledge of publishing and copyright law. Teddy formed De-Lite's publishing companies—Delightful Music (BMI) and Double F Music (ASCAP), and he designed the company's logo. In the late '50s, Eddy was managing Louis Prima and eventually brought Prima to the label as their first act. Teddy is an ASCAP member of long standing, and is the composer of the very touching Christmas carol, "The Little Drummer Boy." Teddy, having made great impact on the company, is now also enjoying retirement.

In 1969, a marriage was made in the industry, blessed by providential powers. Hal Atkins, WWRL air personality, and producer Gene Redd brought a master tape of seven young men from New Jersey to Mr. "V." Never one to procrastinate, Mr. "V" gave his immediate approval of the group. That group has now attained superstar status—Kool & the Gang! The wedding had taken place—much to the De-Lite of the music world. Billboard

Credits: Special Issues Coordinator, Ed Ochs; De-Lite Coordinator, Tom Barresi; Material for this supplement prepared by Billboard and freelance writers; Gatefold photos from the Marc Pearlman Collection, Carol City, Fla.; Additional photography by Gary Gershoff, Chuck Pulin, Attila Csupo, Lynn Goldsmith Studios; Advertising Coordinator, John Halloran; All artwork by Lumel Whiteman Graphic Design, Los Angeles.

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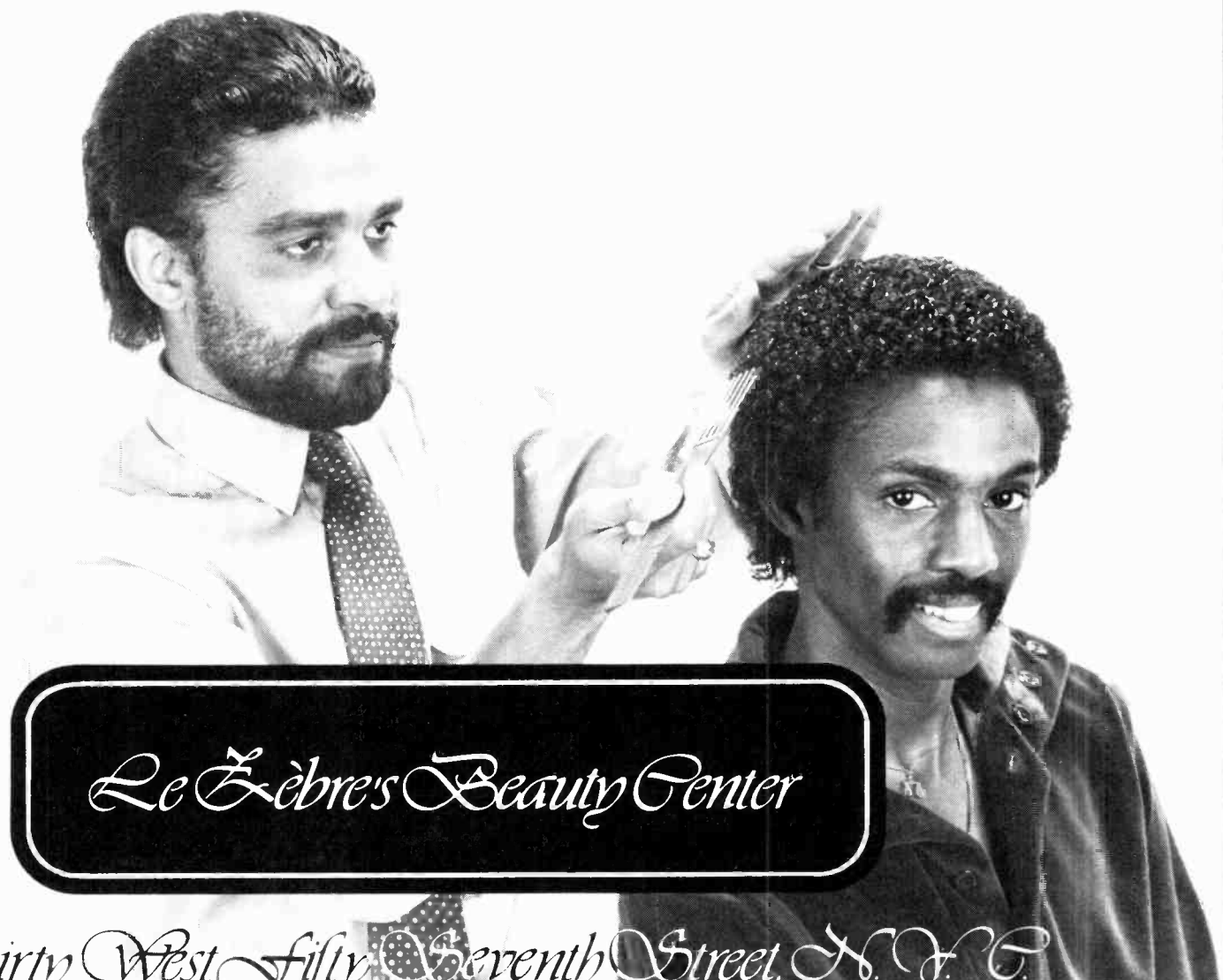
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LE ZÈBRE

Quintet Associates

• Continued from page D-26

gest black agencies in the industry. Willis' duties sent him all over Ohio covering the agency's tour dates.

Later, after Army years which found Willis based at Ft. Dix, N.J., an old friend, Julie Rifkin, hired the young music man as local promotional representative for MGM Records in New York. Buzz is given credit for breaking David Rose's "The Stripper," among other national hits, during his time at MGM.

At the beginning of the '70s, RCA called on Willis to set up the company's first black division. He was named vice president of the giant firm and even acted as a consultant to RCA's NBC-TV division.

Says Willis: "I met Kool in 1978 and was impressed from the start. Shortly after that meeting I was offered a major position with a big record company, but I thought about it and decided to take on Kool & the Gang's management instead." At the time, Kool & the Gang's market position was certainly not among the top in the industry.

Buzz Willis worked closely with the band and their situation changed quickly. A new lead singer, James "J.T." Taylor was brought into the picture. Kool & the Gang went to an outside producer, Eumir Deodato. Both the band's recording style and stage productions were changed dramatically.

The results came fast. The group's first single and album under Buzz Willis' management, both titled "Ladies' Night," achieved platinum status. Increased touring power followed immediately. On the heels of their "Ladies' Night" success, Kool & the Gang went back into the studio and produced another smash album, "Celebrate!" The record produced the band's immensely successful single, "Celebration." And suddenly Kool & the Gang had reached the point of platinum-plus award status.

Buzz Willis comments: "It certainly isn't just because of me. It's because of the mix between the band and me that things started moving so fast." The RIAA certifiers have been kept busy, awarding the band's "Something Special" album still another

platinum record. Additionally, "Something Special" spawned two single hits, "Take My Heart" and "Get Down On It."

Today, Buzz Willis heads a growing organization which includes divisions charged with administration, new talent, touring and merchandising. Kool & the Gang has moved its market position from black-only to crossover and beyond. "Now," Buzz says with justifiable pride, "Kool & the Gang is America!" The group's live show features one of the most intricate stage presentations of any superstar-class act. The merchandising division is racking in sales on high-quality items ranging from baseball shirts to concert books.

How does Buzz Willis see the industry? Asked recently how the task of building the careers of black artists has changed over his years in the industry, Buzz's answer comes straight. "Unfortunately there has been very little change at all. You still have to prove yourself over and over and over again. Just at that moment you think you've really got something established, someone comes along and suddenly you have to start proving yourself all over again. I truly wish the situation was different—that it had changed over the years—but things have not really progressed much for black artists since I first entered the business."

Barbara Hernandez, who has been working for Quintet two and a half years as Willis' assistant, handles all office operations. She started as a temporary just as "Ladies' Night" roared up the charts and has been an integral part of Quintet's operation ever since. Aside from her duties with Quintet, Hernandez is also a fine singer who has worked with Machine, Express and Denroy Morgan. David Sanchez, Hernandez's assistant, is also a singer. His is the lead voice on the popular dance club single, "Word Up."

Jack Reiley is handling public relations for Kool & the Gang. From 1970-75 he worked with the Beach Boys in a public relations-management capacity. For several years he ran his own Chantry Communications firm. "Yes, Kool & the Gang is America," says Reiley. "Our sale and concert grosses show that despite the recession their combination of music and showmanship really works." Billboard

De-Lite

RECORDS

Family Portraits

• Continued from page D-4

STAN PRICE joined De-Lite in 1970, having brought a master of his own group to De-Lite. In the process, he was asked to work on a De-Lite project, "Girl Don't Let Me Down" by the Tremains and produced by Gene Redd. Shortly thereafter, Stan was asked to get involved with the promotion of Kool & the Gang's "Funky Granny," and a short time after that, Stan Price became national promotion director. He held that position until May, 1982, when he was promoted to senior vice president.

TOM BARRESI holds the title of Executive Vice President. Formerly a percussionist and student at the Juilliard School of Arts & Crafts, he brings to the company that well-roundedness that it imperative to a still-growing company, and a strong feeling of trust, stemming from his lifelong friendship with president Gabe Vigorito. Tom also works closely with Marty and Gabe to form a healthy and harmonious troika. Tom also tells us that De-Lite has opened a West Coast branch in Los Angeles.

JUDY CROSLY, Company Controller, who looks more like a high-fashion model, is another of De-Lite's stoic professionals. Judy's trying job is the handling of all accounting and financial matters. She also works very closely with Marty Feig. Judy has been with the company for two years, after having been with Spring Records for six and one-half years. When asked how she maintains motivation, Judy answered quickly, "Gabe's energy is so contagious, that I would feel like a slacker if I didn't put out 500%!!"

ANNETTE PARKER (Stan Price's daughter) is a carbon extension of her pop, in that she is a professional and totally dedicated to her work and to the company. She is Regional Promotion Director and chief tracker. In 1980, at Jack The Rapper's convention in Atlanta, Ga., she won the "Promotion Woman Of The Year" award.

ROCHELLE FLAX, Executive Assistant to Gabe Vigorito and Marty Feig, manages the foreign branch of the corporate tree, in charge of licensing and product, and also serves as publishing administrator.

RON ELLISON now serves as marketing consultant to De-Lite. He is a seasoned thoroughbred who has proved over a 23-year track record that he can give a quality performance on a muddy track or a fast one. Ron was a noted percussionist who elected to trade "paradiddles" for executive professionalism. Over his 23-year span in the record industry, Ron has done marketing for Earth, Wind & Fire and Warner Bros., and has also done road promotion, making him totally at ease from the studio to the radio station, to the mom & pop stores. Ron's present duties for De-Lite Records will call on all of his past experiences. His current function is to assist in the actual planning of the music, the release dates, the sales posture to be implemented and the promotional game plan to be activated. Ron, along with president Gabe Vigorito, will huddle very closely with PolyGram's marketing and sales arms to coordinate a healthy body of front-line people who should make all of De-Lite's artists feel secure that their creativity is in GOOD HANDS!

CYNTHIA COX, National Pop Promotion Director, is the newest member of the De-Lite promotion staff. Working from the newly opened West Coast offices in L.A., Cynthia coordinates pop promotion and acts as De-Lite's trade liaison. Formerly with PolyGram Records, Cynthia's transition to De-Lite was a natural since she worked with De-Lite product while with PolyGram.

The combined talent and loyalty of all these people make De-Lite Records the laser-like sword of efficiency that it is in 1982, and leaves one with no doubt that it will continue on its course of uninterrupted excellence throughout the 1980s and '90s. Billboard



Congratulations Kool and the Gang—De-Lite Records on your 15th Anniversary



To our wonderful associates at DE-LITE RECORDS and to our very special friends KOOL AND THE GANG. Congratulations on your 15 years together. We happily look forward to continuing our beautiful relationship. Here's to another 15 years together—may it be a great CELEBRATION!

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Friends Of De-Lite

• Continued from page D-24

exploded in Europe when we began working together six years ago, so publishing-wise that area was underexploited. Today, however, there is no question that in England, Germany, France and the Netherlands that Kool & the Gang is a major group whose tours sell out and videos are in demand."

Kahl feels this growth has been made possible by "the great cooperation between Big Seven and De-Lite. I speak to Gabe two or three times a week. I speak regularly with Marty Feig. They are always available to me and are always ready to react strongly to events in the international area."

SAL MICHAELS, vice-president of Norby Walters Associates, the leading artist representative of black performers, has had a seven years association with Gabe Vigorito and De-Lite Records: "This association has proven to be a highly positive one going back to the days of disco and the early hits by Kool & the Gang and Crown Heights Affair. Ideally, a record company should work in harmony with the group's agency since both are interested in what is best for the group and in building the act. This has been my relationship with De-Lite and Gabe; a perfect marriage of booking agency and record company.

"Gabe has always supported his groups' endeavors and has always shown a deep personal interest, the likes of which I have rarely seen with other companies. This interest and support has also been channelled to my company which has helped make my job much more rewarding.

"I can not speak of De-Lite without making specific mention of Kool & the Gang. With the blessing of De-Lite, my company and I have been able to put together many successful tours over the years for Kool & the Gang, both in the states and overseas. This group is truly 'something special' and will always have a special place in my heart as will Gabe Vigorito and De-Lite Records."

HERB ROSEN is a respected New York based in-



Tom Barresi and Gabe Vigorito.

dependent promotion man who has been working with De-Lite almost since its inception. He helped De-Lite make contact with then PolyGram executive Charlie Fach which led to the current distribution agreement: "I've known Gabe and his father since the beginning and have the greatest respect for both. I've seen De-Lite grow from being a very narrow company that went in just one direction to one that crosses all barriers. De-Lite is now a popular appeal company that releases product that can be taken anywhere."

BOB HAMILTON, program director, KRTH-FM, Los Angeles. "They're entertaining. In a field of many acts and artists, Kool & the Gang stands out as an act who have a great visual and musical approach. They are a total entertainment act and musical pros.

"They've paid their dues. We started playing them back in 1973, the time around 'Hollywood Swinging.' Now, they're a huge crossover act. 'Celebrate' was a huge No. 1 record. I don't know of any group today which can command their demographics. In the 1960s there were the Four Tops and the Temptations but today it's Kool & the Gang. They have the total demographics, white and black." Billboard

De-Lite

RECORDS

International Arm

• Continued from page D-12

Leon Cabat, president of Vogue P.I.P. in France, says: "Since nearly 34 years that we've been in the record business we learned at least one thing and that is creativity is a privilege of independent companies. One of the main reasons is that we not only love the result of our recordings and share it with the public, but we also respect the artists who are the essence. That's why we are 'De-Lited' to be associated with De-Lite Records because we act on the same grounds."

Mario Rapallo, general manager of Italy's Carosello Records, comments: "We are really proud to have been the Italian representative for De-Lite and Kool & the Gang for a very long time, and we plan to go on representing them for many, many years to come. The impressive and aggressive music of Kool & the Gang has raised much enthusiasm not only at our company, but in the Italian audience."

Helga Moslender, commercial manager of Venezuela's Corporation Los Ruices, notes: "The Venezuelan success story of De-Lite and Kool & the Gang started in 1980 when 'Ladies Night' became a tremendous hit. Ever since, the group has been present on the national music scene with consecutive successes such as 'Too Hot,' 'Love Festival,' 'Celebration,' 'Jones vs. Jones,' and 'Take My Heart.' "

Jari Vaananen, president of Finland's Polarvox Oy, says: "De-Lite is a great label and Kool & the Gang a great group, and it is a great pleasure for us to represent them in Finland."

Among De-Lite's other international licenses are RCA Records in Argentina, Sound of Scandinavia in Sweden, and Gamma in Mexico, CLP in South Africa, Vicor in the Philippines, and El Virrey in Peru. Billboard

A Billboard Advertising Supplement

OCTOBER 9, 1982 BILLBOARD

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The Recording Industry's Favorite Restaurant

PolyGram Treasures

• Continued from page D-6



BILL CATALDO

National Promotion Director.

"They're like family here at PolyGram—their people intermix with ours, and vice-versa.

"Gabe will not deliver any product to us unless it is done with all the professionalism he has. He's very technical and precise, and the time he takes in the studio makes our job easier.

"I had the occasion to work for Gabe and De-Lite for three months last year and I was impressed with the loyalty and respect the acts and employees at De-Lite have for Gabe, and he has for them. Gabe's mind is open to new ideas; he sees the changes in the record industry and he's not afraid to change with the times."



EMIEL PETRONE

Vice President, Marketing, West Coast.

"I've been with PolyGram for 10 years, so I've been associated with De-Lite for a long time. They've been fantastic in their maturing of acts, taking Kool & the Gang with 'Ladies' Night' to the level of consistent multi-platinum sales, and now putting that same effort and care into Crown Heights Affair. I've worked closely with Gabe Vigorito and Tom Barresi and find them very cooperative and professional. Best of all, they deliver what they say they will. It's been a very successful relationship, and they are truly family here at PolyGram.

"Kool's 'Celebration' album was important to me because I remember hearing the first cuts prior to release with Gabe and Kool, and realizing that they'd tied into a worldwide sound that everyone could share. That's what Kool & the Gang and De-Lite are all about—making a sound that makes the whole world smile."



SHELLY RUDIN

National Vice President, Sales.

"We look forward to our annual fall release of a new Kool & the Gang album, and this one is appropriately titled 'As One,' because the relationship of PolyGram, Kool & the Gang and De-Lite is as one. There really is a closeness between all of us—the relationship is tight. The product they've delivered us, and the excitement and sales they've generated has all been outstanding. If you consider the fact that Kool & the Gang have been platinum three years in a row now, the product they've given us has truly been extraordinary.

"The back-up we get from De-Lite and Kool & the Gang on all our efforts is excellent. They get out there, they meet the branch people, and they are accessible and cooperative."

MIKE KIDD

National Director, Field Promotion.

"I take my hat off to De-Lite Records. They've been terrific to work with, and in Gabe Vigorito and Stan Price they've got some of the best record men in the industry, as well as a very special lady on the street in Lynette Price. In the past year that I've been working with De-Lite, I've admired how well they work with us, and vice versa. They are effective, aggressive and professional, and if they continue the growth they've already had, they'll only get better and better.

"Kool & the Gang is one of the most dynamic and unique groups in the business, and I've watched them go from making great street funk records to making the total crossover to the rock, pop and r&b audiences, which is no small feat these days. With great new acts like Crown Heights Affair, Coffee, Sky's The Limit and Leon Bryant, it's apparent that every act De-Lite brings us has that potential for success."



RANDY ROBERTS

National Singles Sales Director.

"Whatever your needs are, they're there to fill them. And as far as enthusiasm goes, they seem to have endless amounts of it. It goes beyond professionalism when you're talking about De-Lite Records. It's really a family. Working with Kool & the Gang is first of all fun, but in addition, they'll do anything you ask of them. The association really is wonderful.

"When you work a De-Lite record, it's not even like working in a way, because it's so enjoyable. No. 1, they give you good product. No. 2, they give you total cooperation. The day to day communication that's involved is always helpful, and they constantly consult you—your input is as valuable as what they have to say. It's an incredible feeling and a unique experience to work with people like that.

"Most people, when they think of De-Lite, think of Kool & the Gang and Crown Heights Affair, but you're going to hear more from people like Leon Bryant and the other artists on De-Lite. The label is a winner."

RICK BLEIWEISS

Vice President, Marketing/Project Management.

"I've been involved with De-Lite Records since the both of us were with PIP Records, the full-priced record label and distribution company for Pickwick International, before De-Lite and moved to PolyGram. I've always enjoyed working with De-Lite, and that enjoyment grows every day because of the professionalism, enthusiasm and creativity of De-Lite's staff and artists.

"It's a pleasure interacting with them in the formation and implementation of marketing, advertising and merchandising plans in my role as Project Manager. The company has never been stronger or put out better music the eight years I've worked with them than right now."



RUSS REGAN

Vice President and General Manager, West Coast.

"Just when you think Kool & the Gang have made their greatest album yet, they top it. It's very exciting to see a group like Kool & the Gang continually top themselves, and De-Lite has absolutely been the best company I've worked with. They are the most cooperative, and bend over backwards to help us. We have a relationship that is close and productive, and De-Lite is totally like family at PolyGram. They keep producing hits because they are tuned into the streets like nobody else."

Another Dimension of De-Lite

Crown Heights Affair

Crown Heights Affair, the well-loved r&b and dance music veterans, are alive and coming back with their latest De-Lite/PolyGram album, "Think Positive." After taking two years off to develop and produce new acts like Unlimited Touch, France Joli, Amii Stewart, Enchantment, Terri Gonzelos, Empress, Denroy Morgan, Trilark and Intensive Heat, Crown Heights Affair have put together their own new sound mixed with the familiar but special Crown Heights Affair touch.

From the earliest point in their career, Crown Heights Affair learned that music can be highly satisfying, but that it's also hard work. Under the guidance of former group member, road manager and now manager, Donnie Linton, they've added new dimensions to their stellar career. In their 10th year of existence, Crown Heights Affair have garnered a loyal audience of both young and old.

The group's first De-Lite release, "Dreamin' A Dream," was an instant hit, and has come to be considered a classic record in the dance rock industry. Since then the group has scored such hits as "Foxy Lady," "Dancin'," "Say A Prayer For Two," "You Gave Me Love" and "Sure Shot."

Crown Heights Affair's seven members include guitarist William "Bubba" Anderson, trombonist Raymond Ried, bassist Arnold "Muki" Wilson, drummer Raymond Rock, brass player James "Ajax" Baynard, lead vocalists Phil Thomas, and Skip Boardley.

Crown Heights Affair was founded in the early '70s and had a big dance hit, "Super Rod," on RCA. In 1975 they cut "Dreamin' A Dream" and signed with De-Lite where "we were accepted with open arms," says manager Linton. "That record came out and suddenly the disco thing exploded and we caught up in it."

With "Think Positive!" the band "went with a more mature, yet danceable sound," says Linton. "We don't have to prove we can get people on the dance floor, so we decided to make more of an r&b oriented album that'll have appeal in all areas. With the strong commitment we have from De-Lite we felt we could stretch out a bit.

"Our relationship with De-Lite is the best its ever been. Everybody is in the right frame of mind. "We're a successful production company and they are a very successful record company. It is a great match."

Billboard

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Our warmest congratulations to Kool and The Gang, House of Music and to all of the other fine recording professionals who've earned the Golden Reel Award.

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Billboard photo by Chuck Pulin

PUBLIC IMAGE—Keith Levene of the group, **Public Image Ltd.**, puts the finishing touches on the band's forthcoming LP to be released on **Stiff Records**. The album was recorded at New York's **Park South Studios**.

LEADING MIDWESTERN FIRM

Bridgewater Sound Now Using Electro Voice Horns

CHICAGO—Bridgewater Custom Sound, one of the largest installers of sound reinforcement systems for festivals, outdoor concerts and auditoriums in this area, is concentrating heavily on the use of Electro Voice horns in many of its major contracts.

So far this year, Jay Bridgewater, head of the company, has utilized Electro Voice's Constant Directivity horns at Milwaukee's Summerfest, Chicago's Kool Jazz Festival and the World's Fair at Knoxville, Tenn.

In selecting Electro Voice speaker systems for the Milwaukee Summerfest, Bridgewater considered the fact that the sound system would have to handle musical formats ranging from rock to country, jazz, folk and bluegrass.

He also took into consideration the fact that the systems would run at, or about, full power from noon until late evening for two full weeks, and that the audiences, in an open-air area, would be very large.

Based on these specifications, and his own experiences in the sound reinforcement business, Bridgewater selected a cross-section of Electro Voice products including power amplifiers, equalizers, crossovers, mixing boards and microphones.

Bridgewater also selected the relatively new Electro Voice model SH15-2 stage speaker system, based on "careful comparisons with competing products."

Even sound reinforcement systems that had to be specially designed and built for the festival by Bridgewater featured a wide range of Electro Voice components.

Many of the same guidelines were used in the creation of a sound system for the Chicago Jazz Festival sponsored by Chicago's Mayor's Office Of Special Events and coordinated by the Jazz Institute of Chicago.

For the Chicago festival Bridgewater designed a system capable of "preserving the individual tonal color and musical nuances of jazz, while providing high acoustic power and total audience coverage in the outdoor setting."

The system included four Electro Voice model HR4020A horns, one model HR6040A horn, and one model HR9040A horn.

Cerwin Vega To Bow Speakers At AES Show

ARLETTA, Calif.—The Cerwin Vega company will unveil a line of "digital-ready" loudspeaker systems at the upcoming AES show in Anaheim later this month, and also host a number of seminars there.

According to Jerry Smith, the firm's director of marketing, the line, highlighting the company's "totally new face," will utilize the Sony PCM FI and original source material.

Cerwin Vega will also demonstrate its new "Stroker" woofer technology in a tunable woofer. Smith explains that by controlling the excursion of the cone in this system, it is possible to have high excursion without voice-coil mis-centering.

Additionally to be featured at the Cerwin Vega exhibit are a new generation of equalizers and amplifiers designed especially for professional applications, a new series of passive networks, and two full-range component professional sound reinforcement systems.

The firm will host a number of seminars to be conducted by Dr. Marshall Buck, Cerwin Vega's chief of engineering. Topics slated for discussion will include new developments in loudspeaker technology and improvements in Cerwin Vega's time coincident, mid-axial driver with a tweeter mounted mid-range through the bore.

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LARGEST INTERNATIONAL CONTINGENT Top British Firms Set For AES

NEW YORK—More than 25 of Britain's top professional audio and video equipment manufacturers and distributors will exhibit new products at the AES convention and exhibition scheduled for Oct. 23-27 at the Disneyland Hotel, Anaheim, Calif. The group represents the largest international contingent taking part in the show.

Neve Electronics, Tannoy, Audio Kinetics, Trident Audio, Soundcraft Electronics, Solid State Logic, and Klark Teknik Research are among the companies that will be exhibiting.

Trident Audio will show its fully modular mixing consoles for recording, p.a. and theatre applications. Features of the new units include long throw carbon faders, separate microphone and line inputs, full multitrack monitoring, four band equalizer on each input, two echo sends and one foldback, and prefade listening.

Soundtracks International will be showing its 16 series group of mixing consoles, supported by a line of accessories which permit the interlinking of monitors and front desk boards.

From Klark-Teknik Research will come a new high performance, model DN 30/30 stereo graphic equalizer. This unit features two matched, high specification graphic channels fitted into a single unit so that each provides 1/3 octave equalization over 30 ISO center frequencies covering subwoofer range.

Solid State Logic will show its new model SSL stereo Video System. This is a unit which combines state-of-the-art audio and computer control for broadcasters and post-production houses. The unit is said to

provide standard and stereo mix-down, as well as discreet music effects and dialogue mixes in stereo.

The flexible Q-Lock time code synchronizer from Audio Kinetics will be shown. The unit can be used for conventional video-audio post-production sweetening, film dialogue replacement looping, automatic time code indexed sound FX assembly, and simulcast cable tv automation.

Advanced Music Systems' three new items are the model RMS 16 rack mount reverb unit; the model DMX 15-80S digital delay line with maximum delay capability of 33 seconds at 18kHz bandwidth, and the A/V SYNC triple channel IU high digital studio delay for use with video synchronizers.

Penny & Giles will demonstrate its line of model 3000 faders, and Keith Monks Audio will feature a recorder cleaning machine designed for semi-professional use.

On display at the Neve Electronics booth will be the firm's line of Series 51 consoles. The units, designed for either studio or remote installations, can be used for either radio tv or film production.

Tannoy's loudspeaker line will incorporate a dual concentric drive unit which combines an HF compression driver and a direct radiating bass unit coaxially in a common chassis.

Jackson Music will feature its Alice line of mixing consoles, Lockwood monitors and Audan speakers. It will also feature the Mobile One recording studio unit, Accessit signal compressors and the Drawner analog delay line based system.

From Sifam Ltd. will come high

specification VU meters, peak program meters and a low cost audio level indicator.

Visitors to the Brooke Siren booth at the AES will see that firm's line of electronic crossovers and limiters, and at Audio & Design the units on display will include the Transdynamic Processor, the model F601 Super Dynamic Limiter, the Complex Limiter and Vocal stresser, and the Scamp card modular signal processing system.

A first on the U.S. market will be the line of mixers developed by Audio Developments. Technical Products will show its line of model 500 production consoles, modules from the Series 4000 post-production consoles, and a model MJS 401 audio tester.

Rounding out the list of participants in the show are Midas Audio, Allen Heath Brenell, Soundcraft Electronics, Hill Audio and Melkuist

Among the products that will be exhibited by this group are mixing consoles, multitrack equipment for small studios and p.a. systems; recording units, power amplifiers, powered stage box and crossovers, faders for sound mixing consoles, and automation systems.

The British firms are sponsored jointly by the British Overseas Trade Board, and the Assn. of Sound And Communications Engineers.

DML/Gloco Pacts With Swedish Firm

NEW YORK—DML/Gloco Industries Inc., manufacturers and distributors of special effect lighting, has reached an agreement with Intra-Elekt AB, a Swedish-based firm, which will take over exclusive distribution of DML/Gloco's product in Europe.

"The overseas market is much too vast to control from the States," says Douglas Taylor of DML/Gloco, explaining the move. He adds that the joint venture begins with this month's Photokina 82 exhibition in Koeln, Germany.

DML/Gloco, formerly known as Disco Motion Ltd., is also participating in the same exhibition as part of a New York State exhibit. DML/Gloco is putting emphasis on dimmers and controllers, and it will unveil a new 20-head spinner, the latest addition to its product line.

Studio Track

By ERIN MORRIS

At **Vanguard Recording** in New York, **Man Parrish** completing his debut album for **Importe/12**. **Raul A. Rodriguez** and **Parrish** are co-producing, with **Mark Berry** engineering.

Carter Cathcart, formerly of the **Laughing Dogs**, working on debut album for **Wild Twin** at **Chelsea Sound Studios** with **Phil Bulla** engineering.

At **Sugarhill's Sweet Mountain Recording** in New Jersey, **Dan DeAngelis** and **Lou Magrino** at work with engineer **Steve Jerome** on an upcoming **C.M. Lord** project.

In Ann Arbor, Mich., **Via Statelite** at **A2 Studios** finishing project for **American Motel Records** with producer **Cliff Davies** and engineers **Al and Dee Hurschman**.

At **United Sound Systems** in Detroit, **One Way** producing themselves with engineer **Mike Iacopelli**. They are finishing a new album for **MCA**. ... **Pharaoh** in with producer **Joe Locricchio** working on album project for **Scarab** with **Tony Ray** behind the board.

The **Chicago Recording Company** has opened a new studio and becomes the only Chicago studio with three full 24-track rooms. The new studios is equipped with a new **Neve 8068** console, an **MCI 24-track** recorder and a **Sony BVH-1000** Type C one-inch video recorder to be used in video sweetening sessions in conjunction with a **BTX Shadow SMPTE Synchronization System**. Also found in the new studio is a 102-year-old **Bechstein 8'2"** grand piano previously owned by **Peter Townshend** of the **Who** and fully renovated by **CRC**.

In Pittsburgh at **Audio Innovators**, the **Gary Carolla Band** is cutting new material with **John Struthers** co-producing and engineering. ... **Struthers** also working with the **Significants** on their new release.

In Nashville, at **Audio Media**, the **Whites** laying **Elektra** tracks with artist **Ricky Skaggs** producing and **Marshall Morgan** engineering. ... **Liz Anderson** working on project with musical director **Paul Whitehead**. ... **Whitehead** also producing **Sammy Hall**. ... **Mac Wiseman** finishing

album with **Whitehead** for **Odyssey Productions**.

The **Greg Austin Band** laying tracks for **Xeres** at **Lee Hazen's Studio-by-the-Pond** with **J.P. Pennington** producing.

Merle Haggard and **Leona Williams** in at **Creative Workshop II** finishing their album. ... **Pam Batson** cutting tracks for **Elektra** with **Kenny Mims** producing.

At **Criteria** in Miami, **Peter Yianilos** in with **Jaco Pastorius** co-producing **Pastorius'** latest solo project. ... Mastering at **Criteria** includes **Chilliwack's** album on **Millennium** with **Mike Fuller** as mastering engineer, **Julio Iglesias'** Spanish version of new album and **Jose Luis Rodriguez's** album, also mastered by **Fuller**.

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Video

S/T Shuts Plant, Sets Revamping Of Operations

NEW YORK—S/T Videocassette Corp., a joint venture of Video Corp. of America and Sony Corp., has temporarily shut its Leonia, N.J. facility to revamp operations. The company, the largest duplicator in the U.S., is improving production for its industrial and consumer customers, improving its reporting system, consolidating shipping and constructing a new warehouse.

"The way we were set up was inefficient," says Bill Follett, president of S/T. "Our warehouse was located in the next town. The land we have purchased abuts our plant."

Until the facility is completed, S/T will consolidate its video fulfillment operation in its Chicago branch.

The 32,000-foot plant has been operating at capacity. "We're installing an expanded switcher to give

faster turnaround," Follett says. "Most of the improvements are in the area of automation."

Video Corp. of America's VCA/Teletronics division has also been hard at work, and has developed a new negative film transfer system, Palette III. This third-generation process offers frame-accurate scene-by-scene color correction and computer control of the video switcher.

Among Palette III's exclusive capabilities are separate luminance processing controls, Dolby stereo, variable speed transfers in forward or reverse, and the ability to score and recall mixes.

Rank Cintel system designers in London aided in the design of the process, which is being installed in VCA/Teletronics' new facility this fall.

GIFT GIVING Dealers Push Certificates For Merchandise And Memberships

• Continued from page 18

cludes two free movie rentals per month—value of \$84 over a year.

Other benefits include \$1 off on blank tape and 10% off on accessories. Club membership drops all rentals to \$2.50 nightly.

Noting a slightly different pattern in gift certificate sales is Gail Pierce of Video Exchange Unlimited, Brandon, Fla., who finds 60% of her gift certificate volume is with games. "Parents just can't keep up on what games their children have or want," she says.

Not all video dealers are that optimistic about offering gift certificates. Says John Dinwoodie, Video Specialties Co., Houston: "A lot of people just can't afford a gift certificate in our business. What's the average tape cost these days? \$65? And we guarantee a swap if it's brought back unopened so if you asked me point blank about gift certificates, I'd have to say 'Don't bother.'"

Dinwoodie, however, does offer gift certificates customized much in the design of a check with a duplicate that goes in the cash register. They are sold for any amount for merchandise as well as for rental.

Dinwoodie has also had silver dollar-size tokens made up that are worth \$2.50 to any customer bringing back a title in three days rather than the usual week rental time. Weekly rental is \$7.50, so in effect bringing back a movie quickly results in every fourth rental being free.

Fellow Houston retailer Susan Gee of Audio/Video Plus is another retailer stressing the security value of gift certificates. Gee says the certificate she uses measures three by 8½ inches.

"They are regarded as a cash sale when sold and are kept in our safe. There is the authorizing signature of

the manager or clerk and of the donor." The certificate is made out to the recipient, and there is a serial number on each.

Most sales are during Christmas and for rentals. "We almost never sell a gift certificate for an item."

Another Video dealership emphasizing gift certificates and registering good volume all year is Everybody's Video Vault, Portland, Ore., with nine outlets. Nancie Hahn, office manager, cites three basic benefits of gift certificates: "It bolsters the regular gift business, it informs people about our stores who may never have been in before but who receive a certificate, and it builds repeat business."

Everybody's handles greeting cards along with a plethora of merchandise from T-shirts to posters in addition to video and to the records and tapes in the main section of its outlets.

The gift certificate is storewide, not exclusively for video rental. It is large, four by eight inches with the logo and the NARM "Gift Of Music" emblem in two corners.

Exercising somewhat more caution than other video retailers, Everybody's has a rubber stamp that details the title of the store, the store number and the store address on the left side of the certificate as issued.

Two names appear on the certificate, the donor's and the recipient's. The clerk initiating the sale also initials the certificate along with the date and the store identity. How stores promote gift certificates is up to individual managers at Everybody's.

PAPP PACTS WITH ABC

NEW YORK—Joseph Papp, producer of the New York Shakespeare Festival, has signed an agreement with ABC Video Enterprises to produce six hours of programming for use on the company's ARTS cable channel and other markets.

The first two programs will be "A Midsummer Night's Dream," directed by James Lapine and starring William Hurt, and "Swan Lake, Minnesota," a retelling of the classic ballet conceived and directed by Kenneth Robins.

The first play was presented this summer at the Delacorte Theater in New York's Central Park, as part of the New York Shakespeare Festival. The updated, humorous version of "Swan Lake" combines images of contemporary rural America with classical ballet. The 50-minute program was shot in Minnesota and Wisconsin.



ROCKUMENTARY—MGM/UA will release "The Compleat Beatles," a production of Deiliah Films, this October. The two-hour package will not be licensed elsewhere until 1984 at the earliest. Cross-merchandising is planned for bookstores.

New Music Titles From MGM/UA

NEW YORK—MGM/UA Home Video has acquired three music-related titles for upcoming release.

In November, the company will put out "The Nutcracker," conceived, directed, choreographed by and starring Mikhail Baryshnikov, with Gelsey Kirkland and the American Ballet. The same month, a six-program series, "Who's Afraid Of Opera," comes out.

The educational series stars Joan Sutherland, along with three puppets and music by the London Symphony Orchestra directed by Richard Bonyngue. Included in the series

are Gounod's "Faust," Verdi's "La Traviata," Rossini's "The Barber Of Seville" and Donizetti's "Lucia Di Lammermoor." After telling each opera's story, Sutherland acts out the highlights.

In January, MGM/UA will make available "The Sacred Music Of Duke Ellington," taped this summer at St. Paul's Cathedral in London starring Tony Bennett, Phyllis Hyman, Douglas Fairbanks and Rod Steiger.

All three titles will be released on videocassette and stereo CED videodisk.

Pacific Arts Releases New Nesmith Single

NEW YORK—Pacific Arts has released its second video single, "Tonight (The Television Song)" from "Michael Nesmith In Elephant Parts." The single was designed to promote the entire program.

The company's first single, "Cruisin'," also from "Elephant Parts," helped the program gain visibility. There has never been an audio version of the program, in any form. The video singles are not available for retail sale.

Company president David Bean compares his promotional method to record promotion, calling airplay of "Cruisin'" and "Tonight" on Home Box Office, MTV, Music Television and elsewhere instrumental in selling "Elephant Parts."

There may be a third single from the program, and video singles from other releases are being developed for future marketing efforts.

New Commtron Branch

NEW YORK—Commtron Corp., a consumer electronics and video software distributor based in Houston, has opened its eighth branch, located in Carrollton, Tex.

The distributor also carries video accessories. Other offices are in Seattle, Santa Ana, Des Moines, Cleveland, Atlanta, Congers, Ga. and New York.

OCTOBER 9, 1982, BILLBOARD

Billboard® Survey For Week Ending 10/9/82

Videocassette Top 25 Rentals

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This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	2	15	ON GOLDEN POND	CBS-Fox Video 9037
2	1	15	STAR WARS	CBS-Fox Video 1130
3	3	4	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004
4	5	17	ARTHUR	Orion Pictures, Warner Home Video 72020
5	4	6	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
6	6	8	SHARKY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024
7	15	3	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
8	7	6	TRUE CONFESSIONS	MGM/UA Home Video 800145
9	11	12	RAGTIME	Paramount Pictures, Paramount Home Video 1486
10	NEW ENTRY		CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010
11	NEW ENTRY		DEATH WISH II	Warner Brothers Pictures, Warner Home Video 26032
12	16	17	BODY HEAT	The Ladd Co., Warner Home Video 70005
13	21	3	BUTTERFLY	Vestron VA-60007
14	20	4	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
15	25	22	SUPERMAN II	D.C. Comics, Warner Home Video 61120
16	12	8	GOLDFINGER	CBS-Fox Video 4595
17	NEW ENTRY		PRINCE OF THE CITY	Warner Brothers Pictures, Warner Home Video 22021
18	8	6	DIAMONDS ARE FOREVER	CBS-Fox Video 4605
19	17	4	ROCKY II	CBS-Fox Video 4565
20	19	3	FOR YOUR EYES ONLY	CBS-Fox Video 1128
21	NEW ENTRY		DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256
22	NEW ENTRY		NICE DREAMS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456
23	NEW ENTRY		TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
24	10	4	EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018
25	9	12	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005



EDMUNDS EDITING—Three promotional video clips for Columbia artist Dave Edmunds' album "D.E.7th" were taped at the Capitol Theatre in Passaic, N.J. Post-production was done at National Video Center/Recording Studios in New York. Seen there during a break, left to right, are director Len Dell 'Amico, editor Ann Woodward and account executive Steve Ostrow.

Video

French VCR License Fee Rapped Manufacturers, Importers Say It Will Hurt Sales

By MICHAEL WAY

PARIS—A French government plan to introduce an annual \$67 license fee for video recorders from Jan. 1 has angered audio visual hardware and blank tape manufacturers and importers.

The proposed VCR fee is the same amount as is currently paid for an annual color tv license in France. The proposal, which is due to come before Parliament this month and is virtually certain of being passed, will mean that the owner of a color tv receiver and a VCR will be paying an annual fee of \$134 as of next year.

Penetration of VCRs in France currently stands at around 800,000, representing 2.5% of households.

The Government says the new license fee—estimated to bring in between \$33 million and \$54 million annually—will go principally toward the establishment of a fourth tv channel in 1983 and toward cable and satellite tv operations.

Hardware importers and dealers are dismayed by the new proposal because they fear it will further jeopardize VCR sales, which are already in serious decline. While 300,000 video recorders were sold in the first six months of this year, the estimates for the second half-year were substantially lower even before the announcement of the new fee. Some dealers were predicting a drop of at least 50% in demand after the news.

The hardware and software trade here is already incensed because of government plans for a levy on blank audio and video tape (Billboard, Oct. 2), which some claim is "bordering on the illegal." The VCR license proposal was not included in the original draft bill on audio/video rights protection drawn up by culture minister Jack Lang. In fact, its absence from the original package of draft legislation gave rise to the expectation that it would be kept on the shelf until presentation of the 1983 budget bill a year from now.

Since all of France's VCR's are imported—85% from Japan and the rest from Europe—there is some speculation that the new fee, in addition to helping finance expansion in video communications, is an attempt by the government to get some small compensation for the estimated \$200 million that has flowed out of France to pay for imported video hardware.

The proposal to impose a license fee on VCRs was first put forward five months ago (Billboard, May 29), together with a plan to put a 1% tax on blank audio and video tape. This latter tax proposal, however, now appears to have been dropped.

One of the most indignant reactions to the VCR license fee comes from Henri Anus, deputy chief executive of the electronic equipment and tape association, SIERE (Syndicat des Industries Electroniques de

Reproduction et d'Enregistrement), which represents more than 80 companies in the sector.

The SIERE group estimates there is a 15% incidence of license fraud on color tv sets and expects the same for VCRs, of which there should be one million in use in France by the end of the year.

Anus charges that the new license fee is "unjustified" because, whereas the similar fee for tv sets finances programming, this is not to be the case with videorecorders. SIERE predicts a year-end boom in sales because people will thus avoid paying the 1983 fee.

There was, he says, an "amazing" sales boom in the first half of this year, notably due to massive interest in the World Cup football finals in Spain this summer.

Says Anus, "Sales in June alone reached around 70,000. Now people will hesitate, knowing they have to pay out \$140 in licenses annually for the VCR and color tv, especially as the amount represents 10% of the total purchase price."

Meanwhile, SIERE estimates that between 3% and 4% of VCRs are

(Continued on page 56)

Music Monitor

Live Outlaws: The Outlaws' June 29 concert at the Tower Theatre in Philadelphia was captured on video in a co-production of Warner-Amex's MTV and E.J. Stewart Video of Philadelphia. The concert was directed by **Don Roy King** and produced by **Marcus Peterzell** for E.J. Stewart and **Rene Garcia** for MTV. The production aired this month over MTV.

Atlantic Stars: Atlantic Records is distributing several new videos: **Crosby, Stills & Nash's** "Southern Cross," directed by **Bob Radler**; **Mike Rutherford's** "Halfway There," from Limelight Productions; **the Sherbs'** "We Ride Tonight," produced by **Garth Porter**; **Cheetah's** "Spend The Night," from Albert Productions in Australia; and **Ted Nugent's** "Bound And Gagged" and "No, No, No," done in conjunction with Madhouse Productions and Atlantic Records' in-house video department.

Rocking America And Beyond: Rockamerica, the video pool arm of Soft Focus Productions, has some varied compilation tapes it offers to subscribers. German DOR (Dance-Oriented Rock) One features **DAF**, **Der Plan**, **Abwärts**, **Mania D** (now Malaria), **TK** and **Modern Mann**.

German DOR Two has **Roboter In Der Nacht**, **Ego**, **Berndt Bukerbande**, **Sprung Aus Den Wolken** and **Abwärts**. The "Reggae Concerts" tapes have performances by **Culture** and **Big Youth & the Arc Angels**. "Earthling" is a concert tape of the new Japanese group while "Chicago Beat—Radioactive Love" features music by **Desmond & Bohemia**, directed by **Dan Dinello**. "Australian Rock" features tapes by **Swingers**, **Little Heroes**, **MEO 245** and others.

Parker: The last Music Monitor inadvertently omitted the producer of **Ray Parker Jr.'s** "Let Me Go" video. The producer is **Robert Lombard** for Century Video Productions.

For The Birds: Arista's **A Flock of Seagulls** took a break from their recent East Coast tour to tape a segment for the interview segment on "The Rock & Roll Show," a Somach/Nelson and Blair Video Enterprises coproduction which is slated to begin airing in January. The show is taped at E.J. Stewart video facilities in Primos, Pa.

Happy Birthday: **Jerry Jeff Walker** recently celebrated his 40th birthday with taping of a three-hour tv special "Jerry Jeff Walker's 40th Birthday Party." The concert drew nearly 30,000 people in Austin, Texas for such artists as **Gary P. Nunn**, **Rusty Weir**, **Ray Wylie Hubbard**, **Marsha Ball**, **Guy Clark**, **Bill and Bonnie Hearn**, **Steve Fromholtz** and **Dan McCrimmon**, the **Austin All-Stars**, **David Bromberg** and **Walker** himself. **Jeanette Granger** produced for Videowise Inc. of Austin. Omega Audio handled all audio post-production.

CARY DARLING

Global Facilities Expand Capabilities

NEW YORK—Both facilities of Global Video, in Orlando, Fla. and Hollywood, Calif., have broadened their capabilities.

Standards conversion, Rank Cintel film-to-tape transfer and videotape duplication services are available in all standards and formats. In addition to existing SECAM capabilities, Global is now able to effect standards conversions in the one-inch Type C format.

Promotions Pay Off For Phoenix Store

• Continued from page 20

rolling out of the ceiling and filling one wall.

As can be imagined, sales in the large screen room can range from \$2,700-\$4,200, often including a complete NAD or other stereo sound system. In addition to video hardware, Entertainment Systems has a complete audio component room.

Other video hardware is displayed strategically around the main sales floor area. For example, an array of cameras is merchandised along one wall, with brands including Hitachi, Panasonic, RCA, Zenith, Sony, and JVC, along with a full complement of accessories.

Both Linda and Bob see tremendous growth in camera sales, and they have a display where cus-

tomers can videotape a stage set that includes "low light." Customers are amazed, she says, when it's pointed out that the video camera has picked up an element inside the bottom of a glass-fronted case that the customer had not even noticed.

Entertainment Systems also pushes videodisks. Linda estimates a stock of 2,000 CED disks, with a new section being put in for laser disks. She mails the RCA catalog out to customers. "I don't mind the cost when you're trying to show people you have a quality store."

In terms of overall volume, Linda estimates \$10,000-\$12,000 in disk sales a month, \$7,000-\$8,000 in prerecorded videotape sales a month and \$13,000 in rentals a month, the store is not at all dependent on rental and, moreover, can conceivably effect a smooth transition if rental business ever tapers off.

Videodisks get an extra plug right at the door, where kiddie videodisks are displayed along with both CED and laser playback systems. A large Miss Piggy doll emphasizes one title offered, and various characters, including Kermit the Frog dressed as the "Urban Cowboy," are all over the area.

In fact, the emphasis on children's product points up the overall attention Linda and Bob devote to the entire continuum of product. They have a module like those found in McDonald's where two children can sit in a Cookie Monster or Big Bird seat and enjoy cartoons. Located in the corner, it provides a hideaway for small children and lures parents past a whole array of rental tapes and videodisk product.

EARL PAIGE

(Next week: inside the Entertainment Systems of America club plan and intense attention to detail in merchandising and planning.)



FOURTH DISK—Mick Fleetwood was in New York recently to announce a fourth videodisk project for Fleetwood Mac. The group will tape a program at the end of their current national tour. Shown, left to right, are Arnie Holland, director of business affairs, RCA; Tom Kuhn, division vice president; Seth Willenson, division vice president programs; Fleetwood; Mickey Shapiro, the group's manager; and Chuck Mitchell, director of special programs for RCA.

Home Entertainment Show Announced

NEW YORK — The National Home Entertainment Show will take place at the New York Coliseum Nov. 19-21, coinciding with Billboard's own Video Entertainment/Music Conference.

The show will feature home video products, including games, giant-screen television, videodisk players and cameras, as well as software. Exhibitors include JVC, Panasonic, BASF, TDK, CBS Records and others. Cable services and local retailers will also be represented, and free seminars and demonstrations will be open to consumers.

Major Acquired

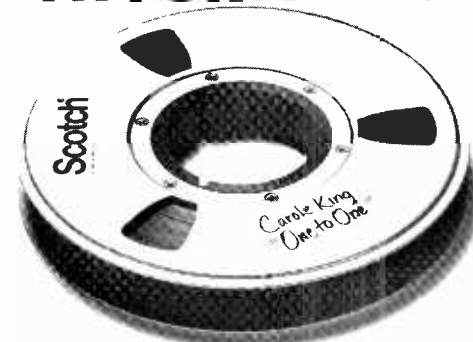
NEW YORK—Major Video Concepts, a San Diego-based distributor, has been acquired by ADI Appliances of Indianapolis, a subsidiary of Mayflower Corp. No management changes are expected.

The company expects to increase annual revenues from \$7 million to \$10 million next year with the addition of Indiana distribution. Until now, Major Video Concepts has served the southern California area.



VILLAINOUS VISIT—CBS/Fox Video has arranged for Darth Vader to visit dealers around the country to promote "Star Wars." Customers are photographed with Darth Vader, who then autographs the pictures.

WE PRODUCED A SPECIAL FIT FOR A KING.



When Carole King, one of the most gifted composers and vocalists of our generation, decided to do her first television special, her producers chose us. Third Coast Video.

The result was, "Carole King, One to One." A 90-minute celebration of her life and music recorded on one inch video

tape and then edited and posted on some of the finest audio and video equipment in the country. Ours.

For complete information regarding what our facilities can do for you, give us a call.

Third Coast Video. We'll make you look and sound like a king.

3CV
THIRD COAST VIDEO, INC.

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

New Video Releases

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

ANGEL OF HEAT
Marilyn Chambers
Beta & VHS Vestron Video No List

THE BUTLER'S DILEMMA
Richard Hearne, Francis Sullivan,
Hermione Gingold, Ian Fleming
Beta Video Yesteryear 957 \$49.95
VHS 957 \$52.95

CAESAR'S HOUR
Sid Caesar, Howard Morris, Carl Reiner,

Bernard Green & His Orch.
Beta Video Yesteryear 960 \$39.95
VHS 960 \$42.95

CHEERS FOR MISS BISHOP
Martha Scott, William Gargan, Edmund
Gwenn, Sterling Holloway, Marsha
Hunt, Rosemary DeCamp
Beta Video Yesteryear 958 \$49.95
VHS 958 \$52.95

THE COOL WORLD

Beta Video Yesteryear 947 \$49.95
VHS 947 \$52.95

DETOUR
Tom Neal, Ann Savage
Beta Video Yesteryear 949 \$49.95
VHS 949 \$52.95

FULL HEARTS & EMPTY POCKETS
Linda Christian, Gino Cervi, Senta
Berger
Beta Video Yesteryear 945 \$49.95
VHS 945 \$52.95

THE GHOSTS OF BERKELEY SQUARE
Robert Morley, Felix Aylmer
Beta Video Yesteryear 953 \$39.95
VHS 953 \$42.95

GO! GO! GO! WORLD
Beta Video Yesteryear 936 \$49.95
VHS 936 \$52.95

IN OLD SANTA FE
Ken Maynard, George "Gabby" Hayes,
Evelyn Knapp, Gene Autry, Smiley
Burnette
Beta Video Yesterday 950 \$49.95
VHS 950 \$52.95

LUM & ABNER
Chester Lauck, Norris Goff, Andy
Devine, Zasu Pitts, Opie Cates, Edgar
Stehli
Beta Video Yesteryear 952 \$29.95
VHS 952 \$31.95

MY UNCLE (MON ONCLE)
Jacques Tati
Beta Video Yesteryear 948 \$49.95
VHS 948 \$52.95

PHEDRE
Marie Bell
Beta Video Yesteryear 946 \$49.95
VHS 946 \$52.95

**PLAN 9 FROM OUTER SPACE (GRAVE
ROBBERS FROM OUTER SPACE)**
Bela Lugosi, Vampira
Beta Video Yesteryear 944 \$49.95
VHS 944 \$52.95

**THE ROY ROGERS & DAVE EVANS
SHOW**
Roy Rogers, Dale Evans, Cliff Arquette,
The Sons Of The Pioneers, Kathy Taylor,
The Little Wranglers, Ralph Carmichael
& His Orch.
Beta Video Yesteryear 943 \$39.95
VHS 943 \$42.95

SPY OF NAPOLEON
Richard Barthelmess, Dolly Hass,
Francis I. Sullivan
Beta Video Yesteryear 959 \$49.95
VHS 959 \$52.95

THE STARS LOOK DOWN
Michael Redgrave, Margaret Lockwood,
Evelyn Williams
Beta Video Yesteryear 956 \$49.95
VHS 956 \$52.95

TOMORROW AT SEVEN
Chester Morris, Vivienne Osborne,
Frank McHugh, Allen Jenkins, Charles
Middleton
Beta Video Yesteryear 929 \$39.95
VHS 929 \$42.95

THE LAWRENCE WELK SHOW
Lawrence Welk & His Orch., Alice Lon,
Lennon Sisters, Dick Dale, Larry
Hooper, Big Tiny Little Jr., Jim Roberts,
Aladdin, Dick Kessner
Beta Video Yesteryear 955 \$39.95
VHS 955 \$42.95

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Record Turnout Expected For Winter CES

NEW YORK—While still three months away, the winter consumer Electronics Show, set to run Jan. 6-9 in Las Vegas, is already expected to be the largest winter show yet in terms of number of exhibitors, aggregate exhibit space and total attendance.

More than 950 firms have been assigned exhibit space, about 190 of which are new. So far, 55 firms are on a waiting list for exhibit space.

Special exhibits include an advertising and promotion showcase, a retail resource center, an international visitors' center, a computer matching system to match international buyers, distributors and retailers, a grouping of more than 70 publications and a display of Electronic Industries Assn. activities in marketing statistics, engineering and industry development.

There will also be conferences and workshops on retailing, audio, video, computers, promotion and advertising.

The Riviera Hotel has replaced the Jockey Club Hotel as home of the high-end audio manufacturers. These companies, numbering about 150, have special distribution patterns and limited lines.

OCTOBER 9, 1982, BILLBOARD

NOW ON VIDEOCASSETTE

STAR TREK II

THE WRATH OF KHAN

\$39.95

Suggested Retail Price

SELL A BLOCKBUSTER. AT A BLOCKBUSTING PRICE.

Paramount Home Video announces the launching of this 1982 summer blockbuster at a price — \$39.95* — that will insure cosmic Fall and Christmas sales. At these prices you can afford to stock three or four times your normal inventory, for strong sales and rentals.

"Star Trek II: The Wrath of Khan" drew over \$75 million in summer box office receipts, and critical acclaim, making it the perfect collectible for your customers' home video libraries.

We're backing this offering with extensive sales support: cable TV and consumer print advertising, trade promotion, 50% co-op for retailers, and a prepack filled with merchandising aids for sell-through support.

Plus, "Trek to Hollywood," a display contest. The grand-prize winning retailer selected from photo entries will receive a four-day, three-night Hollywood vacation for two including air transportation, hotel accommodations, private studio tour, "commissary" lunch, dinner at the renowned Brown Derby Restaurant, free rental car and more!

Paramount Home Video proudly presents "Star Trek II: The Wrath of Khan" — a proven box office smash, a collectible title, highly repeatable and appealing to every member of the family, and at a price low enough to generate high sales — \$39.95*.

Live long... and prosper!



*Suggested retail price



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Video Reviews



ORIGINAL CAST—"Eubie!" RCA SelectaVision VideoDiscs 12076 (CED). Presented by E.M.A. Productions in association with Group W Cable Productions, directed by Julianne Boyd. Stereo (CX). 1 hour 24 minutes.

Repeatability is what video software is supposed to be all about, and "Eubie!" has all the ingredients: more than 20 great songs by Eubie Blake, a cast gifted at comedy, song and dance, well-executed sets and a lot of guts.

Some highlights: Alaina Reed cuts loose on "My Handyman Ain't Handy No More," providing not only a brilliant vocal rendering but eye movements and gestures that make the song a humorous skit on its own. Mel Johnson Jr. sings a shining "Dixie Moon," accompanied by tap-dancing Gregory and Maurice Hines. A mini-play in a courtroom is set to "If You've Never Been Vamped By A Brownskin, You've Never Been Vamped At All."

Each song is a gem on its own, each performer outstanding. This production captures the vibrancy of a live show.



DAVE MASON—"Live At Perkins Palace." Pioneer Artists PA-82-021 (LV). Produced by Neil Marshall, directed by Dave Levisohn. Stereo (CX). 58 minutes.

Not only has Dave Mason chosen strong material for this concert disk, he's paired himself with one of the best guitarists around, Jim Krieger, whom he introduces as his "band."

Together, in fact, the two are a cohesive and multi-faceted whole. Mason is in excellent voice, displaying a depth of emotion. The guitar playing of both artists is masterful, with Krieger's solo on "All Along The Watchtower" deserving special note.

Violinist Tony Salvari joins Mason and Krieger on a few numbers, and his artistry adds even more depth to the performance. He lends "Sad And Deep As You" a sad and deep note, almost surreal.

Other standouts are "We Just Disagree," "Feelin' Alright" and Elmore James' "Dust My Blues."



MAZE FEATURING FRANKIE BEVERLY—"Happy Feelings—Live In New Orleans." Pioneer Artists PA-82-023 (LV). Produced by Gowers, Fields Flattery for Capitol Records. Stereo (CX). 57 minutes.

With a half dozen gold records to their credit, Frankie Beverly and Maze have branched out into video records. Camera work captures the nuances of the group's performance as well as the rapt audience. Real live southern girls in the audience punctuate "Southern Girl"; the crowd sings along with "Joy And Pain."

Although the music is terrific easy-going funk done to perfection, the visuals—straight concert footage—tend to get monotonous. The only other complaint: there are no liner notes, and Beverly does not introduce the group members.

Cool Breeze Tapes Reggae

NEW YORK—Cool Breeze Productions, based here, has taped six video specials on Jimmy Cliff and Peter Tosh. The reggae artists were captured at the Santa Barbara Country Bowl, with eight cameras.

Footage will result in two shows on Cliff, two on Tosh, a 90-minute show with Cliff and Tosh together, and a 90-minute show with the two of them along with Betty Wright and others.

Mobile audio recording was supplied by Record Plant, with audio produced by Chris Kimsey, producer of the new LPs by both Cliff and Tosh. Producer is Kevin Kalunian of Cool Breeze, co-producer is Jay Krugman and executive producer is Mark Anthony Cristini.

AT WEA INTERNATIONAL

Caradine Takes Charge In Time For Europe Meet

NEW YORK—The appointment of James Caradine to head WEA International's video division (see Executive Turntable, page 4) comes just prior to its October European regional meeting, two days ahead of VIDCOM. The conclave, key to the company's future plans, will focus on software marketing and release plans for the coming year.

WEA International's video business includes manufacture and distribution of Warner Home Video, United Artists and WEA International/third party product outside the U.S. All regional managers in Europe, Latin America, Asia/Pacific and the East Coast of the U.S. will report directly to Caradine, who is a senior vice president of the WEA arm.

Thus far in his new post, the executive has recruited entertainment lawyer Kimi Cunningham, who was previously associated with Silber & Glaser, to handle business affairs. More video appointments are expected shortly.

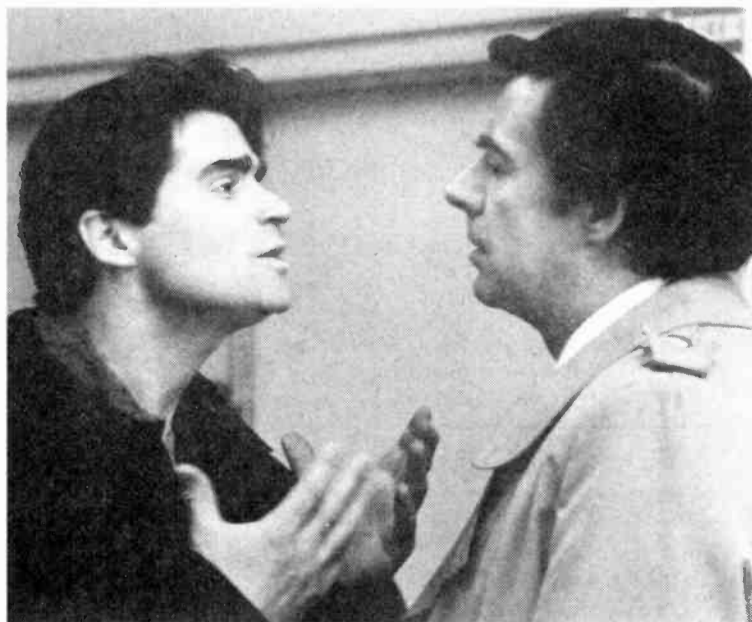
WEA International's video division was initiated in 1980, converting from sale to rental mode in the fall of 1981. Operative in 18 countries and planning 1982 entries in Venezuela, Mexico, Singapore and Malaysia, it's currently evaluating—with Warner Home Video—1983 moves into other key markets.

According to Caradine, international markets absorb titles at different rates. "Therefore, we make our release schedule flexible enough to accommodate the varied needs of each. At this point, we're releasing in the area of 10 new titles per month. Fall releases include 'Excalibur,' 'Friday The 13th,' 'Towering Inferno,' 'Moonraker,' 'Jane Fonda's Workout' and 'Simon & Garfunkel: Concert In The Park'."

Offering details of the company's evolution over the past two years, Caradine notes, "In the first rush of home video business, we opted not to go with the many ma and pa operations which sprang up rapidly and

are now out of business. We have exercised strong scrutiny on this matter, beginning from a strong base of the already known entities of record retailers and specialty shops. At the same time, we distribute creatively when and where it makes sense, such as the use of Fotomat-style kiosks in Britain, Scandinavia, the Netherlands and France, and rental through gas stations and supermarkets in Scandinavia."

New On The Charts



"PRINCE OF THE CITY"
Warner Home Video—24

Treat Williams stars as Detective Danny Ciello, a narcotics agent for the New York Police Dept. who turns informant on his corrupt co-workers. The plot is based on Robert Daley's factual account of undercover agent Robert Leuci and the Knapp Commission's probes into police corruption in New York. The film is directed by Sidney Lumet, who is best known for "Serpico" and "Network."

The 167-minute film is featured on two videocassettes, with a suggested list price of \$90. For more information concerning "Prince Of The City," contact Warner Home Video in New York at (212) 750-0750.

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

Billboard®

Survey For Week Ending 10/9/82

41

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	21	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
2	2	19	ON GOLDEN POND	CBS-Fox Video 9037
3	4	4	STAR WARS	CBS-Fox Video 1130
4	15	2	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010
5	3	6	ARTHUR	Orion Pictures, Warner Home Video 22020
6	5	7	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
7	6	6	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
8	7	13	GOLDFINGER	CBS-Fox, Video 4595
9	8	6	BODY HEAT	The Ladd Co., Warner Home Video 20005
10	11	8	DIAMONDS ARE FOREVER	CBS-Fox Video 4605
11	26	2	DEATH WISH II	Warner Brothers Pictures, Warner Home Video 26032
12	9	20	ROCKY II	CBS-Fox Video 4565
13	13	8	DR. NO	CBS-Fox Video 4525
14	17	9	TRUE CONFESSIONS	MGM/UA Home Video 800145
15	10	3	EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018
16	12	7	ABBOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios, Inc., MCA Distributing Corp. 55074
17	NEW ENTRY		NICE DREAMS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456
18	22	13	RAGTIME	Paramount Pictures, Paramount Home Video 1486
19	23	18	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
20	14	3	FOR YOUR EYES ONLY	CBS-Fox Video 1128
21	19	15	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
22	16	22	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
23	32	2	DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256
24	NEW ENTRY		PRINCE OF THE CITY	Warner Brothers Pictures, Warner Home Video 22021
25	18	22	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
26	20	3	BUTTERFLY	Vestron, VA-60007
27	27	9	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
28	30	6	CASABLANCA	CBS-Fox Video 4514
29	29	4	THE BOYS IN COMPANY C	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10065
30	35	2	S.O.B.	CBS-Fox Video 7110
31	21	25	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
32	24	12	MAKING LOVE	CBS-Fox Video 1146
33	NEW ENTRY		ROCKY	CBS-Fox Video 4546
34	25	9	OUTLAND	Warner Brothers Pictures, Warner Home Video 20002
35	28	16	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
36	37	43	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
37	39	31	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
38	34	13	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
39	31	3	ALTERED STATES	Warner Brothers Pictures, Warner Home Video 11076
40	33	5	SWISS FAMILY ROBINSON	Walt Disney Home Video 53

● 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).

OCTOBER 9, 1982, BILLBOARD

WITH SIMULCASTS, PROMOTIONS

Radio Ties In To CMA Month

• Continued from page 22

tion is also marketing a special October country calendar with portraits of the 31 featured acts in Detroit retail outlets.

WDSY Pittsburgh will tape the post-awards radio show and later play artists' comments to introduce records. Atlanta's WPLO is airing interviews with all awards nominees in 90-second spots every other hour, every other day.

Country Music Month is getting acknowledgement from KSO Des Moines through Mutual's "International Festival Of Country Music" specials, the awards simulcast and heavy play for nominees. But program director Jarrett Day says he isn't going overboard: "I think all the awards shows are confusing listeners. ... There's the CMA, the Academy of Country Music, the

Music City News. The October bubble is starting to have holes in it, because some major markets have suffered diffusion of ratings due to overkill of these awards."

KMAK Fresno is conducting its second annual "Fresno Awards Predictions," inviting its listeners to phone in their predicted votes for CMA winners. DJs keep a running tally of the voting, with the final total compared to the actual winners on the CMA Awards show. The station is also awarding what it calls a "substantial cash prize" to the listener who calls in the correct count. The station's promotions are tied to KMAK's 15th anniversary as Fresno's top country station, according to p.d. Charlie Scott.

WPXK in Alexandria, Va. is offering the grand prize winner of its sponsored on-air trivia contest a

"106-second record scam" for free country albums at Washington, D.C.'s Kemp Mill Records outlet. The contest winner will also receive a free trip for two to Nashville during the DJ Convention.

Oldies will get increased rotation in a number of markets during October, WSAI Cincinnati plans to air "country gold weekends" this month, while WHOO Orlando will air a two-week special covering both new nominees and all past CMA winners. Bucks Braun, WHOO program director, sees special programming during October as a must.

"There isn't a 'rock month' or an 'AC month,' for sure," he comments. "This is definitely unique to country radio."

WSM Nashville's all-night Music Country Network will provide its 80 affiliates with live artist interviews directly from the Opryland Hotel's Stagedoor Lounge. Also throughout October, Music Country Network will be working with the Opryland U.S.A. theme park to interview artists who appear in the park's regular Friday concerts. Special projects coordinator Lou Meux says Opryland U.S.A.'s October lineup thus far includes George Strait (8), Ernest Tubb and Kenny Price (15), Tammy Wynette (22) and Juice Newton (29).

FICAP and the Opryland Hotel are co-sponsoring a live broadcast area in the hotel lobby during the DJ Convention week. Last year's set-up (involving six stations) was successfully arranged as a last-minute project, so this year, 17 tables have been arranged to accommodate up to 26 country stations interested in broadcasting live. Some will use a common DJ for hosting, and Opryland Productions engineers will coordinate the airings. The cost to stations is \$50.

Approximately 125 stations have applied for free daily "hotline" reports from the convention itself, arranged by the Grand Ole Opry and the CMA. They will receive on-the-spot 90-second feeds via a special phone line reserved for participating stations.

A number of radio stations surveyed regretted smaller promotional budgets which precluded them from offering large incentive prizes to their listeners, such as trips, vacations and cash. Yet, although expense-paid trips are becoming rarer as promotions, some are still making the effort. Among those are KMPS Seattle, which is giving away a trip to see Willie Nelson at Caesars Palace on Oct. 15; WPXK Alexandria, which is sending its trivia winner to the DJ Convention; and KLZ Denver, which is offering trips to Nashville and to Nelson's Vegas concert.

CMA AWARDS SCREENING

NASHVILLE — The Nashville Assn. of Talent Directors and the International Country Music Buyers Assn. are hosting a special screening of the CMA Awards Show Oct. 11 at the Nashville City Club in the Third National Bank Building.

The screening and party will be held simultaneously with the annual CMA Awards Show, and are for talent directors, buyers and convention participants unable to attend the Opry House event.

Tickets are available at \$17.50 per person through Tony Conway at Buddy Lee Attractions in Nashville.



NEWTON-JOHN STOPOVER—MCA recording artist Olivia Newton-John, center, found time after a concert performance to dine with friends Crystal Gayle, left, and Lynn Anderson. Olivia made Nashville her tour base for a week recently.

FOR 'STARS' LP

Video, Colleges Key To Rosanne Cash Promo

NASHVILLE—Video, a college market development program and a four-month U.S. tour are the linchpins of Columbia's current promotion for Rosanne Cash's LP, "Somewhere In The Stars."

The video clip for Cash's second single from the album, "I Wonder," was produced by Michael Nesmith and Bill Dear of Pacific Arts, and has been serviced to CBS field staff as well as national tv and cable outlets.

For the first time, CBS Nashville has been involved in creating a country disk designed for the label's college department. The music/interview disk is part of CBS' Interchords series and will be serviced to college radio prior to Cash's personal appearances. According to Columbia product manager Jim Carlson, the college market will be the initial target for CBS advertising in the Cash campaign, with emphasis on L.A., San Francisco, Atlanta and Washington, D.C. Ads will cover both college publications and alternative print sources.

Also following Cash's concert appearances will be radio buys in markets which show strong sales potential and airplay action. At the retail level, flats, logo graphics and "Somewhere In The Stars" posters will be shipped for display use.

Cash's four-month U.S. tour is her

first for the record company. It will encompass West Coast showcase dates with Bonnie Raitt and Bobby Bare through mid-month, then swing through the Southeast for engagements with Don Williams and Ronnie Milsap, as well as several headline dates of her own. In November, Cash will cross the Midwest, where her tour includes two appearances with the Oak Ridge Boys at Pittsburgh's Civic Center and at the Univ. of W. Va. The fourth leg of the tour takes her to the Southwest and Northeast in December for dates which span a Univ. of Texas concert with Don Williams, a headline engagement at Billy Bob's Texas in Dallas, and a show at Rockefeller's in Houston.

Prior to beginning the road tour, Cash videotaped two segments of "Solid Gold," an "Entertainment Tonight" sequence and a Mike Douglas "People Now" program. Upcoming tv dates include an appearance with the Charlie Daniels Band on the Oak Ridge Boys' HBO special, the CMA Awards Show, "Austin City Limits," and "The Johnny Cash Christmas Special."

Radio involvement in the Cash tour emphasizes country, with AOR and rock stations tied into the promotion in certain markets where her records have crossed formats.

Chart Fax

'Wine' Uncorks Vintage Topper For Hag/Jones

By ROBYN WELLS

Merle Haggard and George Jones hit the top this week with "Yesterday's Wine." It's the second topper of the year for Haggard, who scored earlier with "Big City," and the first for Jones. The song originally went to 62 in 1971 for Willie Nelson.

Both have previously reached the country summit with duets. Haggard and Clint Eastwood racked up a No. 1 single with "Bar Room Buddies" in 1980. Haggard's two previous duets—"Just Between The Two Of Us" with Bonnie Owens and "The Bull And The Beaver" with Leona Williams—peaked at 28 in 1964 and eight in 1978, respectively.

Jones has attained three chart-toppers with frequent duet partner Tammy Wynette. The pair's first was "We're Gonna Hold On" in 1973.

The others were "Golden Ring" in 1976 and "Near You" in 1977.

Although efforts with Haggard and Wynette have thus far been the only collaborations to hit the premier position for Jones, he has paired up with a number of people. The highest-charting duets with other artists include "We Must Have Been Out Of Our Minds," Melba Montgomery, 3, 1963; "Waltz Of The Angels," Margie Singleton, 11, 1962; and "Mabellene," Johnny Paycheck, seven, 1979.

Five of the artists who have scored No. 1 singles this year—Conway Twitty, Willie Nelson, Kenny Rogers, David Frizzell and Janie Fricke—have previously racked up duet toppers. Twitty has hit the top (Continued on page 45)

FLORIDA LUXURY RESORT

River Ranch Scores As A Concert Venue

NASHVILLE—Horseback riding, golf, wild hog hunting and country concerts. Well, why not? River Ranch Resort in Lake Wales, Fla. is finding it's a combination that works, despite the fact that the luxury facility sits in the middle of cattle country 25 miles from the nearest town and 80 miles from Orlando, the nearest city.

In the past year, River Ranch Resort has booked and/or co-promoted concerts by the Bellamy Brothers, Hank Williams Jr., Johnny Paycheck, Bill Monroe, Jerry Lee Lewis, Jerry Jeff Walker, Ed Bruce, Willie Nelson and Alabama. On Oct. 23, River Ranch is bringing in

the Oak Ridge Boys. With seating for 20,000 fans—and sufficient parking for them all—concert coordinator Bryan Pease believes the resort can be developed into a key concert site for country music.

"Because of where we're located, in the central part of Florida, acts can play here without spoiling their nearby markets," Pease explains. "And since we're the largest western resort in the Southeast, we can guarantee promoters good audiences in a family-style setting."

Pease emphasizes that as a facility offered to promoters for rental, River Ranch promotes "an image as well as a concert." The resort draws audiences from Tampa and Orlando, 90 minutes away, as well as from West Palm Beach. Although River Ranch has been featuring a concert every other month, Pease notes that it would consider doing a show a month with interested promoters throughout its season.

"Concerts have helped our image tremendously," he says. "Concerts for us are advertising. They get the name out, and they get people calling in to find out when you're scheduling the next show."

Dates are promoted statewide via tv and radio, along with posters and mail-out flyers. When Alabama performed earlier in the summer, Pease tied the date in with publicity around the group's July 4 syndicated "Alabama And Friends" tv special.

The facility is also interested in booking developing and mid-range country acts at its Saturday evening rodeos. "We think this would be an excellent way to expose these artists who haven't reached star status yet," says Pease. "A \$3,000 to \$6,000 act works very well with a rodeo situation, and it fits in with our budget."

For major dates, tickets average between \$6 and \$12. Shows are held outdoors during the day on an uncovered 92-foot stage. Sound for concerts is contracted by River Ranch if acts aren't carrying their own systems. And the facility tries to work closely with promoters for every date. When Willie Nelson's scheduled Memorial Day appearance was rained out the day of the show, River Ranch arranged for the promoter to issue rain check tickets for a later Nelson date in Orlando.

KIP KIRBY

OCTOBER 9, 1982, BILLBOARD

D.J.'s

WINE &
CHEESE
BUST!

Oct. 11th - 12th
HALL OF FAME
MOTOR INN

GRIZZLY

RECORDS

P. O. BOX 125
WHITE HOUSE, TN 37188

Artists

LAWRENCE
HEATHCOCK
&
TONI JO

Billboard Hot Country Singles

Survey For Week Ending 10/9/82

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)
1	3	10	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	35	26	16	DANCING YOUR MEMORY AWAY —Charly McClain (Chucho) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	68	73	4	YOU TO COME HOME TO—Dean Dillon (E. Kilroy) C. Phillips; Char-Mela, ASCAP; RCA 13295
2	2	11	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	36	40	6	IT'S LIKE FALLING IN LOVE (OVER AND OVER) —The Osmond Brothers (R. Hall) R. Murrain, S. Anders, R. Nieves; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	69	70	4	IN BETWEEN LOVERS —Stephanie Winslow (R. Ruff) B. Stone; Rock Garden, BMI; Primero/Curb-1012
3	5	11	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Veivet Apple, BMI; RCA 13260	37	39	8	(I'M NOT) A CANDLE IN THE WIND —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	70	74	3	THE END OF THE WORLD —Judy Taylor (B. Logan) S. Dee, A. Kent; Summit, ASCAP; Warner Bros. 7-299913
4	4	13	I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Weik), BMI; Warner/Viva 7-29980	38	45	4	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	71	83	2	MAXIMUM SECURITY (TO MINIMUM WAGE) —Dan King (T. West) D. King, D. Woodward; King's X, ASCAP; Epic 34-03155
5	7	10	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286	39	46	5	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb-Dave/Briarpatch, BMI; Columbia 18-03184	72	84	2	NO ROOM TO CRY —Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154
6	9	9	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. DeLange, G. Becaud; MCA, BMI; Columbia 18-03073	40	41	6	MADE IN THE U.S.A. —The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926	73	82	2	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901
7	8	11	HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	41	47	5	SHE CAN'T GET MY LOVE OFF THE BED —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	74	82	2	IT'S BEEN ONE OF THOSE DAYS —Bobby Smith (B. Montgomery) C. Lester, T. Dubois, M. Seals; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Liberty 1480
8	12	7	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294	42	42	8	SOUTHERN FRIED —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	75	NEW ENTRY	2	MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Weik Group)/Golden Opportunity, BMI, SESAC; MCA 52120
9	10	10	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	43	24	15	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	76	80	3	LET'S GET CRAZY AGAIN —Diane Pfeifer (K. Lening) M. Clark, T. Seals; Warner-Tamerlane/Two Sons/Flying Dutchman/W.B., BMI/ASCAP; Capitol 5154
10	13	8	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	44	34	15	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	77	77	3	JUST HOOKED ON COUNTRY (PART III) —Albert Coleman's Atlanta Pops (A. Coleman) Not listed; Not Listed; Epic 34-03215
11	14	10	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	45	48	9	I WISH I HAD A JOB TO SHOVE —Rodney Lay (J.B. Barnhill) R. Rogers, B.R. Reynolds; Sister John/Antebellum, BMI; Churchill 94005 (MCA)	78	NEW ENTRY	2	CONFIDENTIAL —Con Hunley (S. Dorff) D. Morgan; Senior, ASCAP; Warner Bros. 729902
12	17	7	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	46	54	4	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	79	NEW ENTRY	2	CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphy; Mystery Music, BMI; Full Moon/Asylum 7-69945
13	16	7	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 9822	47	55	3	STAY A LITTLE LONGER —Mei Tilius (J. Bowen) T. Duncan, B. Silis; Red River, BMI; Elektra 7-69963	80	NEW ENTRY	2	RIGHT BACK LOVING YOU AGAIN —Chantilly (L. Morton, S. Bledsoe) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; F & L 519
14	1	11	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	48	57	4	THAT'S WHAT I GET FOR THINKING —The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Weik Music Group), BMI; Mercury 76178 (Polygram)	81	NEW ENTRY	2	IN THE JAILHOUSE NOW—Willie Nelson & Webb Pierce (W. Nelson, C. Moman, W. Pierce) J. Rodgers; APRS, BMI; Columbia 03231
15	19	6	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	49	61	3	REDNECK GIRL —Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	82	NEW ENTRY	2	DID WE HAVE TO GO THIS FAR (To Say Goodbye) —Donna Fargo (J. Bradley) D. Frazier, A.L. Owens; Wrightsong/Acuff-Rose, BMI; RCA 13329
16	18	10	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, SESAC; RCA 13282	50	35	17	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even) —Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	83	87	2	GEORGIANA —Tommy Bell (T. DeVito) B. Morrison; Music City, ASCAP; Gold Sound 8013
17	6	17	WHAT'S FOREVER FOR —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	51	66	2	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	84	NEW ENTRY	2	YOUR PICTURE STILL LOVES ME (And I Still Love You) —Billy Swan (L. Rogers) J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226
18	22	8	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	52	68	3	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	85	89	2	YOU MAKE ME WANT TO SING —Joe Sun (B. Fisher) C. Hemphill; Hemphill, BMI; Elektra 769954
19	23	9	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tape, BMI/ASCAP; Epic 14-03064	53	50	19	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	86	NEW ENTRY	2	THE DEVIL INSIDE —Wyley McPherson (J. Taylor) L. Bastian; Blue Lance, BMI; I.E. 009 (NSD)
20	20	12	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	54	63	4	ARE WE IN LOVE (OR AM I) —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quilan, D. Pritimmer; Collins Court, ASCAP; Townhouse-1061 (Capitol)	87	NEW ENTRY	2	TAKE ME TONIGHT —Darlene Austin (B. Strange) D. Singleton; Black Sheep, BMI; Myrtle 1003 (NSD)
21	29	4	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	55	64	3	I'D DO IT ALL AGAIN —Jerry Lee Lewis (E. Kilroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962	88	NEW ENTRY	2	I'M LOOKING OVER THE RAINBOW —Sonny James (S. James, K. Stitts) V. True, S. James; Marson, BMI; Dimension 1036
22	27	7	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	56	71	2	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	89	NEW ENTRY	2	LITTLE WHITE LIES —David House (G. Kennedy) D. House; Cherokee Nation, BMI; Door Knob 82-183
23	25	11	NEW WAY OUT —Karen Brooks (B. Aherm) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	57	52	20	I'M GONNA HIRE A WINO TO DECORATE OUR HOME —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	90	90	2	ROCK 'N' ROLL STORIES —Shannon Leigh (M. Radford) M. Kossler, B. Jones; Cross Keys, ASCAP; AMI-1308 (NSD)
24	28	9	MAKIN' LOVE FROM MEMORY —Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	58	49	17	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	91	43	14	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967
25	33	4	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	59	69	5	MEMORY MACHINE —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Memory Machine 1015	92	62	18	HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Nissenon; Blue Moon/Merilark/April, ASCAP; RCA 13246
26	30	7	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Calnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	60	60	5	STILL THE ONE —Thrasher Brothers (J. Foglesong) J. Hall, J. Hall; Siren, BMI; MCA 52093	93	51	16	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Weik, BMI; RCA 13257
27	31	8	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	61	NEW ENTRY	2	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	94	NEW ENTRY	2	I'LL BABY YOU —Steve Mantell (R. Jenkins) R. Jenkins; Robchris, BMI; Picap 008
28	32	6	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Weik Music Group), BMI; MCA 52111	62	78	2	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	95	59	8	WOMEN IN LOVE —Kin Vassy (L. Rogers) B. McDill; Hall-Clement (Weik Group), BMI; Liberty 1469
29	15	14	SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	63	75	2	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Damphier, R. Carnes; Coal Miners/Elektra-Asylum, BMI; Mercury 76180 (Polygram)	96	65	6	SHE ONLY MIGHT TO USE HIM —Wayne Kemp (D. Walls, W. Kemp) C. Quilan, D. Cody; Jack and Bill/Hall-Clement, ASCAP; Mercury 76165 (Polygram)
30	38	5	STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	64	67	5	THE TROUBLE WITH HEARTS —Roy Head (E. Kilroy) Lathan, J. Davis, L. Kingston; Window, BM/Petwood, ASCAP; NSD 146	97	56	13	GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999
31	11	15	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	65	NEW ENTRY	2	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	98	44	15	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076
32	37	5	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	66	NEW ENTRY	2	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	99	86	3	HAPPY COUNTRY BIRTHDAY —Ronnie Rogers (T. West) R. Rogers; Sester John, BMI; Lifesong 45118
33	36	6	DON'T IT BREAK YOUR HEART —Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Weik Music Group), ASCAP; RCA 13308	67	79	3	THE BEER DRINKIN' SONG —Mac Davis (R. Hall) M. Davis; Songpointer, BMI; Casablanca 2355 (Polygram)	100	58	19	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)

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Country

Nashville Scene

By KIP KIRBY

The Righteous Brothers were responsible for some of the finest music to come out of the '60s. Unbelievably fortunate in the songs they got, Bobby Hatfield and Bill Medley created magic with original classics like "You've Lost That Lovin' Feelin'," "(You're My) Soul And Inspiration," and "Just Once In My Life."

The stage brothers are on tour for a 20th anniversary reunion this year. They headlined one night at the Tennessee State Fair here, for an audience which probably knew all their lyrics before they even set foot on the stage. The same desire most people have to see the Everly Brothers reunite (or once had for seeing the Beatles re-group) no doubt prompted a majority of the crowd to attend the concert—that and a sneaking desire as well to recapture some old-but-not-forgotten memories.

So—can you cross the decades and make it all happen again? If you're the Righteous Brothers, you can. Although Hatfield has not been active musically in some time, the years haven't dimmed any of his power (and Medley, of



late, has stayed busy, first on Liberty and now on Planet Records).

The show's staging was a bit too "Vegas-y," contrived in its deprecatory patter... but the music was as moving as ever. The bleachers held its breath when Hatfield went for that high note at the end of "Unchained Melody," exploding in an audible sigh of relief (or perhaps awe) when he not only hit the note but kept soaring. At times, his loose, characteristically wavy vibrato hung in the night air alone, above the instruments, cutting across two decades with blinding ease.

Hatfield and Medley are magic together. Unfortunately, this tour ends in December. There are no plans for them to reunite, although they admitted backstage that they would consider doing a new album in the studio, if it could be on a one-shot basis. It's too bad no record company is agreeable to sign the Righteous Brothers for a one-LP deal, because with the right songs, it's entirely conceivable that Bobby Hatfield and Bill Medley could light that vinyl spark all over again.

Rosanne Cash is becoming involved with the environment. One of the reasons she was anxious to move back to Tennessee two years ago,

she says, was to get away from the big-city conditions (and air) of Los Angeles. Now she is recording radio spots for the Sierra Club and will be headlining a concert Nov. 24 at the Tennessee Performing Arts Center to benefit the Tennessee Environmental Council. "I don't know why there haven't been more country artists involved," Rosanne says. "I think they should be. Everybody should be concerned."

Quotes Don't Come Much Truer Than This... Here's Bill Golden on the rumors circulating that he may be planning to leave the Oak Ridge Boys: "Since I sing harmony, I don't even come in until midway through the songs. That's hardly a base for building a solo career."

It shouldn't come as any big surprise that Larry Gatlin and the Gatlin Brothers draw a high percentage of fans from the female demographic. (Bachelor brother Rudy dates the likes of tv's Cathy Lee Crosby, for example.) So Columbia Records is going to capitalize on this female fan-ship by running an ad for the new Gatlin Brothers album, "Sure Feels Like Love," in a publication called Soap Opera Digest. The ad will appear in the November issue, right along with all the stories about who's doing what to whom on all the daytime lovelorn series. And the ad will also spotlight the Gatlins' upcoming Christmas album, "A Gatlin Family Christmas."

Speaking of Christmas, the Oaks also have a Christmas album they've just released. It's got six original new songs written for the project, including a Joe Bonsall-penned tune called "Santa's Song," "Happy Christmas Eve" (written by Dave Hanner of the Corbin-Manner Band), and "Thank God For Kids," composed by Eddy Raven.

One way to keep the family together is by having them tour with you. That's what Tom Jones does, anyway: his son Mark travels with Jones as his lighting director. Although Tom was born in Wales, he's now a naturalized U.S. citizen. He was also one of the first international acts to break South Africa's apartheid policy by insisting on performing there for a fully-integrated audience.

Tammy Wynette will have two new albums on the record shelves this fall: a "Biggest Hits Of Tammy Wynette" collection, and a new one called "Good Love And Heartbreak," due in early November.

Fairs love Alabama. Why not, when the band draws more than 18,000 fans to the Kansas State Fair and over 11,800 more fans at Amarillo's Tri-State Fair? Meanwhile, the group is trying desperately to squeeze in recording time for its next LP in the midst of non-stop touring and an upcoming appearance on the CMA Awards Show.

More than 4,500 entries were received in a recent "Black And White" contest promoting Barbara Mandrell's current album. The contest was in conjunction with Hegewisch Records in Illinois and Indiana. The winner got a black and white tv.

Another Mandrell contest, this time in Nashville with Cat's Records and Wolf Cameras, earned the winner \$100 for the best black and white photograph dealing with country music. (Don't know what the photograph was of, unfortunately...) Mandrell's recent concert tour spanned 72 dates and found her performing for a total of 927,000 people along the way. Openers on the tour included Ricky Skaggs, Ed Bruce and Steve Wariner, who's now got his own debut album to begin promoting.

The Nashville music industry has a new entertainment service these days: its own blood bank. The project is being sponsored by the Nashville Music Assn., WIN (Women In Nashville), and the Red Cross. It's open to everyone working in the entertainment industry here, and entitles all donors to receive free transfusions (should they or their relatives ever need one in an emergency). To become part of the program, Music Row-ites and other entertainment industry staffers merely have the Red Cross type their blood into a computer, and/or donate a pint of blood themselves. The initial three-day enrollment drive took place with the Red Cross Bloodmobile parked conspicuously along Music Row; and there will be more campaigns to enroll donors as the program continues.

Billboard® Hot Country LPs™

Survey For Week Ending 10/9/82
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	29	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951	36	29	12	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL
2	4	17	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA	37	35	54	STRAIT COUNTRY George Strait, MCA 5248 MCA
3	3	30	MOUNTAIN MUSIC Alabama, RCA AHL1 4229 RCA	38	36	23	BUSTED John Conlee, MCA 5310 MCA
4	2	49	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS	39	32	20	NUMBER ONES Conway Twitty, MCA 5318 MCA
5	6	7	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112 MCA	40	44	5	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
6	7	48	BIG CITY Merle Haggard, Epic FE 37593 CBS	41	41	11	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) POL
7	5	16	INSIDE Ronnie Milsap, RCA AHL1-4311 RCA	42	42	35	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643 WEA
8	8	12	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty LO-51124 CAP	43	30	20	IN BLACK & WHITE Barbara Mandrell, MCA 5295 MCA
9	9	12	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA	44	46	27	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
10	11	15	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE 38203 CBS	45	37	9	THIS DREAM'S ON ME Gene Watson, MCA-5302 MCA
11	11	15	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS	46	39	33	BOBBIE SUE ● Oak Ridge Boys, MCA 5294 MCA
12	10	25	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA	47	45	31	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247 RCA
13	12	19	QUIET LIES Juice Newton, Capitol ST-12210 CAP	48	49	22	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
14	15	7	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP	49	51	101	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
15	14	82	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930 RCA	50	48	106	I AM WHAT I AM ● George Jones, Epic JE 36586 CBS
16	13	21	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315 RCA	51	52	70	FANCY FREE ▲ The Oak Ridge Boys, MCA 5309 MCA
17	16	55	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS	52	53	104	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772 RCA
18	19	13	STRAIT FROM THE HEART George Strait, MCA 5320 MCA	53	47	24	LISTEN TO THE RADIO Don Williams, MC 5306 MCA
19	17	12	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL	54	56	72	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
20	18	58	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535 WEA	55	58	231	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
21	20	17	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009 CBS	56	60	2	FAMILY TRADITION Hank Williams, Jr., Elektra/Curb 6E-194 WEA
22	23	12	TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CBS	57	55	13	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark, Churchill CR-9421 MCA
23	24	6	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA	58	54	4	AFTER ALL THESE YEARS Tompall & The Glaser Brothers, Elektra E-60148 (WEA) WEA
24	33	2	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS	59	63	2	WHISKEY BENT AND HELL BOUND Hank Williams, Jr., Elektra/Curb 6E-237 WEA
25	26	11	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS	60	64	106	GREATEST HITS ▲ Anne Murray, Capitol S00 12110 CAP
26	28	4	CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-60115 (WEA) WEA	61	59	88	ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA
27	25	23	INSIDE OUT Lee Greenwood, MCA 5305 MCA	62	62	3	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278 WEA
28	27	103	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072 CAP	63	65	2	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E-536 WEA
29	21	35	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005 WEA	64	65	2	THE OSMOND BROTHERS The Osmond Brothers, Elektra/Curb 6E-237 WEA
30	34	3	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA	65	66	81	TOM JONES COUNTRY Tom Jones, Mercury SRM-1-4062 PDL
31	38	2	DREAM MAKER Conway Twitty, Elektra 60182 WEA	66	50	24	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099 WEA
32	31	122	MY HOME'S IN ALABAMA ●▲ Alabama, RCA AHL1-3644 RCA	67	66	81	JUICE ▲ Juice Newton, Capitol ST 12136 CAP
33	NEW ENTRY		HIGHWAYS ARE HEARTACHES Ricky Skaggs, Epic FE 37996 CBS	68	57	25	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289 RCA
34	40	3	THE HOTTEST NIGHT OF THE YEAR Anne Murray, Capitol-ST-12225 CAP	69	61	45	STILL THE SAME OLE ME George Jones, Epic FE 37106 CBS
35	43	2	JUST HOOKED ON COUNTRY Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154 CBS	70	62	3	THE BEST OF WILLIE Willie Nelson, RCA-AHL-1-4420 RCA
36	NEW ENTRY			71	67	13	SUGAR FREE Dave Rowland, Elektra E1-60011 WEA
37	NEW ENTRY			72	72	16	LOVE TO BURN Ronnie McDowell, Epic FE-38017 CBS
38	NEW ENTRY			73	68	29	SEASONS OF THE HEART John Denver, PCA AHL1 4256 RCC
39	NEW ENTRY			74	69	180	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378 RCA
40	NEW ENTRY			75	73	14	FAMILY AND FRIENDS Ricky Skaggs, Rounder 0151 IND

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"BELLE OF THE BALL"

b/w

"I WISH THERE WAS ANOTHER WOMAN"

AG # 703-A

CONI CAUSEY



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DEEP SOUTH RECORDS

• Continued from page 42

five times with **Loretta Lynn**: "After The Fire Is Gone," 1971; "Lead Me On," 1971; "Louisiana Woman, Mississippi Man," 1972; "As Soon As I Hang Up The Phone," 1974; and "Feelin'," 1975.

Nelson has had three No. 1 singles with **Waylon Jennings**: "Good Hearted Woman," 1976; "Mamas Don't Let Your Babies Grow Up To Be Cowboys"/"I Can Get Off On You," 1978; and "Just To Satisfy You," 1982. He also had a chart-topper with **Leon Russell** in 1979, "Heartbreak Hotel."

Rogers has had several country toppers with **Dottie West**, including "Every Time Two Fools Collide" in 1978 and "All I Ever Need Is You" in 1979. He also contributed vocals on her 1981 chart-topper, "What Are We Doin' In Love." Frizzell first hit the top with **Shelly West** in 1981 with "You're The Reason God Made Oklahoma." And Fricke provided vocals on **Charlie Rich's** last top, "On My Knees," in 1978.

And **Crystal Gayle** makes her Elektra debut this week with an **Eddie Rabbitt** duet, "You And I." The tune, which marks the first collaboration for both artists, bows at super-starred 66.

★ ★ ★

Addendum: **Steve Thompson** of La Crescenta, Calif. wrote in with the correction that the "Hooked On Country" medley currently on the chart is Part III, not a re-charted ver-

sion of Part II, as Chart Fax had erroneously informed you.

"To make up for it," he writes, "you could run a list of all the previous medleys of country tunes to make the chart."

So here's the list of medleys that Steve thoughtfully provided:

Waylon Jennings & Jessi Colter's "Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels," 10, 1981.

Curtis Potter & Darrell McCall's "San Antonio Medley," 89, 1980.

Tucker Williams's "Donna/Earth Angel," 96, 1980.

Glen Campbell & Anne Murray's "I Say A Little Prayer/By The Time I Get To Phoenix," 40, 1971.

Thanks for the help, Steve!

Oak Ridge Boys Taping HBO Special

NASHVILLE — Rosanne Cash and the Charlie Daniels Band will be guests on the upcoming HBO Oak Ridge Boys special, slated for airing in November. The show will be taped at a benefit concert Oct. 9 in Pine Bluff, Ark.

Chellman-Twitty Invitational Set

NASHVILLE—The 10th annual Chuck Chellman-Georgia Twitty Radio Golf/Tennis invitational will be held Thursday, Oct. 14 at Nashboro Village.

PRODUCER HITS WITH STEEL BREEZE

Fowley Back In The Mainstream

By CARY DARLING

LOS ANGELES—Producer Kim Fowley, perhaps best known in recent years for his work in new music circles, is back in the spotlight with Steel Breeze, a mainstream pop-rock sextet. The group is on Billboard's top 40 with "You Don't Want Me Anymore," and its self-titled debut album is climbing the album chart; label is RCA.

"This reminds me of the time I produced Helen Reddy. I produced the Germs and the Runaways all in the same period," Fowley recalls. "Everybody said 'why?' I said 'why not?' Kim Fowley doesn't only deal in one thing. It's fun to make different records. It's fun to do synthesizers one minute and acoustic guitars the next."

Fowley claims to have stumbled across the Sacramento-based band by accident—in fact, he says he found them in the garbage can at Madame Wong's nightclub in Los Angeles. "My ex-secretary, Michelle Meyer, went to work at Madame Wong's. They got there and said 'here are some demo tapes.' She said she didn't listen to tapes. They wanted to put these tapes in the garbage. She said 'no, give them to Kim Fowley because he listens to everything,'" he recalls. "She asked me if I wanted 1,200 cassettes. It took me six weeks to hear the cassettes. The

last cassette of the last box was their demo."

Fowley was so impressed that he called manager John Wiseman and guitarist/vocalist Ken Goorabian immediately. The group visited Fowley and decided to use him as producer. "They said they were going to get their friends and family in Sacramento to invest. \$85,000 was raised in an hour and a half. So they went into the studio, made the record, got a deal, and they got a hit," he says. "It's like the old Mickey Rooney/Judy Garland movie where the kids need an operation for their grandfather so they build a theater, charge a quarter, all the kids drink lemonade and the guy gets his operation. It's family. There are two mortgages involved. If they don't have a hit, they won't have a house to sleep in."

Steel Breeze returns Fowley to the top 40 as a producer. He hasn't been idle, though he has been keeping a "low profile" over the past three years. His production company, Action Industries, has produced Earth Angel on Elektra and Trees on MCA. He has either written or published, through his publishing companies—Action Industries Music, Bad Boy Music and Rare Magnetism Music—material for Cherie & Marie Curie, the Crocodiles (New Zealand), Stars On 45, Marty Balin, Diesel, the "Puberty Blues" sound-

track (Australia), the Surf Punks, Joan Jett and Herman Brood. He has produced New Zealand's Street Talk and Los Angeles' Germs. His poem, "Hollywood Trash," appears on Freeway Records' "Voices Of The Angels" collection, a spoken word two-record set of observations on life in Los Angeles by various local luminaries. He also recently completed four videos for Trees a/k/a Dane Conover.

"In 1980, I was down in New Zealand learning about video, and in 1981, I went to Holland, Sweden and Germany to do some quiet study on how to be a video director," he says. However, he is not totally forsaking audio production. "I'm not necessarily producing all the time, doing videos all the time, writing songs all the time or publishing all the time. I do whatever I feel like doing," Fowley explains. "Maybe this is God's way of telling me not to jump into video all the way up to my ears. I've got to keep those open for vinyl."

Fowley has no definite plans for his next production venture, though he would like to continue to break his stereotype. "Maybe Mike Chapman should do an MOR record. Maybe Keith Olsen should do Kool & the Gang. Maybe Gamble and Huff should do new wave," he sighs. "Why does everyone have to be categorized?"

Planet Reissues 'Swing' LP Via RCA

By PAUL GREIN

LOS ANGELES—Richard Perry's "Swing" album, released last October by Planet through Elektra/Asylum, has been re-released by Planet's new distributor, RCA.

RCA, of course, had a gold, top 25 album with Larry Elgart & His Manhattan Swing Orchestra's "Hooked On Swing," which Perry hopes will provide a foundation for his own "Swing" album, which he says sold 50,000 copies through E/A.

"The timing last fall and winter just wasn't right," Perry says. "But now the thought of swing isn't as foreign. That's a big advantage that Elektra didn't have going for them."

Perry has renamed the vocal trio featured on the LP Full Swing and retitled the album "The Good Times Are Back," which was the name given the Elektra LP in South America. "Hopefully that will eliminate some confusion," Perry says. "Before, people didn't know if Swing was the name of the album, the group or the concept, when in fact it was all three."

"I've also eliminated the liner

notes, resequenced the album slightly and remastered it to get a hotter sound."

Perry notes that although Elektra financed the "Swing" project, label chairman Joe Smith waived rights to an 18-month sell-off period and gave Perry back the album when Planet switched to RCA distribution earlier this year. "It's something that very few people in this business would have done," Perry says, "but he knew the project was important to me and that I wanted to give it one more shot."

A few months ago Perry taped a one-hour special in Chicago with

Ken Ehrlich for PBS' "Soundstage" series which he expects will air later this year. It mixes live footage with three production numbers choreographed and directed by Kenny Ortega.

Perry, who is partners with PBS on all video and international rights to "Swing," hopes to take the PBS show and make deals for cable and videodisk, the latter through RCA SelectaVision. "Having a big hit artist is desirable for cable and home video software," Perry says, "but it isn't a necessity. There hasn't been much experimentation with entertainment like this."

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Album Globe Midlines Due

NASHVILLE—Album Globe Distribution, Hendersonville, Tenn., has acquired an extensive catalog of albums from Stack-O-Hits, Los Angeles, and will be distributing them for the midline market.

Mike Shepherd, who heads Album Globe, says the acquisition covers 150 titles by such artists as Bobby Lewis, Faron Young, the Drifters, Carl Perkins, Ray Charles, Freddie Fender, Johnny Lee, Rod Stewart and five London Philharmonia digital recordings. Jazz artists in the collection include Ella Fitzgerald, Gene Krupa, Cab Calloway, Duke Ellington and Charlie Parker. Album Globe's own catalog, Shepherd says, has 56 additional titles.



HONORARY CITIZENS—Nashville Mayor Richard Fulton, left, presents keys to the city to National Music Publishers Assn. president Leonard Felst, center, and chairman Salvatore T. Chiantia during a recent luncheon. The day was proclaimed "Music Publishers Day" in Tennessee by Gov. Lamar Alexander.

The Rhythm & The Blues

The View From 125th St., Part II

By NELSON GEORGE

Sikhulu Shange, retailer and one-stop operator, was the subject of the very first The Rhythm & The Blues Column (Billboard, April 17). At that time, he discussed the fortunes of his enterprises with despair and frustration. While he felt that his retail store on Harlem's 125th St. would survive, Shange wasn't as optimistic about his four-year-old one-stop operation. "So far, 1982 has been a disaster," he said at the time.

Two weeks ago, business was so bad that he finally closed down his one-stop. "So many of my mom and pop clients have been wiped off the map that it was economically not feasible to continue," he says. "Out of 175 customers, almost 45% have gone out of business this year. I decided you can't hold two empty baskets. It's better to put all you have into one, so I'm concentrating on building up my retail end."

Shange estimates that he has been stuck with \$20,000 "plus" in inventory. "CBS and WEA literally took back everything with no questions asked, which I thought was very honorable of them," Shange says. He is currently negotiating with PolyGram and RCA to make "some kind of deal that'll get me a credit or something to cover my expenses." Shange hasn't completely given up on being a wholesaler, but he can't "see myself getting involved again in the near future."

Not surprisingly, Shange harbors bitterness toward many of the major labels, feeling they are driving black retailers and one-stops out of the industry through unfair decisions and bigotry. "How in the hell can someone undersell a distributor unless something funny is happening?" he asks rhetorically. "Yet consistently, I'd get a deal for \$4.98 on a record and white stores would have it for \$3.98. White stores have constantly been able to undersell black stores by at least \$1 on black product. There is no way we can survive under such conditions."

Shange claims that labels are "always underpressing the amount of records needed for a black act." As an example, he cites Luther Vandross' "Never Too Much" album which, according to Shange, "was at times impossible to get, because they underestimated his appeal, even after the first single took off."

"The companies don't seem to want to take a chance on blacks by pressing large quantities. They serv-

ice just enough to reach the black audience, but if it crosses over they have to scramble to fill orders." The revival of interest in Patti Austin's "Every Home Should Have One" album is a current example, says Shange. "That is the hottest thing in the market, and there are no copies available."

Shange's anger is also directed at the a&r departments, where "white boys are making the decisions, mixing the records, and signing acts. I don't think they know the music as well as someone born into it, and the music they make black acts make shows that."



New On The Charts



EDDIE MURPHY
"Boogie In Your Butt"—**60**

Twenty-one-year-old Eddie Murphy is best known as a regular on television's "Saturday Night Live." Some of his most popular routines include a black Mister Rogers, James Brown as "Annie," an aging Muhammad Ali and Little Richard as Richard Simmons.

Most of Murphy's self-titled debut Columbia album was recorded live at the Comic Strip in New York, where the stand-up comic launched his career. Only two of the tracks—"Enough Is Enough" and "Boogie In Your Butt"—are music numbers. The former tune is a takeoff of Barbra Streisand and Donna Summer's song, while the current release is a disco parody.

For more information concerning Murphy, contact Columbia Records, 51 W. 52nd St., New York, N.Y. 10019; (212) 975-5054.

Chart Chat: Longevity on the album chart is a symbol of commercial staying power that is becoming increasingly rare. Albums don't stay hot as long as they used to. A look at the longest running titles show that a number of factors contribute to a lengthy stay. Quincy Jones' "The Dude" (80 weeks) and Rick James' "Street Songs" (76 weeks) each contained a number of strong singles that maintained interest after radio's initial enthusiasm had worn off. But there was a major difference. James' flamboyant concert appearances and outspoken interviews stimulated across-the-board media coverage, focused on his self-proclaimed "punk funk" persona. Jones' album made it almost purely on musical merit, though both James Ingram and Patti Austin, featured vocalists on "The Dude," made numerous television appearances. Not surprisingly, many consumers unfamiliar with Jones' previous work thought Ingram was Jones.

"We're In This Love Together," Al Jarreau's big single, was the key to breaking this consistent seller outside his loyal audience, but it was the overall quality of the Jay Graydon-produced "Breakin' Away" album (60 weeks) that has made it a black chart staple. Kool & the Gang's "Something Special" (50 weeks) is not only showing staying power, but some continued upward mobility in the wake of the release of their new "As One." Luther Vandross' "Never Too Much" has also moved up slightly, its sales stimulated no doubt by the single "Bad Boy" and anticipation of Vandross' new "Forever, For Always, For Love" LP.

Of all the long distance runners on the black chart, Z.Z. Hill's "Down Home" (35 weeks), is probably the most surprising. It is a solid, old-fashioned Southern soul album that has tapped nostalgia on both sides of the Mason/Dixon line for this now anachronistic approach. Moreover, Hill's album is one of the relatively few to have been released by Malaco, meaning it got the full attention of this Jackson-based label.

SEES 'ROCK BOTTOM'

A Houston Retailer's Hard Times

NEW YORK—Houston may have a national image of continuing growth despite the current economic climate, but "this market is hitting rock bottom" for one prominent black retailer of records and tapes.

Big George, owner of the three-year-old Budda Man outlet in the heart of Houston's black community, observes, "The economy here is in bad shape. My sales are down to half of what I used to make just six months ago"—although he doesn't specify volume. "Even the old stuff I sell, the cutouts and midlines, are not making enough."

That business has been getting dramatically worse for Budda Man in recent months is confirmed by George's recent decision to close a second outlet, after only two months. "We started with a special \$5.99 grand opening sale, and even had a local station, KCOH, do a live broadcast from there," he recalls. "We got a lot of people to stop by and look in, but they just weren't buying. We took in a total of \$42 that day, and it didn't get much better."



PAYING COURT—Following her SRO performances at the Copacabana in New York, RCA artist Evelyn King receives congratulations from label executives. Pictured from left are Keith Jackson, division vice president, black music marketing; King; Fonzi Thornton, RCA artist; and Robert Wright, director, black music a&r.

Distrib Deal For Third World

NEW YORK—The Small Independent Record Manufacturers Assn. (SIRMA) has entered into an agreement with the Organization of Third World Traders to distribute the records of these small black-oriented labels in Third World countries.

SIRMA is a three-year-old group of 20 New York-based indie labels. The Organization of Third World Traders is a year-old collection of exporters and importers who specialize in marketing products in Africa, the Caribbean, and Asia. Most of the group's 50 members are located in Washington, D.C. Initially, Oliver Enterprises will be the chief exporter of SIRMA product.

Jimmy Dockett, SIRMA's president, says, "Oliver Enterprises is acting as a middle man between SIRMA and the Third World markets. Instead of having to work with the majors, we can work with other independent black businesses to reach new audiences."

Few companies in Third World Traders have had previous experience selling music, Dockett says. "Most have been exporting basic household items. But when we met with members of the organization at their Washington conference in July, they all talked about the desire for more American music for export."

'Roots' Series Scores In Japan

TOKYO—Nippon Phonogram here is expecting European and U.S. orders for its new series of 10 Savoy albums, "Roots Of Rhythm & Blues," which is patterned after a U.S. series of the same name but is totally different in content.

Ken Watanabe of the company's international a&r department reports that Volumes I and II, each with an initial pressing of 1,500, were sold out within two weeks. He says some stores have placed advance orders for the remainder

purely on the basis of customer interest.

The Japanese version was compiled by jazz critic Toyo Nakamura with the help of Watanabe and Alex Abramoff, artist relations manager for the company's international pop marketing division.

Each volume carries a separate title and features such artists as Joe Carroll, Freddie Strong, Slam Stewart, Melvin Moore, Joe Williams, Helen Humes and Little Sylvia.



RISE AND SHINE—Nickolas Ashford and Valerie Simpson promote their debut Capitol album, "Street Opera," during a recent appearance on "Good Morning N.Y." Pictured at right is WABC-TV's Judy Licht.

Distributors Report Varied Fortunes Wild Success For Some, But Bitter Failure For Others

By EDWARD MORRIS

NASHVILLE—Gospel distribution this year is a story of both wild successes and bitter failures. It's also a story of growing competition and mutual resentment between the record manufacturers who deal directly with the Christian bookstore retailers (through which most white gospel is sold) and the distributors who specialize in gospel product.

Spring Arbor Distribution, Ann Arbor, Mich., has had a banner year, according to chief record buyer Gerald Blalock. During the 1981-82 fiscal year, total sales were \$24 million, compared to \$16 million the year before. (These sales figures are not limited to records, which account for 16% to 18% of the business, but also include Spring Arbor's book distribution service.) The sales projection for next year, Blalock says, is \$30 million.

Of Spring Arbor's 7,000 retail accounts, approximately 2,000 subscribe to the company's microfiche service which provides them twice monthly with a computer-generated list of all product. The list is arranged both by title and artist, contains bestseller rankings and cites the quantity of an item on hand and on order. The list also carries general news. Blalock says that the subscribers to this service account for about 70% of Spring Arbor's business.

Blalock concedes that "there is some feeling" of competition between distributors and record labels. "We see ourselves as supplementing them," he notes, adding, "They should take us into account in their marketing plans more than they do."

Speed and breadth of stock are the major competitive tools a distributor has, Blalock explains. Spring Arbor, he says, has more than 20 incoming WATS lines for orders and ships within 24 hours. "Stores in the

Midwest can get orders from us within the same week," Blalock says. "In California, they can get them in two or three weeks." The company has accounts in all 50 states.

Minimum orders accepted are 20 pieces or product amounting to \$100 retail. "That's the freight-efficient point for a store," Blalock explains.

"Our customer base seems to be about the same or growing slightly," he reports. "Stores are being more cautious about ordering now—which means they need to be able to restock more quickly. The economic forces are to our advantage. Stores are ordering more bestsellers and trying fewer new things, particularly since the jump in record prices to \$8.98."

Lonnie Longmire, who owns Windy Distributors in Kansas City, says his business growth has been "incredible." "This August, we did \$300,000 wholesale, compared to \$158,000 wholesale last August. Our sales are up 70% over last year," Longmire says. Windy has 3,000 accounts.

Although gospel distributors have been traditionally wedded to selling Christian music that appeals primarily to whites, Longmire relates that he tried distributing black gospel to Christian bookstores. "We tried with Savoy and Nashboro (both black labels)," says Longmire, "but there was so little call for the music that we dropped them. We're not prejudiced against carrying black gospel, but there hasn't been any black music that's really done great in Christian bookstores. Most bookstores have little appeal to black customers."

(Generally black gospel is distributed by secular outlets—such as Tara, Action, Bennett's and Bibb—and sold through secular record stores.)

Longmire pulls no punches in describing what he sees as the battle lines between distributors and la-

bls. "Word, Benson and Sparrow want independent white distributors to have the junk accounts—the ones that are not worthwhile for their salesmen to call on." He also hits the popular "1-Free-With-Four" coupon offer that the labels make available to retail customers. This enables a record buyer to turn in four coupons from previously purchased albums to the retailer for a free album. To compete with this tactic, Longmire says he has had to make the same offer to his retail accounts, even though it eats into his profit margin.

Despite the rough economic times, Longmire reports that his accounts have been "absolutely excellent" in paying their bills. In last year's billing of \$3 million, Longmire says he lost only \$3,000 in bad debts. Orders are payable within 30 days, he explains. After 60 days, orders are put on hold. And if an account is not paid within 90 days, it must henceforth order COD.

Longmire agrees with Blalock that stores are being more selective in their ordering nowadays. And he says labels are releasing a lot fewer items in a lot fewer configurations. An average album order, he says, will be in a ratio of 10 cassettes to nine records to one 8-track.

Windy's distribution is, like Spring Arbor's, nationwide. Most stores buy an average of \$5,000 in product wholesale each year from Windy, but Longmire notes that a few stores buy as much as \$30,000 from him annually. The minimum order is \$30 wholesale.

Expansion at Omega Music, Brevard, N.C., is up 20% in product line and 15% to 16% in number of new accounts, according to Linda B. Zuch.

Omega has also adopted the "1 Free With 4" plan to compete with label allurements. "We've offered

(Continued on page 51)



GOLD DUO—Billy Davis Jr. was guest on a recent "Solid Gold" show hosted by his wife Marilyn McCoo. The duo sang "I'm Blessed" from Davis' album, "Let Me Have A Dream."

BOOKSTORES Business Reported Improving But Black Outlets See Decline

• Continued from page 20

nationally for Benson product and the sixth top seller for Word. Sales there are double what they were in 1981, although the store did experience slippage in the first and second quarters.

"But it only took a couple of major releases to turn things around," Hatleberg explains. "There were new albums by Amy Grant and Leon Patillo in the summer, and people reacted accordingly."

Each month of 1982 has totalled higher sales for His Place than the corresponding months of 1981, but figures have fluctuated. January was 88% over January 1981; June was up 20%-25%; July bounced back to a 65% jump, and September stood at 100% over last year. His Place is active with in-store promotion pieces, discounts, a preview-listening service for potential customers and specials on 8-tracks—buy one at \$8.98, get four free; buy 10, get 48 free.

A near-identical assessment comes from Stan Jantz at the Fresno, Calif. Bible Store. A "fine business" has been maintained there most of the year, despite weak first and second quarter releases, according to Jantz. New heavy sellers by Patillo, David Meece and the Imperials and the late Keith Green's catalog albums have restored healthy sales, 60% of which are cassettes.

Jantz, pointing to the 20% of total

bookstore business he gets on recorded product, pushes up sales with a "waterfall" display of albums and tapes stacked vertically, fronts facing out, in a 96-inch-long fixture holding up to 350 titles of new and catalog units. A top 20 display emphasizes LPs, with tapes of each title stacked on a ledge under the disks.

Being in a well-to-do location is often a temptation for complacency, but Maranatha Village's record store in Orange County, Calif., has benefited from management's foresight.

General manager Mark Hertel says sales are 15% above last year "for many reasons. We're in a wealthy area, one of the last places for a national recession to strike. But also, we noticed sales levelling off three years ago after several years of rapid growth. Countermeasures included the layoff of 10 retail staffers in 1979-80, a cutback in store hours (now restored to 77 hours per week), and the sale by Maranatha of Village of Acts newspaper and Contemporary Christian Music magazine.

Hertel lists in-store posters and mobile displays, a 4% increase in advertising outlays and the sale of concert tickets as means of supporting the store's record/tape business. But he complains that coupon programs by Word, Inc. and the Benson Co. are oriented too much toward helping small stores, hindering his accounting with minuscule, automatic shipments of four or five units per

new release, instead of quickly providing hundreds.

That's quite a turnaround from complaints a few years back from small independent retailers that the gospel labels only paid attention to major chains. But it may indicate that different strategies are needed for the Christian stores amassing highest sales.

The sellers of black gospel are pinched by both the recession and a lack of in-store promo material from black labels.

Alton McMillan at Boston's Mass Records, a major outlet for r&b, pop, spiritual and inspirational music, described September as "terrible," with black customers gearing their tight personal budgets to school supplies for children. McMillan's whole year has been off "because of the recession," and the same report comes from the Soul Shack in downtown Washington, D.C., the Tara One Stop in Atlanta and Jimmy's One Stop in Nashville. The latter two enterprises are key suppliers for black gospel retailers in the South and East, regions they see as being especially hard hit by sales slumps.

These and other figures in the black gospel business see a consistent sign of health in their market in that black customers buy a cross-section of product. So pop and jazz fans don't discriminate against gospel, and gospel buyers frequent the other counters, too.

This Week			Last Week			Weeks on Chart			Title, Artist, Label & Number		
1	1	13	★			AGE TO AGE	WEEKS AT #1	21	24	5	I'LL NEVER STOP LOVING YOU
<small>Any Grant, Myrrh MSB 8657</small>											
2	2	37				THE VERY BEST OF THE IMPERIALS		22	26	5	A SONG IN THE NIGHT
<small>The Imperials Day Spring DST-4025</small>											
3	3	37				I SAW THE LORD		23	23	59	DON'T GIVE IN
<small>Dallas Holm, Benson R3723</small>											
4	6	9				MIRACLE		24	21	130	ONE MORE SONG FOR YOU
<small>B.J. Thomas, Myrrh 6705</small>											
5	8	37				UNFAILING LOVE		25	22	37	THE BEST OF PRAISE
<small>Evie Tournquist, Word WSB-8867</small>											
6	7	46				JONI'S SONG		26	27	21	AMY GRANT IN CONCERT, VOLUME II
<small>Joni Eareckson, Word WSB 8856</small>											
7	4	55				AMAZING GRACE		27	29	72	HEY, I'M A BELIEVER
<small>B.J. Thomas, Myrrh MSB 6675</small>											
8	5	37				THE TRAVELER		28	28	55	HEARTS OF FIRE
<small>Don Francisco, New Pax NP 33106</small>											
9	9	30				HE IS IEHOVAH		29	30	25	BLESS THE LORD WHO REIGNS IN BEAUTY
<small>Kenneth Copeland, KCP SLP-1010</small>											
10	12	9				LIFT UP THE LORD		30	25	130	FORGIVEN
<small>Sandi Partt, Impact R 3799</small>											
11	11	9				AEROBIC CELEBRATION		30	NEW ENTRY		ONLY JESUS
<small>Various Artists, Benson NP 33133</small>											
12	14	5				SONG OF THE SHEPHERD		30	31	93	ARE YOU READY?
<small>Keith Green, Pretty Good Records PGR 002</small>											
13	13	9				TROUBADOR OF THE GREAT KING		32	32	130	MY FATHER'S EYES
<small>John Michael Talbot, Sparrow BWR 2034</small>											
14	10	80				PRIORITY		33	33	106	IN HIS TIME, PRAISE IV
<small>The Imperials, Day Spring DST 4017</small>											
15	16	5				CHARIGTS OF FIRE		34	33	63	AMY GRANT IN CONCERT, VOLUME I
<small>Vangelis, Polydor PD 16335</small>											
16	17	42				NEVER SAY DIE		36	35	130	BULLFROGS & BUTTERFLIES
<small>Petra, StarSong SSR0032</small>											
17	15	46				PRAISE V		37	36	63	KIDS PRAISE ALBUM
<small>Maranatha Singers, Maranatha MM 0076 A</small>											
18	19	5				FRONT ROW		38	37	130	MUSIC MACHINE
<small>David Meece, Myrrh MSB 6676</small>											
19	20	46				THE KEITH GREEN COLLECTION		39	38	63	SOLDIERS OF THE LIGHT
<small>Keith Green, Sparrow SPR 1055</small>											
20	18	25				EXALTATION		40	39	46	HOLM, SHEPPARD, JOHNSON
<small>Ron Huff, Paragon PR 33101</small>											

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General News

Gospel Distributors Report Varied Fortunes

• Continued from page 49

the service for three months," says Zuch. "It will be a year before we can assess it." A more potent tool, she says, is quickness. "The best thing we can do is offer a superfast service. About 95% of our orders are out of the building within 24 hours. And we carry more than 100 different labels."

"This has been our worst year as far as payment goes," Zuch continues. "It's seriously hurting business." She estimates that 80% of her accounts pay on time. Of these, 70% pay within 30 days, she says. About 25% of these prompt payers, she adds, pay within 15 days and are thus eligible for a two percent discount.

The "less efficiently run" stores, as Zuch describes them, have "really cut back on orders." This category amounts to about 20% of her clients, she says. Omega has accounts nationwide and overseas.

On the downside of the distribution business is Landmark, of Waco, Tex., which is now in the process of liquidation. "The record companies are killing us," says a Landmark spokesman who asks not to be identified. "They're offering stores product at a discount we can't match." High interest rates was also a factor in the slide, he says.

The spokesman makes a distinction between most large gospel labels, to whom the record industry is foremost a business, and Sparrow, whose "main thrust is the ministry." "Being a Christian in business is different from being in business," he argues.

Another major Christian music distributor, Distribution By Dave,

Canoga Park, Calif., also went under this year.

Roland Lundy, who heads distribution for Word, says the tension between distributors and labels has been an "age-old problem." He denies there is any effort on Word's part to drive distributors out of business. "They fill a definite need in the marketplace," he says. For his com-

pany to fulfill the role of distributors, Lundy says it would have to have warehouses all over the country.

Religious distributors, he points out, have no exclusivity of markets, as secular distributors do, a factor that allows them to compete where they will. He says that Word offers a service distributors don't in that it

has 24 salespeople who make monthly calls on their clients and give them individual attention.

"We give distributors special deals a couple of times a year," says Lundy. "And we feel we're giving them a good discount. We're going to continue to work with them. Our relationship is better now than it's ever been."

Heartland Beat
Bruce Kaplan Flies Into Politics

By MOIRA McCORMICK

Flying Fish Records president Bruce Kaplan has had more to concern himself with lately than his label's folk catalog. Kaplan is also in the midst of his campaign as the Citizens Party's candidate for the Illinois State Legislature.

Kaplan describes the main thrust of his campaign as dealing with "issues that are not debated," including alternatives to the Medicaid program and legislation regarding employers' responsibility in plant closings.

In general, Kaplan's candidacy supports the liberal independent Citizens Party's principal concerns: fair taxes, more jobs, equal rights, improved health care, and especially opposition to utility rate increases and nuclear power.

Kaplan has been a longtime supporter of the Citizens Party; they themselves requested he run for the Legislature. "They felt I would be an effective spokesman, as I've done a great deal of public speaking," he says. "Plus, being self-employed, I have the flexibility to be able to do this."

"And," he chuckles, "I don't have to worry about being fired for doing it."

Kaplan feels his presence as a businessman can lend more credence to the Citizens Party, which is often perceived as a group of impractical idealists. "People feel that the Citizens Party's positions are anti-business, but as a small-business person, I can show why they're not," he asserts.

Kaplan says the fact that he's in the music industry itself has little bearing on his campaign, but notes that "there's always been a link between folk music and politics, so I've always been associated with it."

Though Kaplan has a prestigious endorsement in the IVI-IPO, Illinois' leading liberal group outside of the Democrats, he says that winning the November election is far from a certainty. "This is the first time the Citizens Party has had a local candidate in Illinois," Kaplan observes, "and a win the first time around would be a long shot."

Chicago Recording Co. (CRC) studios becomes the city's first recording facility with three full-service 24/48-track rooms, with the christening of Studio B.

The newly opened room can accommodate anything from "rock bands to orchestras," says chief engineer Hank Neuberger. It is equipped to handle LP and commercial recording as well as audio/visual sweetening.

Studio B's audio hardware includes a Neve 8068 console and Studer 24-track machine, and for video sweetening sessions a Sony BVH-1000, Type C, 1-inch video recorder with a BTX Shadow synchronization system.

A venerable addition to Studio B is a 102-year-old Bechstein grand piano, formerly owned by the Who's Pete Townshend. CRC chief Alan Kubicka purchased the instrument in England, then brought it back for renovation in Chicago.

Neuberger notes that while the other two of Chicago's "big three" studios, Universal and Streeterville, each have three 24-track studios, "they're mixdown rooms, and not big enough for full sessions."

Chicago's landmark Granada Theatre opens its doors to rock'n'roll once again Oct. 23, when promoters Eric Nihilist and Club C.O.D. present Public Image Ltd.

The ornate former movie palace

has sporadically housed concerts over the last few years, but remains shuttered and drawn most of the time, unable to sustain itself as a regular music venue. The upcoming performance of PiL, themselves newly re-formed, is expected to draw capacity crowds to the 3,400-seat theater.

Independent promoter Nihilist, whose new music bookings continue to increase in frequency and magnitude, says he and Club C.O.D. are "hoping to do more shows at the Granada."

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Dick Clark Helps Bring
Rock'n'Roll To Broadway

By RADCLIFFE JOE

NEW YORK—Dick Clark is playing an important role in selecting the 80-plus songs that will highlight "Rock'n'Roll: The First 5,000 Years," a major Broadway musical that will open at the St. James Theatre here this month.

Clark's criteria for selecting the tunes, are: the evolution of the history of rock'n'roll from the 1950s to the present time should be faithfully recreated; the songs should educate as well as entertain audiences; they should integrate smoothly and creatively with the film effects that will be used to highlight the whole musical, social and political history of the era.

Clark, who is chief musical consultant and a co-producer of the show, admits to being a little nervous about putting his reputation on the line in the demanding, sometimes fickle and even hostile Broadway environment. But he is relying

heavily on his 30 years of experience as a producer of such successful shows as "American Bandstand," the annual "American Music Awards," "Academy Of Country Music Awards," and "Dick Clark's Good Ol' Days," plus a host of other movies, television shows and concert productions.

Clark is working closely with other highly skilled personnel, including Joe Layton, the show's director/choreographer, whose Broadway credits include "Barnum," "George M.," "No Strings," and "Greenwillow," and Jules Fisher, producer and lighting designer, who has etched his mark on Broadway with such productions as, "Dancin'," "Pippin," "Beatlemania," and "Jesus Christ Superstar." Fisher has also worked with the Rolling Stones, David Bowie, the concert tour of "Tommy," and Simon & Garfunkel's historic concert in Central Park.



EMOTIONAL REUNION—Billy Squier, left, chats with Bhaskar Menon following Squier's recent concert at the Los Angeles Forum. The EMI Music chairman was on hand for a gold record presentation made to the artist for his new "Emotions In Motion" album, as well as platinum for his last LP.

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PRESIDENT OF POLYGRAM GROUP

IFPI In Austria Elects Arming

By MANFRED SCHREIBER

VIENNA—Wolfgang Arming, newly elected president of the Austrian national branch of IFPI, says he hopes to bring about a change in the record industry's image here during his five-year term. Arming is also president of the PolyGram group in this country.

"The industry is not concerned just with producing records," he says. "It has a great deal to do with art and culture, because it urgently needs the contributions of authors, artists, publishers and the producers. Linked with all this is the vital matter of protection of copyright material, and I'm pledging myself to do more in that field than has been done in the past."

Arming follows Peter Mampell into the IFPI presidency. Mampell was previously managing director of EMI Columbia in Austria, but moved into a similar job with EMI Switzerland this summer.

IFPI member companies Amadeo, Ariola, Bellaphon, CBS, Donauland, EMI Columbia, Musica PolyGram and WEA unanimously elected Arming. He arrived in Vienna in 1979 from Deutsche Grammophon in West Germany and has seen PolyGram take a one-third share of the market in Austria in the past year or so.

Of his IFPI job, Arming says: "I envisage no changes in the basic work undertaken by the organization. It's been very successful in the past, and we'll carry on in the same way. But the key problems are piracy, blank tape, home taping and so on. They're not new, of course, and it's possible that we'll change some of the priorities in the future."

IFPI here had decided, during Mampell's presidency, to publish a magazine, IFPI Informs, at least three times a year, for distribution free to members, media representatives and government authorities.

Arming says of the publication: "We want first to inform people what we're doing. Then we'll head-

line industry problems in an effort to get more sympathy from industry, government and the public." Responsibility for the editorial tone of the magazine rests with Arming.

Arming intends to emphasize what he considers Austria's fiscal discrimination against records and video in comparison to books; Value Added Tax is 18% on the former and only 8% on the latter.

He says: "It also seems unfair to

me that book reviews on the state-owned radio and television network almost invariably mention the publishers, while when records are presented there's no mention of producers or music publishers."

IFPI in Austria has set up its own video division, following the example set by IFPI headquarters in London. Arming says: "We now can cope better with the emergent problems in the video field."



PERHAPS GOLD—Placido Domingo, center, receives an Austrian gold album for "Perhaps Love," which has sold 25,000 copies in the country. Making the presentation at the Cafe Winkler in Salzburg are Willi Schlager, left, promotion manager of CBS Austria, and Jaroslav Sevcik, managing director of CBS Austria.

FOR LOCAL STATIONS

French Gov't Plans Radio Aid

PARIS—France's new breed of private local radio stations, some 700 of which are expected to be formally authorized by the end of 1983, are each to be given a \$15,000 grant from a government fund to help

with operational costs. Advertising is banned on these networks.

Culture minister Georges Fillioud says this \$10 million fund will be financed from a levy on radio and television advertising, the former revenue from the three big independent radio stations which are financed by advertising.

And this means, ironically, that the big indies, Europe No. 1, RTL (Radio Luxembourg) and Monte Carlo, will directly help fund their local private rivals.

All three state-run television channels also carry advertising, which only partially finances their total programming.

Private radio stations deemed wealthy enough from permitted financing by local or regional authorities, and other institutions like political parties or religious groups, will not qualify for the grant.

Local radio has blossomed since socialist president Francois Mitterrand came to power in May, 1981. They were finally authorized, after high-level studies of program content, wavelength (all are FM) and financing, in the audiovisual laws passed this July.

More French Tape Stores

PARIS—Disk retailers here are anxiously watching discount chain FNAC, which has just opened a second railway terminal store selling blank tape to commuters on their way to and from work.

In addition to the two stalls at Gare De Lyon and the Eastern terminal, FNAC has a number of others on Metro platforms or in the underground system's stations. And what worries the retail trade is not so much the encouragement to home taping they constitute as the possibility that FNAC may make it possible for customers to order disks and prerecorded tapes from these "service" stores.

OCTOBER 9, 1982, BILLBOARD

German Trade Reacts To Levy

• Continued from page 3

Individual publishers also react with indignation and disappointment. Andreas Budde, managing director of Budde Musikverlage in Berlin, says: "Generally speaking, I am glad that we will have a levy, but I don't think the four cents per hour proposed on blank cassettes will make up for the heavy losses the music industry suffers through home taping. Perhaps we will be able to get the amount increased, once the law has been established."

Dr. Josef Bamberger, general manager of UFA Musikverlage in Munich, calls the government propo-

posal a "gleam of hope," but adds: "The damage caused cannot be repaired by such a low levy." He believes an international campaign may be necessary to achieve proper compensation, involving music industries in other Western countries suffering the same problem.

But he concludes: "At least the government's consultative document means we shall have a levy in West Germany. We have got our foot in the doorway and we shall not keep quiet about the new law. We will continue to fight for our rights by educating the public and lobbying the political institution."

U.K.'s Ritz Label Developing Catalog

LONDON—Ritz Records' release here of Billie Jo Spears' latest single, "Apologizing Roses," represents the label's first stage in developing an international catalog.

Although launched only 14 months ago, Ritz has already achieved success in the U.K. pop charts, securing high placings for the Fureys' "When You Were Sixteen" and Foster & Allen's "A Bunch Of Thyme."

Ritz managing director, Michael Clerkin explains: "As a small company, we have the advantage over

major of being able to stay longer on the promotion of our singles.

"Our main avenue for airplay is the BBC Radio 2 network and the major MOR local stations and, often, after we start getting positive reaction, we are able to come back to program producers who turned down a record first time around."

Spears' "Apologizing Roses"—produced by the artist in association with Jim Williamson and Tony Magliore for Double B Productions here—is getting good reaction from MOR sources, as is the current single from Foster & Allen, "Old Flames."

Phonogram's Dalhuisen Keying On Artist Creativity

By MIKE HENNESSEY

One of the first major appointments made by Jan Timmer after being named president of PolyGram last March was that of Aart Dalhuisen as president of Phonogram International, based in Baarn, Holland. Like Timmer himself, Dalhuisen is a relative newcomer to the record industry, but, also like Timmer, he is strongly artist-oriented, reflecting the intensified PolyGram preoccupation with a&r creativity as the key to the industry's return to prosperity. Here Aart Dalhuisen gives his first major interview since his May 1 appointment as head of Phonogram International.

BAARN—"The days of the 70s are over," says Aart Dalhuisen. And he is not talking about r.p.m. but about that landmark period in the international record industry when a couple of soundtrack albums took the world by storm and went on to sell 25 million copies each.

"We shall never get back to that artificial peak. But I am totally optimistic about the industry's getting back to normal, to the kind of sales levels it enjoyed in the two or three years before 1978. The creativity is there—it will always be there. We

have to discover it, invest in it, encourage it, believe in it and promote it. In this business, the artist is paramount."

A respect and concern for the artist is a recurring theme in any conversation with Dalhuisen who, at 43, after only five years in the PolyGram group, has become president of Phonogram International and executive vice president of PolyGram Record Operations.

Dalhuisen finds it significant—and ironic—that an industry whose heady years of prosperity were the direct result of outstanding creative talents should have lost faith in its ability to maintain creative continuity once the full impact of the recession was felt.

"Once the big boom was over," Dalhuisen says, "and record companies started losing money all over the place, the industry went to the other extreme. Creativity almost became a dirty word. Record companies started employing more accountants and lawyers as administrators, and the genuine record man became almost an endangered species."

"The fatal error was to cut back on talent investment, bearing in mind that talent is the lifeblood of our

business, whether in times of prosperity or slump. In fact, creative talent is especially important in times of declining sales because it is talent that is going to bring the public back into the record stores."

Dalhuisen is an unashamed rock fan. His idols during his early twenties were the Beatles, the Rolling Stones, Bob Dylan and the Band, among many others. "I was a teacher at the time," he recalls, "and my students kept me up to date with what was happening on the pop scene. I have tried to keep up to date ever since."

During the last six years of his teaching career, when he was principal of a high school in the Antilles, Dalhuisen fulfilled a desire for some involvement in music and entertainment by becoming a part-time producer, first for radio and then for television. What started as a hobby developed into a fulltime job when he was invited to return to Holland as a television producer.

Eventually Dalhuisen was appointed managing director of the Dutch World Broadcasting System. It was a plum appointment, but it had a major disadvantage for Dalhuisen: "The moment I left production and became a managing direc-

tor," he says, "I suddenly saw that the things I really wanted to do were getting lost."

That experience taught Dalhuisen a salutary lesson. He realized that one of the dangers of making your hobby your profession is that you can become so good at it that you are promoted out of it—away from the street-level action and into the administrative wilderness of budgets and boardrooms. So when, in 1977, he had an offer from Coen Solleveld to join PolyGram, he saw a chance to return to making his hobby a full-time profession.

"For a sort of training period I was made assistant to Solleveld, then PolyGram president, which gave me the opportunity to get to know the company worldwide. I went on the road with the sales reps in Britain and I spent time with our companies in France, Austria and Holland—learning all the time. Then (in 1978) I was appointed vice president of pop product for Phonogram International."

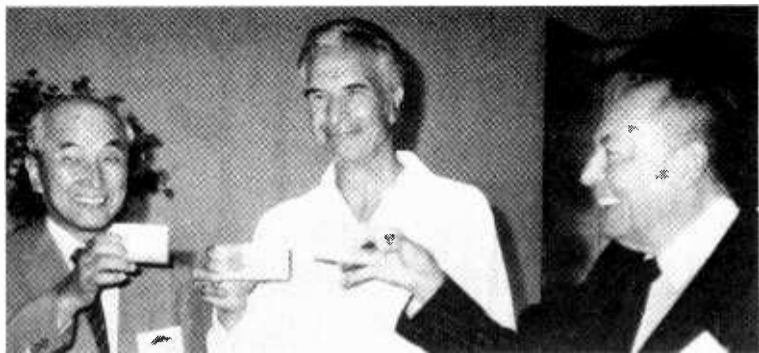
Dalhuisen does not exempt the PolyGram group from his general criticism that in the boom years, the higher echelon of label executives distanced themselves too much from the creative sources and became cas-

ual about maintaining a flow of successful product. He also is aware that big groups like PolyGram are susceptible to bureaucratic thinking, rigid administrative command chains and overly-formal internal relationships.

"I try to run Phonogram International as a team with respect and concern for the artist as the No. 1 priority. For three years, I have been using this approach, and now I feel I can telephone the managing director of a Phonogram company anywhere in the world and get complete cooperation."

Dalhuisen acknowledges that a massive problem area in the worldwide Phonogram operation is the United States, where losses for the company, and for the PolyGram group as a whole, have been substantial (Billboard, Sept. 25).

"We have been in a bad situation for years in the States; that is no secret. But I think we are finally getting into our stride now. Our major problem in America was that we tried to establish ourselves at the beginning on a scale that was too big. Instead of building from the ground, starting relatively small, we just went in and, on the basis of our enormous success internationally, tried to operate at once as a U.S. major."



SABA'S SAKE—Woody Herman, right, and Dave Brubeck, center, share a sake toast with Shoichi Saba, president of Toshiba, at a reception in the Kelo Plaza Hotel celebrating this year's Aurex Jazz Festival. Almost 100,000 attended the event, which covered eight cities. Herman and Brubeck were packaged together for the tour, with the Jaco Pastorius Big Band and the AJF '82 All-Star Jam appearing at different venues.

DIVERSIFICATION MOVE

Lamborghini Bowing Label

LONDON—Sports car manufacturer Lamborghini is launching a new record label worldwide as the first step in a diversification program.

The new label will be run by Evert Wilbrink, former international manager of Ariola Holland, in association with Nick Heiman in London. It will have its headquarters in Geneva, but its main operating center will be the High Speed Music offices in London. Another office will be opened in New York when negotiations for release of product in the U.S. are concluded. Launch date is set for late October.

Although no distribution or pressing arrangements have yet been

made, the label has already recorded its debut releases in London, Switzerland, Israel and New York, and these are expected to be on the market by early December.

Among those already signed to Lamborghini are U.S. artist Andy Pratt, formerly with Nemperor; Israeli singer Arik, who currently has a top five single with "The Last Prophet"; a Swiss group called Axxess; and six new unidentified acts, three American and three British.

Heiman says that the record label is the tip of Lamborghini's diversification iceberg. In the next 18 months it will be moving into sportswear, perfume, sunglasses and watches.

South African Independent Maps Soul Brothers Push

By SUZANNE BRENNER

JOHANNESBURG—The largest budget allocated to a South African band, an estimated \$100,000, is to be spent on the recording of an album by black group the Soul Brothers.

Ian Fuhr, managing director of independent company Moonshine Records, says his deal with the band becomes effective next April, when the group's existing contract with Gramophone Record Company (CBS) expires.

He describes the trio, specialists in the traditional African township music called mbaquanga, as South

S. African In U.S. Sessions

JOHANNESBURG—Gallo Records has become the first South African record company to send a local artist to the U.S. to record an album.

Director Peter Gallo announced here that bassist Alec Khaoli, former member of top-selling black group Harari, has left for Los Angeles with Donvan Knox, lead guitarist in Khaoli's new band Umoja.

"We believe the music Alec Khaoli is making has worldwide potential," said Gallo. "We are backing him to the full and will assist him to spread this music of Africa internationally."

Gallo also announced another first for the company: the first tv campaign promoting an album by a black artist here. Subject of the campaign is the latest release from Steve Kekana, "Amandla Amasha," and advertising has been taken on the TV 2/3 channel, which serves seven black ethnic language groups. Kekana recently returned from a successful tour of Scandinavia.

Africa's biggest selling recording act, "the Beatles of Africa." Last year's "Usathane" album sold over 200,000 copies, making it gold ten times over, and, according to GRC managing director Percy Golembo, the current "Isiphiwo" LP has to date sold 120,000 units.

Golembo calls the act No. 1 in the indigenous black music field. Fuhr puts it more strongly: the Soul Brothers have outsold all other local and overseas acts, including the likes of Abba and Neil Diamond, by a factor of three, he claims.

His acquisition of the band is seen as something of a coup for the young Moonshine label, which is fast expanding its new Moonshine Africa division. Other signings include Hugh Masakela, Letta Mbulu and Caiphus Semanya, all of whom live in the U.S., as well as locally based artists Sakhile, Jaws, Infinity, Give, Thoko Mdlalose, Jabula and Patience Africa.

Fuhr's first step in the campaign to elevate the Soul Brothers to the superstar status he believes they merit will be to send the act to Los Angeles next April, to record there under the production of Caiphus Semanya, "the Quincy Jones of African music," according to the Moonshine chief. A film crew will document the project.

Semanya, whose own Moonshine album "Listen To The Wind" has sold well here, is reportedly excited at the prospect of working with the act, and says that although he has no intention of changing the Soul Brothers' direction, he hopes to improve their sound by the use of U.S. recording technology. Moonshine intends to record additional tracks specially tailored for release in central Africa countries.

French Sales Growth In Doubt

Phonogram President Cites Freeze On Prices, Wages

By MICHAEL WAY

PARIS—The French government's imposition of a freeze on prices and wages July through October may have dashed the record industry's hopes for a 10%-13% sales increase this year.

Phonogram president Jacques Caillart offered this view at the company's first sales convention in four years, which was attended by retailers, artists and media representatives. "For five years, record and tape prices have risen by only 32%," Caillart also observed, "while inflation as a whole has gone up 72%."

French sales last year kept an effective 1% ahead of inflation, and this year the industry seemed confident that a similar performance could be achieved—until the freeze was introduced. This, nevertheless, should keep inflation at 12% for the year, against the 14% registered in 1981.

Caillart said that Phonogram, chiefly through the successful promotion of singles and exceptional sales in August, registered a 14% increase in the year up to the end of that month. Hopes were high, he said, for the rest of the year, due to a release schedule including the firm's top acts.

At the same time, Caillart released special Phonogram statistics projecting a 10%-13% growth in the French industry this year, compared to a

drop of 6% in the U.S., a 2% dip in West Germany, and an advance of 6% in the U.K.

By configuration, Phonogram's estimates for 1982 showed: singles, U.S. down 4%, Germany up 6%, U.K. down 3%, France up 1%; LPs, U.S. down 15%; Germany down 4%; U.K. down 5%; France unchanged.

Cassette projections were: U.S. up 18%, Germany unchanged; U.K. up 5%; France up 12%. The 8-track format was projected to dip by 60% this year in the U.S.

Among major releases in Phonogram France's fall schedule are new titles by Nana Mouskouri, Johnny Hallyday, Jane Birkin, Serge Gainsbourg, Paul Mauriat and Yves Montand.

On the international side, Phonogram France, licensee here for Island, Vertigo, Charisma, Mercury and Rocket, has registered strong sales with Steve Winwood, ABC, Dire Straits and Charlie Coutoure.

On the classical front, Phonogram is putting out the first releases in France on the Austrian Amadeo label: piano works by Jorg Demus, Paul Badura-Skoda and Friedrich Gulda.

Other year-end special boxes in the classical sector include a wide range of works featuring Colin Davis, Claudio Scimone, Bernard Haitink, Pierre Monteux, I Musici, the Leipzig Radio Orchestra and the Dutch Chamber Orchestra.

A highlight of the Phonogram convention was a demonstration of the Philips Compact Disc, due to be launched with 200 titles from the PolyGram group at the end of this year, and set to be expanded to 600 titles by the end of 1983.



GUEST APPEARANCE—Recording artist Nana Mouskouri greets the audience at Phonogram France's recent sales meeting. Looking on is Phonogram president Jacques Caillart. Mouskouri's upcoming album is one of the label's major releases due this fall.

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VIA MELODIYA LABEL

Jazzmen Make Soviet LP Debut

By VADIM YURCHENKOV

MOSCOW—Three of the West's leading jazz musicians are about to make their debuts on Melodiya, the Russian state record company.

Jean-Luc Ponty, Freddie Hubbard and Chick Corea are all represented by licensed albums on the fall release schedule announced by Melodiya a&r chief Nikolai Popov. Corea's reputation in the Soviet Union received a boost in July when he toured with Gary Burton at the invitation of the U.S. Embassy. The two played a non-profit concert in Moscow for Russian jazz musicians, composers and journalists, and Corea later jammed with a group of local musicians in Leningrad.

Popov also announced that Melodiya is becoming involved in digital recording technology and has recorded seven classical and folk albums digitally at its Moscow studios, with the aid of engineers from Victor in Japan. One of those albums, a performance of Beethoven's Fifth Symphony by the Central TV And Radio Orchestra under Vladimir Fedoseyev, took second prize at a Victor contest in Japan. Digital pop and jazz recordings are also planned.

Among the pop albums being released by Melodiya this fall are a compilation of live performance favorites by national superstar Alla Pugatchova and an LP called "Maestro Is Our Guest," featuring Pugatchova, singers Valerii Leon-

tjev and Olga Pirgas, and songwriter/pianist Raimond Pauls.

Acclaimed songwriter David Tukhmanov will release his first album in seven years, "NLO," with music by the rock band Moscow. Melodiya is also planning so-called "little LPs" by rock acts Karnaval, Autograph, Rock Atellier, Kranye, and Mashina Vremeni, as well as a double-album compilation of the year's hit singles.

On the classical front, the company has been unusually swift in releasing material from this year's Tchaikovsky International Contest. All eight albums featuring the finalists were out within one month of the event. Licensed classical product this fall will include Bach's Christmas Oratorio performed by the Munich Symphony Orchestra and Beethoven's Piano Concerto No. 5. Both albums have been licensed from Polydor.

New German Law Challenged

By WOLFGANG SPAHR

HAMBURG—The German national group of IFPI is preparing its case to challenge a new law relating to Social Security for artists which is due to go into effect on Jan. 1.

The law is intended to bring artists and writers within the compulsory Social Security system. It requires freelance artists and authors to pay half the Social Security contribution, the other half coming from enterprises marketing cultural goods.

The record business here emphasizes that the procedure will give rise to a multi-million-deutschmark "burden" of payments and administrative expenses.

It's further said that the law goes against the normal practice of German Social Security, whereby an individually calculated contribution has to be paid by the employer for

every employee, and the employee has to pay an equal amount.

While it has been accepted here that artists and writers should be incorporated into the national Social Security scheme, this law continues to provoke massive objections.

The record industry opposes it for several key reasons. It says it will harm relations between manufacturers and artists and will cause expenses which won't be used for the benefit of artists under contract with particular record companies. There are also, says the record business, "administrative principles of the law which conflict with practical business."

German IFPI has preparing to challenge the law before the Supreme Constitutional Court of Germany.

French VCR License Fee Rapped
Manufacturers, Importers Say It Will Hurt Sales

• Continued from page 39

rented in France, compared to less than 2% color tv sets on rental. On top of the 10 million color sets in use, there is a roughly equal number of black and white sets, with 93% of France's 19 million households (population 53 million) possessing television.

Anus says the license fee will embarrass Japanese manufacturers, already faced with excessive stocks after underestimating the extent of the recession in western Europe.

At the same time, SIERE is vigorously opposing a draft law to tax blank audio and video tape to compensate against losses through home taping, even though manufacturing

and importing firms were consulted by the culture ministry before the bill was drawn up. The tape levy draft is now being studied by other concerned ministries before being presented to Parliament here, probably in the spring of 1983.

While record companies, composers and performers have enthusiastically welcomed the move, SIERE is "fundamentally opposed," Anus says, adding, "It may even be unconstitutional."

No actual figure has been put forward so far for the tax or levy, though a level of around 10% has been widely mentioned. But this, stresses Anus, will be imposed at the level of producers and importers,

not at the retail end of the chain.

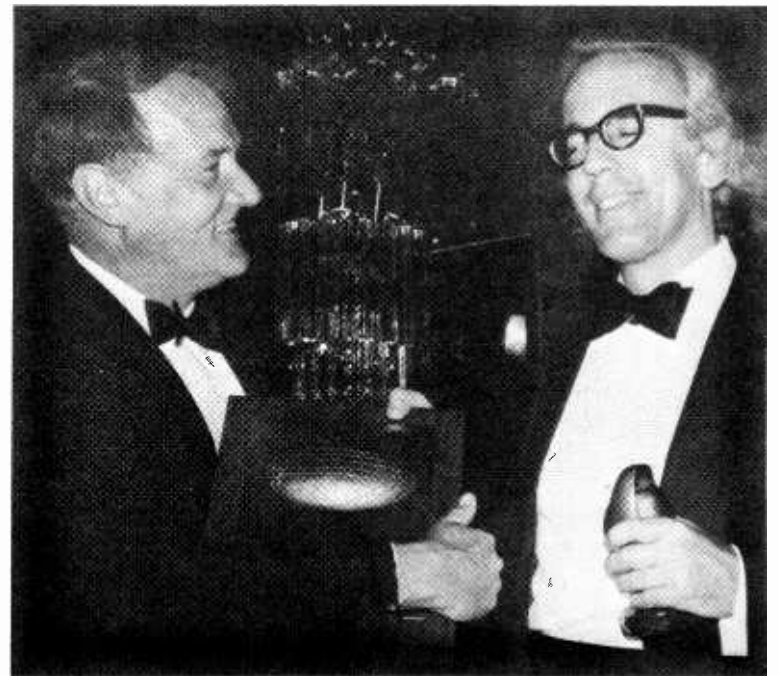
SIERE is arguing that the blank tape manufacturer-importer cannot be considered legally mandated to apply a tax which is directly aimed at users who are only exercising their right, under the French copyright law of 1957, to indulge in home copying.

Anus calls the draft law "extremely subtle" in that it does not abrogate that 1957 law (which has been the bane of record companies, composers and performers since home tape entered its "boom" era) but levies a fee against the public for doing so.

Income from such a projected levy or tax will be considerable, as this year an estimated 55 million blank audio cassettes and 10 million blank videocassettes will be sold. There are two blank tape facilities in France, BASF and Sony, while the main importers are Philips, 3M, Agfa, TDK and Fuji. Pre-recorded audio cassettes are currently running at about 28 million units annually and videocassettes at around one million.

The basic SIERE position on the VCR license, the blank tape levy, and the 33½% Value Added Tax on all product except television sets (now 18.6%), is that these impositions are reducing the hardware and software value the French public gets for its money, in comparison with the rest of Europe.

SIERE statistics show that the average European household spends 1.2% of its budget on home electronics. Taking West Germany as an example, Anus comments that with only a 13% VAT rate, Germans get far more for their 1.2% than the French. "And now," he adds, "the French are to be victimized even further."



SPECIAL PRESENTATION—Composer/flautist Robert Aitken, right, receives the Wm. Harold Moon award for his contributions to Canadian music on the international level at the recent 14th annual Performing Rights Organization of Canada awards ceremony in Toronto. Making the presentation is the organization's managing director Jan Matejcek.

Browns Win Country Awards

By DAVID FARRELL

HALIFAX—The Family Brown proved to be the big winners at the first annual Academy Of Country Music Entertainment Awards, staged in this eastern city Sept. 26. The group won four of the eight categories, including entertainer of the year.

The awards, which replace the Big Country Awards of the past seven years, were held as the climax to Country Music Week celebrations in the Halifax-Dartmouth area.

The Ottawa-based Family Brown won as vocal group of the year for the seventh consecutive time, as well as taking album of the year honors for the RCA album "Raised On Country" and single of the year for "Some Never Stand A Chance." This 45 has enjoyed No. 1 status on country radio in Canada and is currently edging its way into the top 50 region of Billboard's Hot Country Singles. Band lead vocalist and songwriter Barry Brown was given the song of the year award for "Some Never Stand A Chance."

Carroll Baker, who is currently without a recording contract, won

the female vocalist award, her sixth win in the last seven years. Terry Carrisse made his mark on the evening, capturing the male vocalist of the year award, his third consecutive win.

In the most promising newcomer category, the winner was Ruth Ann, whose two singles of the past 12 months on an independent label here have since landed her a contract in the U.S.

Citations went to RCA producer Jack Feeny and to RCA Records for significant contributions in the development of Canadian country music. The record division's publishing arm, Sunbury/Dunbar Music Canada, was also acknowledged for significant contributions. Other citations went to the booking agency, Laurie-Ann Entertainment Agency in Ottawa, and to Family Brown's long-standing manager, Ron Sparling.

In a new instrumental award category, singer/songwriter/guitarist Dick Damron, signed to RCA, was named winner of the C.F. Martin Guitar Award.

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SLIGHTLY ABOVE INFLATION

Austrian Copyright Income Up

VIENNA—The two main Austrian copyright societies, AKM and Austro-Mechana, report small income increases for 1981, though in each case the upturn was only slightly higher than the national rate of inflation, which is now running at roughly 6% annually.

AKM, the performing right society for authors, composers and music publishers, had a 7.7% increase, of which domestic revenue contributed \$2.12 million. The society also culled \$1.9 million from foreign sources during the year.

However, the balance of payments picture is not good. Against that total revenue of \$3.02 million, a total of \$5.5 million went out to foreign copyright societies. Biggest earner from Austria was West Germany's GEMA, with \$2.6 million. Then came the U.S., with a total

\$858,000, split into ASCAP's \$582,000 and BMI's \$376,000.

The Performing Right Society (PRS) in Britain received \$506,000 from AKM, and \$411,000 went to SACEM in France.

On the income side, AKM took \$1.1 million from GEMA, \$23,000 from ASCAP, \$25,880 from BMI, \$97,000 from PRS and \$135,000 from SACEM in France.

In an accompanying statement, AKM says that in spite of the higher income figures, the effects of the overall recession were felt by the society for the first time in 1981.

The Austrian mechanical copyright society Austro-Mechana received 7.13% more in revenue last year than it did in 1980. Income from domestic sources totalled \$5.4 million, while income from abroad totalled \$2 million.

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"I CAN'T SAY NO TO YOU"
Graham Shaw
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"IT JUST OCCURRED TO ME"/"JE VIENS DE DECOUVRIR"
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Burton Cummings
Shillelagh Music Company

"RUMOURS OF GLORY"
Bruce Cockburn
Golden Mountain Music Corp.

"TURN ME LOOSE"
Paul Dean/Mike Reno**
Blackwood Music (Canada) Ltd. (co-publisher)

"YOU SAVED MY SOUL"
Burton Cummings
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Dunbar Music Canada Ltd.

"STILL FALLING IN LOVE"
James Ross
Dunbar Music Canada Ltd.

"WINDSHIP"
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The Mercey Brothers Publishing Co.

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"JE T'AI TOUT DONNE"
Serge Badaux/Dwayne Ford
Bunzoff Publishing/Ian Robertson
Organization

"JE VOUDRAIS DANSER"
Kevin Gillespie/Richard Huet
Editions Musicales Triangle

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Kathryn Moses

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BRITAIN

(Courtesy of Music & Video Week)
As of 9/25/82
SINGLES

This Week	Last Week	SINGLES
1	26	PASS THE DUTCHIE, Musical Youth, MCA
2	2	THE BITTEREST PILL, The Jam, Polydor
3	17	ZOOM, Fat Larry's Band, Virgin
4	1	EYE OF THE TIGER, Survivor, Scotti Bros.
5	6	THERE IT IS, Shalamar, Solar
6	4	WALKING ON SUNSHINE, Rockers Revenge & Donnie Calvin, London
7	15	LOVE COME DOWN, Evelyn King, RCA
8	3	PRIVATE INVESTIGATIONS, Dire Straits, Mercury
9	10	FRIEND OR FOE, Adam Ant, CBS
10	12	WHY, Carly Simon, WEA
11	22	HARD TO SAY I'M SORRY, Chicago, Fuji Moon
12	5	ALL OF MY HEART, ABC, Neutron
13	9	SADDLE UP, David Christie, KR
14	19	JUST WHAT I ALWAYS WANTED, Marl Wilson, Compact
15	38	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
16	8	THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill
17	25	GLITTERING PRIZE, Simple Minds, Virgin
18	7	SAVE A PRAYER, Duran Duran, EMI
19	18	LEAVE IN SILENCE, Depeche Mode, Mute
20	14	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
21	13	HI-FIDELITY, Kids From "Fame" & Valerie Landsburg, RCA
22	11	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
23	16	TODAY, Talk Talk, EMI
24	30	INVITATIONS, Shakatak, Polydor
25	31	SO HERE I AM, UB40, Dep. Int'l.
26	NEW	JACKIE WILSON SAID, Kevin Rowland & Dexy's Midnight Runners, Mercury
27	34	TAKE A CHANCE WITH ME, Roxy Music, EG/Polydor
28	40	THE HOUSE OF THE RISING SUN, Animals, Rak
29	NEW	REAP THE WILD WIND, Ultravox, Chrysalis
30	NEW	DANGER GAMES, Pinkees, Creole
31	NEW	IN THE HEAT OF THE NIGHT, Imagination, R&B
32	35	DO YA WANNA FUNK, Sylvester, London
33	NEW	SHOULD I STAY OR SHOULD I GO STRAIGHT TO HELL, Clash, CBS
34	36	GIVE ME SOME KINDA MAGIC, Dollar, WEA
35	21	I EAT CANNIBALS PART 1, Toto Coelo, Radiolachoice
36	32	AND I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen
37	23	WHAT, Soft Cell, Some Bizzare
38	NEW	STARMAKER, Kids From "Fame," RCA
39	NEW	CHANCES, Hot Chocolate, Rak
40	37	FAME, Irene Cara, Rso
ALBUMS		
1	NEW	LOVE OVER GOLD, Dire Straits, Phonogram
2	1	THE KIDS FROM FAME, Various, BBC
3	6	NEW GOLD DREAM, Simple Minds, Virgin
4	2	CHART BEAT/CHART HEAT, Various, K-tel
5	NEW	NEBRASKA, Bruce Springsteen, CBS
6	4	UPSTAIRS AT ERIC'S, Yazoo, Mute
7	5	THE LEXICON OF LOVE, ABC, Neutron
8	3	THE DREAMING, Kate Bush, EMI
9	8	RIO, Duran Duran, EMI
10	7	IN THE HEAT OF THE NIGHT, Imagination, R&B
11	21	FRIENDS, Shalamar, Solar
12	13	THE COLLECTION 1977-1982, The Stranglers, Liberty
13	12	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
14	11	PETER GABRIEL, Peter Gabriel, Charisma
15	14	LOVE SONGS, Commodores, K-tel
16	9	BREAKOUT, Various, Ronco
17	10	SIGNALS, Rush, Mercury
18	NEW	MAGIC, Gillan, Virgin
19	20	SOMETHING'S GOING ON, Frida, Epic
20	18	LOVE & DANCING, League Unlimited Orchestra, Virgin
21	17	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
22	23	AVALON, Roxy Music, EG
23	19	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
24	26	MYSTERY, Hot Chocolate, Rak

25	15	SONGS TO REMEMBER, Scritti Politti, Rough Trade
26	NEW	FOREVER NOW, Psychedelic Furs, CBS
27	24	LIFE IN THE JUNGLE, Shadows, Polydor
28	25	NIGHT BIRDS, Shakatak, Polydor
29	34	MIRAGE, Fleetwood Mac, Warner Bros.
30	16	I, ASSASSIN, Gary Numan, Beggars Banquet
31	22	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
32	32	CAN'T STOP THE CLASSICS, Louis Clark & Royal Philharmonic Orchestra, K-tel
33	NEW	NOW THEN . . ., Stiff Little Fingers, Chrysalis
34	NEW	SOUL DAZE/SOUL NITES, Various, Ronco
35	27	EYE OF THE TIGER, Survivor, Scotti Bros.
36	30	COMPLETE MADNESS, Madness, Stiff
37	28	TALKING BACK TO THE NIGHT, Steve Winwood, Island
38	31	THE PARTY'S OVER, Talk Talk, Secret
39	NEW	SLEEPWALKING, Gerry Rafferty, Liberty
40	NEW	MAKIN' MOVIES, Dire Straits, Vertigo

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 10/2/82
SINGLES

This Week	Last Week	SINGLES
1	1	JACK & DIANE, John Cougar, Riva
2	4	DOWN UNDER, Men At Work, CBS
3	3	HARD TO SAY I'M SORRY, Chicago, CBS
4	2	EYE OF THE TIGER, Survivor, Scotti Bros.
5	5	ONLY TIME WILL TELL, Asia, Geffen
6	6	EYE IN THE SKY, Alan Parsons Project, Arista
7	9	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
8	10	BLUE EYES, Elton John, Geffen
9	13	SOMEBODY'S BABY, Jackson Browne, Asylum
10	17	NEW WORLD MAN, Rush, PolyGram
11	11	DON'T IT MAKE YA FEEL HEADPINS, C, A&M
12	7	ABRACADABRA, Steve Miller Band, Capitol
13	12	HOLD ME, Fleetwood Mac, Warner Bros.
14	8	TAKE IT AWAY, Paul McCartney, CBS
15	NEW	VOYEUR, Kim Carnes, Capitol
16	14	BOYS OF AUTUMN, David Roberts, WEA
17	NEW	I KEEP FORGETTIN', Michael McDonald, WEA
18	18	HOLD ON, Santana, CBS
19	15	VACATION, Go-Go's, IRS
20	NEW	ATHENA, The Who, WEA

ALBUMS

1	1	AMERICAN FOOL, John Cougar, Riva
2	2	BUSINESS AS USUAL, Men At Work, CBS
3	NEW	SIGNALS, Rush, PolyGram
4	7	AVALON, Roxy Music, Warner Bros.
5	3	EYE IN THE SKY, Alan Parsons Project, Arista
6	4	MIRAGE, Fleetwood Mac, Warner Bros.
7	6	PICTURES AT ELEVEN, Robert Plant, Swan Song
8	8	EYE OF THE TIGER, Survivor, Scotti Bros.
9	10	TALKING BACK TO THE NIGHT, Steve Winwood, Island
10	NEW	IT'S HARD, The Who, WEA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/4/82
SINGLES

This Week	Last Week	SINGLES
1	1	WORDS, F.R. David, Carrere
2	2	ADIOS AMOR, Andy Borg, EMI
3	3	STERNENHIMMEL, Hubert Kah, Polydor
4	4	ABRACADABRA, Steve Miller Band, Mercury
5	10	NUR GETRAEUMT, Nena, CBS
6	5	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc
7	7	WO BIST DU, Spider Murphy Gang, EMI
8	6	I KNOW THERE IS SOMETHING, Frida, Polydor
9	18	DON'T GO, Yazoo, Intercord
10	14	HARD TO SAY I'M SORRY, Chicago, Warner Bros.
11	19	FELICITA, Conny & Jean, Big Mouth
12	9	ICH WILL SPASS, Markus, CBS

13	8	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
14	12	MADE IN ITALY, Ricci & Poveri, Baby
15	11	ZAUBERSTAB, Zaza, Intercord
16	15	JEDE STUNDE, Karat, Pool
17	21	SADDLE UP, David Christie, Polydor
18	17	EYE OF THE TIGER, Survivor, Bellaphon
19	13	IT STARTED WITH A KISS, Hot Chocolate, Rak
20	20	NON SUCCEDERA PIU, Claudio Mori, Ariola
21	16	JUST AN ILLUSION, Imagination, Ariola
22	NEW	WEIL I DI MOG, Relax, Ariola
23	28	VERDAMP LANG HER, BAP, EMI
24	26	FELICITA, Al Bano & Remina Power, Baby
25	22	MASCHINE BRENNT, Falco, Teledac
26	NEW	KRISTALLNAACH, Bap, EMI
27	25	MANCHMAL MOECHT ICH GERN MIT DIR, Roland Kaiser, Hansa
28	24	MUSIC & LIGHTS, Imagination, Ariola
29	23	PAPILLON, Nicole, Teledac
30	NEW	GIRL CRAZY, Hot Chocolate, EMI

ALBUMS

1	1	VON DRINNE NOH DRUSSE, Bap, EMI
2	2	FUER USSZESCHNIGGE, Bap, EMI
3	NEW	HAPPY GUITAR DANCING, Ricky King, Arcade
4	NEW	NIMM MICH MIT KAPITAEN AUF DIE REISE, James Last, DGG
5	3	ABRACADABRA, Steve Miller Band, Mercury
6	20	RUECKKEHR DER PHRANTASTISCHEN 5, Extrabreit, Metronome
7	4	GREASE 2, Soundtrack, RSO
8	6	85555, Spliff, CBS
9	11	DOLCE VITA, Spider Murphy Gang, EMI
10	8	DER BLAUE PLANET, Carat, Teledac
11	7	IN TRANSIT, Saga, Polydor
12	10	ASIA, Asia, Geffen
13	5	EYE IN THE SKY, Alan Parson Project, Arista
14	17	IV, Toto, CBS
15	18	MIRAGE, Fleetwood Mac, Warner Bros.
16	9	FIVE MILES OUT, Mike Oldfield, Virgin
17	13	LIFE 82, Peter Maffay, Metronome
18	NEW	IN GEDANKEN BEI DIR, Roland Kaiser, Hansa
19	NEW	MORGENS IX, MITTAGS 2X, NACHTS SO OFT ES GEHT, Mike Krueger, EMI
20	16	EIN BISSCHEN FRIEDEN, Nicole, Teledac

JAPAN

(Courtesy Music Labo)
As of 10/4/82
SINGLES

This Week	Last Week	SINGLES
1	1	MATSUWA, Amin, Nippon Phonogram (Yamaha)
2	NEW	YOKORENBO, Miyuki Nakajima, Canyon (Yamaha)
3	2	DANCEWA UMAKU ODORENAI, Mio Takaki, Canyon (Nakayo Shi)
4	3	AISHU NO KASABURANKA, Himori Go, CBS Sony (Burning/PMP)
5	6	BANMENO YUUTSU, Kenji Sawada, Polydor. (Nabe/Anime)
6	4	KENKAO YAMETE, Naoko Kawal, Nippon Columbia (Geiel)
7	9	SHOJO A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
8	5	YUMENO TABIBITO, Chiharu Matsuyama, News (Panta)
9	11	SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sony (Janny's)
10	13	NAGASAKI SAYOKYOKU, Masashi Sada, Freeflight (Masashi)
11	10	COKINAKO INOMONOGATARI, Yosenabeterio, Nippon Phonogram/Forlife (Fuji)
12	7	NINJINMUSUME, Tohihiko Tahara, Canyon (Janny's)
13	12	KURAYAMIO BUTTOBASE, Dalsuke Shima, King (Crazy Rider)
14	14	EYE OF THE TIGER, Survivor, Canyon (Nichion/PMP)
15	15	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichion)
16	NEW	NEJIRETA HEART DE, Kaori Momoi/Takao Kisugi, CBS/Sony (Musical Station/Kitty)
17	8	KOMUGI IRONO MERMAID, Seiko Matsuda, CBS/Sony (Sun)
18	NEW	ECHIZEN MISAKI, Miyuki Kawanaka, Teichiku (JCM/ANB)
19	18	JIDAI KOETE, Grease, Nippon Columbia (Crazy Rider)
20	NEW	HITORI MACHIKADO, Kyouko Kolzumi, Victor (Fuji/Burning)

ALBUMS

1	NEW	NEXT, Soundtrack, Toshiba-EMI
2	1	NUDE MAN, Southern All Stars, Victor
3	NEW	AISHUNO KASABURANKA, Himori Go, CBS/Sony
4	2	SAUDADE, Masayoshi Takanaka, Kitty
5	9	PROLOGUE, Akina Nakamori, Warner-Pioneer
6	3	BEST, Tohihiko Tahara, Canyon
7	5	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
8	4	JIDAIWA BOKURANI AMEO FURASHITERU, Nageee Tsuyoshi Nagabushi, Toshiba-EMI
9	12	NIGHT BIRDS, Shakatak, Polydor
10	6	MY FANTASY, Kyoko Kolzumi, Victor
11	10	ONLY JUST BEGAN, Off Course Instruments, Toshiba-EMI
12	15	NADA, Mio Takaki, Canyon
13	7	GREATEST HITS, Tatsuro Yamashita, RVC
14	8	SHOJOKI, Seiko Sawada, Crown
15	13	P.M.S, Elkichi Yazawa, Warner/Pioneer
16	11	PEARL PIASU, Matsuyama Yumi, Toshiba-EMI
17	NEW	YO RO SHI KU 2, Grease, Toshiba Nippon Columbia
18	NEW	YUKAINA KAIZOKU DAIBOUKEN, Original Cast, Epic-Sony
19	20	LOOK OF LOVE, ABC, Nippon Phonogram
20	NEW	LUNATIC MENU, Ippu-Do, Epic-Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/4/82
SINGLES

This Week	Last Week	SINGLES
1	1	EYE OF THE TIGER, Survivor, Epic
2	3	IF YOU WANT MY LOVE, Cheap Trick, Epic
3	2	ABRACADABRA, Steve Miller Band, Mercury
4	4	HARD TO SAY I'M SORRY, Chicago, Full Moon
5	6	GREAT SOUTHERN LAND, Icehouse, Regular
6	8	REAL MEN, Joe Jackson, A&M
7	12	THE LOOK OF LOVE, ABC, Mercury
8	5	HURTS SO GOOD, John Cougar, WEA
9	9	DOWN ON THE BORDER, Little River Band, Capitol
10	15	SHY BOY, Bananarama, Liberation
11	7	THE OTHER WOMAN, Ray Parker, Jr, Arista
12	11	DA DA DA I DON'T LOVE YOU, Trio, Mercury
13	10	WORDS, Missing Persons, Capital
14	16	THE ONLY WAY OUT, Cliff Richard, EMI
15	NEW	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
16	NEW	I KNOW THERE'S SOMETHING GOING ON, Frida, RCA
17	NEW	LIVE IS IN CONTROL, Donna Summer, Geffen
18	17	THE RHYTHM OF THE JUNGLE, The Quicks, Epic
19	13	RADIO, Members, Island
20	NEW	DON'T GO, Yaz, Mute

ALBUMS

1	1	1982 OUT OF THE BLUE, Various Artists, Festival
2	NEW	LOVE OVER GOLD, Dire Straits, Vertigo
3	3	PRIMITIVE MAN, Icehouse, Regular
4	2	AVALON, Roxy Music, Polydor
5	4	ROCKTRIP '82, Various Artists, CBS
6	15	THE VERY BEST OF DON McLEAN, Don McLean, Intersun
7	5	DADDY'S COOLEST, Daddy Cool, Wizard
8	9	NIGHT AND DAY, Joe Jackson, A&M
9	6	MIRAGE, Fleetwood Mac, Warner Bros.
10	16	CAN'T STOP THE CLASSICS, Royal Philharmonic Orchestra, K-Tel
11	8	SONS OF BEACHES, Australian Crawl, EMI
12	7	ABRACADABRA, Steve Miller Band, Mercury
13	10	THE LEXICON OF LOVE, A.B.C., Mercury
14	11	EYE IN THE SKY, The Alan Parsons Project, Arista
15	14	ROCKY III, Motion Picture Score, Liberty
16	NEW	GREATEST HITS, Steely Dan, MCA
17	NEW	COMPLETE MADNESS, Madness, Stiff
18	NEW	NEW GOLD DREAM, Simple Minds, Virgin
19	NEW	SHEFFIELD STEEL, Joe Cocker, Liberation
20	12	TUG OF WAR, Paul McCartney, Parlophone

ITALY

(Courtesy Germano Ruscitto)
As of 9/28/82
ALBUMS

This Week	Last Week	ALBUMS
1	1	LA VOCE DEL PADRONE, Franco Battiato, EMI
2	2	BELLA 'MBRIANA, Pino Daniele, EMI
3	5	FESTIVAL BAR '82, Various, OGD-MM
4	4	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
5	3	COCCIANTE, Riccardo Cocciante, RCA
6	7	TERESA DE SIO, Teresa De Sio, PolyGram
7	6	BRAVI RAGAZZI, Miguel Bose, CBS
8	8	TITANIC, Francesco De Gregori, RCA
9	19	VIEW FROM THE GROUND, America, EMI
10	9	PALASPORT, Pooh, CGD/MM
11	11	ROCKMANTICO, Alberto Camerini, CBS
12	10	16 ROUND NO. 2, Various, CGD/MM
13	19	SOTTO LA PIOGGIA, Antonello Venditti, Ricordi
14	12	MISTOMARE, Various, Durlum
15	15	GUARDA CHI SI VEDE, Ron, Spaghetti/RCA
16	14	30 X 60 VOL. II, Various, CGD/MM
17	18	STILL LIFE, Rolling Stones, EMI
18	20	AVALON, Roxy Music, PolyGram
19	NEW	E GIA, Lucio Battisti, RCA
20	NEW	IN THE HEAT OF THE NIGHT, Imagination, Panarecord

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 10/2/82
SINGLES

This Week	Last Week	SINGLES
1	3	PRIVATE INVESTIGATIONS, Dire Straits, Vertigo
2	1	TWILIGHT ZONE, Golden Earring, 21
3	2	DON'T GO, Yazoo, Mute
4	4	ONE DRAW, Rita Marley, Hansa
5	5	TWILIGHT, BZN, Mercury
6	10	EYE OF THE TIGER, Survivor, Scotti Brothers
7	8	COME ON EILEEN, Dexys Midnight Runners, Mercury
8	7	ADIOS AMOR, Corry, Phillips
9	NEW	TRY JAH LOVE, Third World, CBS
10	NEW	SCHIJN 'N LICHTJE OP MIJ, Drukwerk, EMI
ALBUMS		
1	3	CUT, Golden Earring, 21
2	2	AVALON, Roxy Music, EH/Polydor
3	1	IV, Toto, CBS
4	NEW	SOMETHING'S GOING ON, Frida, Polydor
5	6	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
6	NEW	LOVE OVER GOLD, Dire Straits, Vertigo
7	5	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island
8	NEW	UPSTAIRS AT ERIC'S, Yazoo, Mute
9	7	NIGHT & DAY, Joe Jackson, A&M
10	4	TALKING BACK TO THE NIGHT, Steve Winwood, Island

SWEDEN

(Courtesy GLF)
As of 9/29/82
SINGLES

This Week	Last Week	SINGLES
1	2	CAT PEOPLE, David Bowie, Backstreet
2	1	ABRACADABRA, Steve Miller Band, Mercury
3	3	I KNOW THERE'S SOMETHING GOING ON, Frida, Polar
4	NEW	PUTTIN' ON THE RITZ, Taco, RCA
5	6	EYE OF THE TIGER, Survivor, Scotti Bros.
6	5	DER KOMISSAR, Falco, Gig
7	4	DA DA DA, Trio, Mercury
8	8	THE LOOK OF LOVE, ABC, Neutron
9	NEW	MEMORY, Barbra Streis

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LUTHER VANDROSS—Forever, For Always, For Love, Epic FE38235. Produced by Luther Vandross. This year's hottest property in black music delivers his second solo album, and it's only marginally less exciting than the first. The Vandross versatility strongly showcased by mellow ballads (especially "Once You Know How" and the title track) and bouncy, up-tempo items (such as "She Loves Me Back" and "Bad Boy," the current single). The singer's rich, distinctive vocals are perfectly complemented by crisp, concise arrangements, while his perceptive ear for an oldie produces "Since I Lost My Baby," the Temptations' 1965 hit, reworked in fine style. Urban and black formats are already hot with this; retail results must follow.

WAYLON JENNINGS/WILLIE NELSON—WW II, RCA AHL 14455. Produced by Chips Moman. The 1978 Waylon/Willie LP went platinum: judging from the superior quality of this newest collaboration, there's every reason to expect the follow-up to do the same. Five cuts are duets, six are Waylon's alone—and the good news is that he's singing better than he has in ages. The production is devastatingly simple and effective, especially on standout numbers like "Last Cowboy Song," "Heroes," and "Lady In The Harbour." Another highlight—"Mr. Shuck And Jive"—borrows heavily in arrangement from "MacArthur Park." And Willie's "Write Your Own Songs" says it all.

SPYRO GYRA—Incognito, MCA MCA-5368. Produced by Jay Beckenstein & Richard Calandra. This successful fusion ensemble continues to evolve into a rotating studio cast, rather than a fixed lineup, but the ploy will hardly threaten the group's consistency in topping the jazz charts and garnering impressive pop and AC play. Here sax stylist, co-producer and chief writer Beckenstein enlists a roomful of N.Y. and L.A. heavies in varying combos to ply the rhythmically sure-footed pop instrumentals that have become Spyro Gyra's chief stock in trade.

DONNIE IRIS—The High And The Mighty, MCA MCA-5358. Produced by Mark Avsec. The third outing for Iris and the Cruisers finds this heartlands band continuing its canny balancing act between melodic pop and hard-hitting rock. With Cruiser and co-writer Mark Avsec again producing, Iris brings both romance and wit to the proceedings, as underlined by a sharp cover of the exuberant Dave Clark Five chestnut, "Glad All Over." That mix applies to new songs like "Tough World" and the title track, auguring quick AOR pickup and good crossover prospects.

PSYCHEDELIC FURS—Forever Now, Columbia ARC38261. Produced by Todd Rundgren. The third Psychedelic Furs LP shows a revamped lineup and a "more direct, simpler" sound, says Chris Butler, main man of the Furs. The focus here is more on Butler's vocals while the backing sound is a bit more mellow, with judicious use of horns, strings and synthesizer washes. Flo and Eddie even supply some backing vocals. All this should make it more accessible to American radio—if radio is ready for an English singer who actually sings with an English accent.

CHILLIWACK—Opus X, Millennium BXL1-7766 (RCA). Produced by Bill Henderson, Brian MacLeod & Ab Bryant. Their last album proved a sleeper, hanging on the album charts for over half a year and spawning singles action, which should make radio ready for this highly commercial rock/pop package. Although the basic trio relies on no outside help, multi-instrumental chops and careful production yield a surprisingly rich, melodic attack on nine originals that offer a familiar emphasis on romance and the glories of rock itself. Expect both AOR and mainstream pop to respond.



ONE WAY—Wild Night, MCA 5369. Produced by Irene Perkins. One Way is on a big roll, and even as "Cutie Pie" from their "Who's Foolin' Who" still racks up sales and airplay, the group pounds the charts with the sequel. The title tune carries that dynamic, danceable One Way sound surge, while Al Hudson & Co. slow things down on "Back To Yesterday" before breaking a sweat on "Making You An Offer." Speaker-shaking bottom with Detroit energy and musical sophistication lead One Way onward and upward.



TONI BASIL—Word Of Mouth, Chrysalis CHR1410. Produced by Greg Mathieson, Trevor Veitch. Basil has a major top 40 hit with Chapman & Chinn's "Mickey," one of the most charming and effortless singles to emerge from the new music scene. She backs it up here with covers of David Essex's "Rock On" and Bacharach & David's "Little Red Book," along with a host of new tunes. The spicy instrumental tracks and punchy rhythms are married to frequently tongue-in-cheek lyrics, most effectively on "Shopping A To Z," a light-hearted romp which Basil cowrote with Bruce Roberts and Al-lee Willis.

Spotlight



LINDA RONSTADT—Get Closer, Asylum 60185. Produced by Peter Asher. The songstress returns from a lengthy hiatus for stage and film work via this well rounded pop/rock project, possibly her strongest since "Simple Dreams." This time out, she balances uptempo rock (the arresting title single, a cover of the Knickerbockers' "Lies" and a high-octane turn with the Exciters' "Tell Him") and ballads in equal measure, delving frequently into the early '60s for material from Lee Dorsey, Smokey Stover and various country and r&b sources. Add a midtempo pop/soul duet with James Taylor (on "I Think It's Gonna Work Out Fine") and another selection from the famous trio sessions with Emmylou Harris and Dolly Parton (on Parton's "My Blue Tears"), and this is a multi-format charmer.

DIANA ROSS—Silk Electric, RCA AFL1-4384. Produced by Diana Ross, Michael Jackson. Ross' second album for RCA, following the platinum "Why Do Fools Fall In Love," is one of her most varied collections to date. The album balances plush pop cuts like "Anywhere You Run To" with surprisingly hard-rocking tracks like "Fool For Your Love." In between are a lot of sleek ballads, with one, "So Close," boasting a nostalgic '50s edge. Besides producing all but one of the cuts, Ross cowrote three tunes, marking an increased overall involvement. "Muscles" may be a bit of a novelty tune, but it's off to a fast start at black and even pop radio.



LIONEL RICHIE—Motown ML6007. Produced by Lionel Richie, James Anthony Carmichael. Richie's long awaited solo debut naturally features several soft ballads along the lines of his massive hits "Lady" and "Still." One of the prettiest is "Truly," which is already on the Hot 100. But there are also several spicy mid-to-uptempo tracks which help balance the romantic ballads. There's no "Brickhouse" here to be sure, but cuts like "Serves You Right" and "Tell Me" have an engaging bounce and energy. Richie has had a string of platinum LPs fronting the Commodores.

BARRY REYNOLDS—I Scare Myself, Island 900111 (Atlantic). Produced by Alex Sadkin. Though this is his first solo LP, Reynolds is known already as Marianne Faithfull's songwriting collaborator, and a member of the small group of musicians who appear on many of the LPs coming from Island's Compass Point Studio. In fact three of the songs here were cowritten with Faithfull, including "Broken English," while reggae stalwarts Sly Dunbar and Robbie Shakespeare hold down the rhythm section here.

THE FLIRTS—10 Cents A Dance, "O" Records OLP1 (Vanguard). Produced by Bobby Orlando. Fans of the girl group genre are going to love the Flirts, a three girl group whose songs are danceable and bouncy rock'n'roll, performed with just the right combination of humor, earnestness and innuendo. The Flirts, indeed, live up to their name. Most of the material was written and arranged by producer Bobby Orlando, but the three singers here provide the right textures and phrasing to make it work. It's good teenage fun—even for adults. LP is already getting extensive club play.



THE POOL, Moment Productions PEP001. Produced by Patrick S. Keel. Austin, Texas-based Moment has been responsible for two of the more surprising albums this month: the Big Boys' brash mixture of punk and r&b and now the Pool. The Pool, a.k.a. Patrick Keel, plays instrumental guitar and synthesizer music which is captivating and danceable without resorting to current dance rock clichés. There are touches of surf music, jazz, rock and reggae on this extremely enjoyable five-track collection.

SWOLLEN MONKEYS—On Vacation, Cachalot Records BIG7 (JEM). Produced by Hal Willner & Eric Dufauere. Maybe it's a little late in the year for an EP of this title, but if any band can bring back the good times of summer during the lengthening fall days, it's the Swollen Monkeys, a nine-man band whose madcap Latin, jazz and disco-pop rhythms are played with tongue firmly in cheek.

ANTI-NOWHERE LEAGUE—We Are... The League, WXYZ

COPE4 (Faulty). No producer listed. When lead singer Animal growls "we are the League," you know he isn't talking about the Human League. This quartet has stirred up controversy in the U.K. for its wild man punk/heavy metal fusion. While the lyrics may be questionable at times, the music is surprisingly listenable—especially "I Hate... People." "We're The League," and "Streets Of London."

SCANDAL, Columbia 5C38194 (CBS). Produced by Vini Poncia. Lead vocalist Patty Smyth has a powerful voice reminiscent of Pat Benatar. The music of this quintet is new wave-influenced hard rock which could fit comfortably on a variety of radio formats. The hooks are memorable and strong while the playing is punchy. However, the players wisely do not overshadow Smyth. The opening track on this five-song disk, "Goodbye To You," is the standout though each composition is strong.

Billboard's Recommended LPs

pop

ZIGGURAT—Melodic Scandal, Robox RBV 8103. Produced by Eddy Offord. This Atlanta-based group's second outing contains a number of rock tunes readily accessible for airplay. Most of the selections are original although two of the better tunes are the Yardbirds' "For Your Love" and the Byrds' medley, "Eight Miles High/So You Want To Be A Rock 'N' Roll Star." The album is co-arranged by the Dregs' guitarist/composer Steve Morse.

SAGA—Worlds Apart, Portrait ARR 38246. Produced by Rupert Hine. Rock radio should find plenty of cuts on this evocative album by this five piece group. Lead vocalist and keyboard player Michael Sadler shows the quintet's versatility by segueing from soft tunes like "No Regrets (Chapter V)" to songs with an electronic beat like "Conversations." Other standouts include "Amnesia."

LOU RAWLS AND DESIREE GOYETTE—Here Comes Garfield, Epic FE 38136. Produced by Lee Mendelson. America's favor-

ite feline is the star of this package culled from the CBS tv special of the same name. Most of the songs feature either Rawls, or Goyette, who makes an impressive recording debut here, displaying strong, show tune vocals. This is an upbeat, fun album for kids of all ages.

ROBBY KRIEGER—Versions, Passport PB 8017. Produced by Robby Krieger. Krieger's fourth album apart from his Doors' work contains some innovative instrumental numbers. Four of the songs are originals; the balance includes covers of songs like the Pretenders' "Tattooed Love Boys" and the Doors' "Crystal Ship" set to a ska beat. Krieger is featured on lead, rhythm and slide guitars.

DOCTOR ROCKIT LIVE!—Great Big Fun, Perfect Circle PC-821. Produced by John Moran & Rock Romano. This live debut for a rowdy but right Houston septet could teach the major labels a lesson in production, given its sharp digital sound. The real lure, though, is the classic rock and r&b verve that the band and its backing vocalists, the Sisters of Mercy, bring to originals and chestnuts like "Almost Grown," "Route 66" and "I'd Rather Be Blind." The label's based at 2001 Kirby Drive, Suite 1001, Houston, Tex. 77019.

JOHN RENBOURN GROUP—Live In America, Flying Fish FC 27103. Produced by Mitch Greenhill. How does the eclectic Flying Fish label justify a double live package when the majors are shying from multiples? In this case, by capturing rare U.S. dates by one of Britain's best progressive folk groups and putting it in its specially-priced Fine Catch series. With former Pentangle partner Jacqui McShee, Renbourn's current lineup continues in the exotic, "baroque" vein explored by that band.

SNEAKER—Loose In The World, Handshake ARW38184 (CBS). Produced by Jeffrey Baxter. The first Sneaker album got this versatile group some Top 40. Adult contemporary and AOR response and this one should garner even more. The surf-flavored instrumental "Pour It Out" is already getting some new wave play. The rest of the material, most notably "Never Get Over You," "Quit Crying," and "Nothing From You" is the well-crafted pop-rock Sneaker's audience expects.

ENGLISH BEAT—Special Beat Service, I. R. S. SP 70032 (A&M). Produced by Bob Sargeant. This quick-footed British ensemble switches to I. R. S. with this digitally recorded album, which marks their most seductive melding of pop, rock and reggae yet. A multi-racial octet, they still allude directly to Jamaican ploys including elements of dub, but the crisp production and increasingly deft playing point to the new rock market.

LANI HALL—Albany Park, A&M SP-4898. Produced by George Tobin. Songstress Hall turns in one of her most satisfying and easily more commercial recent packages, tapping both up-tempo, melodic pop and more atmospheric love songs that allow her to flex her earliest roots in jazz phrasing. Strong songs from Austin Roberts, Russ Ballard and Michael Nesmith (whose "Rio" is covered here) help.

ROBERT KRAFT—Retro Active, RCA NFL1-8012. Produced by Larry Carlton. Singer, songwriter and pianist Kraft returns with a shrewd set of sophisticated pop tunes, given snap by Larry Carlton's production and some solid instrumental support. This is adult pop with lyrical bite, both melodic and intelligent, as Kraft mulls modern romance. One early radio favorite could be the duet with Janis Siegel, "You're Blue Too."

ORIGINAL CAST—Nine, CBS Masterworks BL38325. Produced by Mike Berniker. Guido Contini (Raul Julia) and the women in his life make beautiful music together. A depth of emotion comes through Maury Yeston's lush songs, as well as through the cast members, especially Julia, Anita Morris and Karen Akers. "Nine" won the Tony award as best musical of the 1982 Broadway season, and this album makes it clear why.

HOLLY BETH VINCENT—Holly & The Italians, Virgin ARE38287 (Epic). Produced by Mike Thorne. That's one way of keeping in the public memory while embarking on a career change: name your solo album after your former band even if none of the former members appear on the new LP. With her new lineup Holly Vincent gets away from the new wave girl group sound to a more complex and ostensibly more commercial LP with slower, more heartfelt songs, sung over intricate instrumental arrangements.

MUTANTS—Fun Terminal, MSI/Quality Records MS12004. Produced by Snakefinger & the Mutants. This seven-man band from San Francisco may recall Romeo Void in its arrangements and use of female vocals, but as the album goes on it is obvious that a lot of sources went into making its pop rock sound. Despite its name, the band overall has a very commercial attack with intelligent and sometimes quirky songs that spark further interest.

STEVIE WOODS—The Woman In My Life, Cotillion 90015-1. Produced by Jack White. Woods follows up his "Steal The Night" debut with a more understated effort stressing his voice as the star. When it comes to sheer singing ability, Woods is a dramatic stylist in the tradition of Johnny Mathis and Barry Manilow. "Woman In My Life" is breaking black but the thrust here is pop all the way.

CRIS WILLIAMSON—Blue Rider, Olivia Records LF931. Pro-
(Continued on page 63)

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, H. Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabourin, Sam Sutherland, Robyn Wells, Adam White.

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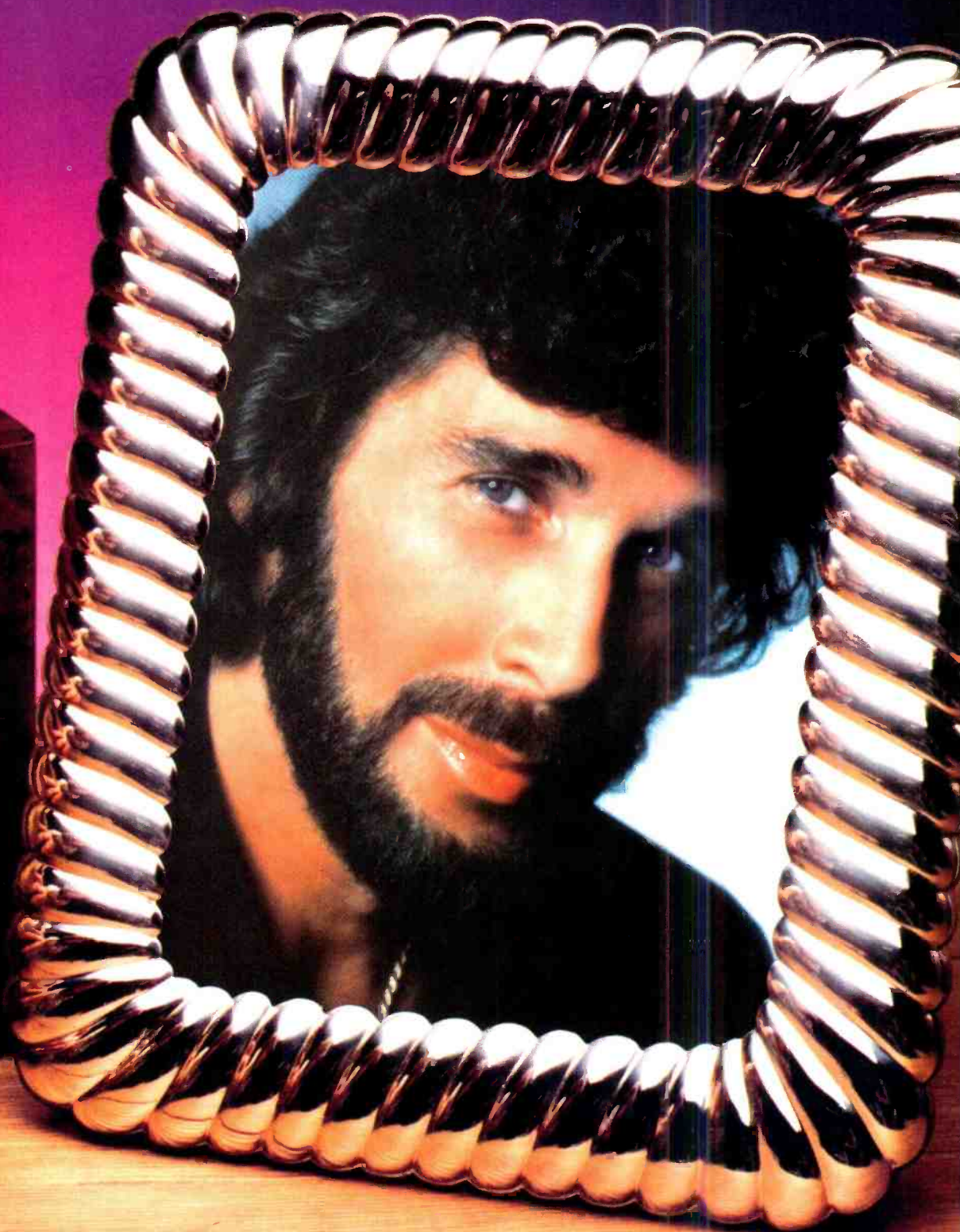
Radio
Romance

60160

The New
EDDIE RABBITT
Album

Featuring The First Single
"YOU AND I"
With Special Guest
CRYSTAL GAYLE

69936



PRODUCED BY: David Malloy, David Malloy Productions, Inc.
MANAGEMENT: Stan Moress/Herb Nanas, Scotti Brothers Artists Management

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SAGA

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 E. Hempstead, NY ● Glens Falls, NY ● Philadelphia, PA ● Buffalo, NY ● Montreal, CN ● Ottawa, CN ●
 Quebec City, CN ● New Haven, CT ● Portland, ME ● E. Rutherford, NJ ●
 Binghamton, NY ● Worcester, MA

PART 2

10/5 Hampton, VA Coliseum ● 10/6 Charlotte, NC Coliseum ● 10/7 Atlanta, GA Omni ● 10/8 Gainesville, FL Univ. Florida O'Connell Hall ●
 10/9 Miami, FL Sportatorium ● 10/10 St. Petersburg, FL Bayfront Ctr ● 10/12 Tallahassee, FL Leon Cnty. Arena ● 10/13 New Orleans,
 LA Municipal Aud. ● 10/14 Houston, TX Coliseum ● 10/15 San Antonio, TX Arena ● 10/16 Dallas, TX Reunion Hall ●
 10/19 Oakland, CA Coliseum ● 10/20-10/21 Los Angeles, CA Sports Arena ● 10/22 Fresno, CA Selland Arena

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PB-13350



***TOUR INFORMATION:**

- | | | |
|-------------------|-----------------------------|----------------------------------|
| October 7 | Ventura, Calif. | County Fairground |
| 8 | Stockton, Calif. | Univ. of the Pacific/Spanos Ctr. |
| 9 | Laguna Hills, Calif. | Irvine Meadows |
| 28 | Chicago | Pavillion Music Hall |
| 29 | Normal, Illinois | Illinois State University |
| 30 | Detroit | Cobo Arena |
| November 2 | Buffalo | Memorial Auditorium |
| 4 | New Haven, Conn. | Coliseum |
| 5 | Worcester, Mass. | |
| 6 | Meadowlands | Coliseum |
| | Other dates to follow | |

- | | | |
|-------------------|--------------------|------------------------|
| December 1 | Los Angeles | Universal Amphitheatre |
| 3 | Los Angeles | Universal Amphitheatre |
| 4 | Los Angeles | Universal Amphitheatre |

*Subject to change

JEFFERSON STARSHIP Are:

Craig Chaquico · Aynsley Dunbar
David Freiberg · Paul Kantner
Pete Sears · Grace Slick · Mickey Thomas

Produced by Kevin Beamish for Kevin Beamish Productions
Management: Bill Thompson Agency: ICM



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**AN ALBUM SO ELECTRIC
IT'S TAKING THE WORLD BY STORM.**

**DIRE STRAITS
LOVE OVER GOLD**

**#1 ALBUM IN
ENGLAND & HOLLAND**

With 29 platinum and 31 gold records behind them it's not surprising that **Dire Straits'** new album **'Love Over Gold'** went gold in the U.K. before it was even released. Or that their new single **'Private Investigations'** has bolted to number 2 in the charts in only three weeks. **'Love Over Gold'**. Five tracks, over forty minutes of electrifying music, destined for platinum.

Produced by Mark Knopfler Represented by Damage Management London

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart								
			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols				
1	23	1	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	WEA	▲	8.98		36	13	13	JOE JACKSON Night And Day A&M SP 4906	RCA	●	8.98		71	45	16	GENESIS Three Sides Live Atlantic SD 2-2000	WEA	▲	10.98			
2	13	2	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		37	6	6	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA	●	8.98		72	46	22	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	●	4.98			
3	16	3	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	●	8.98		38	16	13	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		73	74	43	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98			
4	4	28	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		39	40	20	CHEAP TRICK One On One Epic 38021	CBS	●	8.98		74	75	61	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98			
5	10	10	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	●	8.98		62	5	5	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 3	97	3	3	BARRY MANILOW Oh Julie Arista AB 2500	IND	●	5.98			
6	7	7	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 12	NEW ENTRY	NEW ENTRY	NEW ENTRY	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	●	8.98		76	49	12	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	●	8.98	CLP 8		
10	17	17	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	●	8.98		42	42	25	TOTO Toto IV Columbia FC 37728	CBS	●	8.98		77	57	9	SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA	●	5.98			
8	9	9	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98		43	7	7	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP	●	8.98		84	14	14	APRIL WINE Power Play Capitol JT 12218	CAP	●	8.98			
9	16	16	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	●	8.98		44	44	20	38 SPECIAL Special Forces A&M SP-4888	RCA	●	8.98		79	59	14	SOUNDTRACK Rocky III Liberty LO 51130	CAP	●	8.98			
12	3	3	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98		47	16	16	GLENN FREY No Fun Allowed Elektra EI-60129	WEA	●	8.98		80	64	21	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	●	9.98	BLP 24		
15	15	15	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	●	8.98		51	8	8	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND	●	8.98	BLP 9	81	82	15	SOUNDTRACK E.T. MCA MCA 6109	MCA	●	8.98			
17	21	21	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	▲	6.98		NEW ENTRY	NEW ENTRY	NEW ENTRY	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL	●	8.98		82	68	13	JOHN WAITE Ignition Chrysalis CHR 1376	IND	●	8.98			
13	13	48	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98		48	48	10	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	●	8.98	BLP 10	83	73	16	GARY U.S. BONDS On The Line EMI America SO 17068	CAP	●	8.98			
14	14	18	CAP BAND Cap Band IV Total Experience TE 1-3001 (Polygram)	POL	●	8.98	BLP 5	52	3	3	KIM CARNES Voyeur EMI-America SO 17078	CAP	●	8.98		93	3	3	JIMI HENDRIX The Jimi Hendrix Concerts Reprise 1-22306 (Warner Bros.)	WEA	●	13.98			
15	11	16	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	●	8.98		50	50	25	THE MOTELS All Four One Capitol ST-12177	CAP	●	8.98		85	85	20	SOUNDTRACK Annie Columbia JS 38000	CBS	●	8.98			
16	7	14	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS	●	8.98		53	5	5	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND	●	8.98		86	76	29	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98			
22	3	3	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●	8.98		55	9	9	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●	8.98	BLP 28	87	89	76	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98			
18	18	18	THE CLASH Combat Rock Epic FE 37689	CBS	●	8.98		92	2	2	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	●	8.98		88	88	19	RICHARD SIMMONS Reach Elektra EI-60122	WEA	▲	10.98			
19	22	22	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND	●	8.98		54	54	7	SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	WEA	▲	15.98		89	90	63	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98			
20	9	9	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 14	55	41	22	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	●	8.98		98	7	7	ANNE MURRAY The Hottest Night Of The Year Capitol ST-12225	CAP	●	8.98	CLP 34		
21	12	12	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●	8.98		56	56	10	URIAH HEEP Abominog Mercury SRM 1-4057 (Polygram)	POL	●	8.98		91	77	10	SOUND TRACK The Best Little Whorehouse In Texas MCA MCA 6112	MCA	●	8.98	CLP 5		
23	14	14	EDDIE MONEY No Control Columbia FC 37960	CBS	●	8.98		67	7	7	AMERICA View From The Ground Capitol ST-12209	CAP	●	8.98		92	95	29	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98			
24	9	9	ARETHA FRANKLIN Jump To It Arista AL 9602	IND	●	8.98	BLP 1	58	23	23	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	●	8.98		93	78	20	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamia 60027L2	IND	●	13.98	BLP 20		
26	6	6	SANTANA Shango Columbia FC 38122	CBS	●	8.98		59	60	8	TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	CBS	●	8.98	BLP 13	94	96	51	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98			
33	2	2	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	●	8.98		63	20	20	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 13	116	4	4	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA	●	8.98			
27	6	6	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA	●	8.98		61	7	7	STACY LATTISAW Sneakin' Out Cotillion 90002-1 (Atlantic)	WEA	●	8.98	BLP 11	113	6	6	MICHAEL MARTIN MURPHY Michael Martin Murphy Liberty LT-51120	CAP	●	8.98	CLP 14		
29	15	15	STRAY CATS Built For Speed EMI-America ST-17070	CAP	●	8.98		62	25	9	ZAPP Zapp II Warner Bros. 1-23583	WEA	●	8.98		97	87	8	THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	CBS	●	8.98	BLP 13		
28	28	8	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA	●	8.98		83	3	3	ABC The Lexicon Of Love Mercury SRM-1-4056 (Polygram)	POL	●	8.98		107	18	18	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS	●	8.98	CLP 4		
NEW ENTRY	NEW ENTRY	NEW ENTRY	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS	●	8.98		64	66	14	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	●	8.98		99	99	25	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND	●	6.98			
30	30	12	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS	●	8.98		65	65	11	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND	●	8.98		100	100	17	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA	●	8.98	BLP 30		
31	31	13	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	8.98		66	35	30	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 1	101	81	16	AXE Offering Atco SD 38-148 Atlantic	WEA	●	8.98			
32	32	17	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98		67	71	20	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	●	8.98	CLP 3	102	5	5	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS	●	8.98			
34	7	7	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics II RCA AFL1-4373	RCA	●	8.98		68	70	31	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 3	103	103	20	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA	●	8.98			
38	3	3	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 4	69	10	10	SYLVIA Just Sylvia RCA AHL1-4312	RCA	●	8.98	CLP 2	104	104	81	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 15		
39	3	3	AEROSMITH Rock In A Hard Place Columbia FC 38061	CBS	●	8.98		70	72	17	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98											

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

OCTOBER 9, 1982, BILLBOARD

Labels' New Strategies Reflect Growth Of Cassettes

• Continued from page 1

finally bring its controversial One-Plus-One blank-sided cassette concept to the U.S., albeit in amended form. Although its distributors, Atlantic Records and WEA, are still uncomfortable with the package, which would include an entire album program on each side, leaving one side free for the consumer's own taping, Island's soundtrack to "An Officer And A Gentleman" in fact follows that plan. The twist: cassette shells will lack the necessary plastic lug on the tape's spine needed for recording. Users, however could simply place adhesive tape over the missing portion (separate story, page 4).

• A forthcoming hits collection combining John Lennon's best-known Apple label hits with his final hits (with wife Yoko Ono) on Geffen will spawn a separate cassette version, including two bonus tracks not available on the LP. That album, due for release next month, will be released by EMI outside the U.S.

• Bonus tracks and unique programs are both among repertorial ploys being eyed by IRS and its distributing partner, A&M, who between them have several new cassette titles promising special hooks. IRS will follow its "cassingle" experiment, undertaken last summer for the Go-Go's "Vacation," with a cassette-only EP featuring the English Beat. IRS is also adding an extra song to its cassette version of a new album by Wall Of Voodoo. Meanwhile, A&M has confirmed plans for its "dancette" line of compilation cassettes, set to bow next month at a suggested \$6.98 list. Two separate packages, "Dance To It I" and "Dance To It II," are being readied, each using longer, dance-oriented mixes (where available) of tracks by various label acts; those tapes, which are likely to significantly exceed a

conventional LP side's length per tape side, will be geared to the black/dance and rock/dance markets, respectively.

• Friday (1), Sire released its own \$6.98 list priced dance compilation, "Portable Music," a unique anthology of previously issued material from Talking Heads and its various spinoff projects, including solo works by David Byrne and Jerry Harrison and the Tom Tom Club. Warner Bros., which is marketing the Sire tape, has also issued a three-song EP, or "mini-cassette," by Devo, including tracks from the band's forthcoming album.

• CBS Masterworks will use the cassette format's greater flexibility in

playing times to include a substantially longer program on its tape version of the original cast album to "Nine," the Broadway musical hit. Thus, where LP buyers must accept those highlights that can fit into the disk's maximum playing time of 60 minutes or so, cassette purchasers will obtain a more complete glimpse of the score (separate story, page 4).

These developments are only the latest in a rising tide of new approaches to the configuration, following on the heels of A&M's decision to market a chromium dioxide cassette version of the next Supertramp album at a \$8.98 list (Billboard, Sept. 25), Capitol's and Arista's emphasis on improved cassette tape formulations, and this fall's widespread pricing breaks on tapes, typically doubling the available discount on new orders in cassette as compared to LP.

Taken individually, none of these measures is itself precedential, however. In the U.K., where cassette has been the lone tape format, unique programs have been a fixture of the marketplace for some years, tapping virtually every angle—singles, EPs, compilations and expanded programs—now being eyed for sale here.

Assistance in preparing this report was provided by Is Horowitz and Roman Kozak in New York.

Similarly, an underlying cassette issue—relatively low manufacturing cost, along with greater flexibility in handling smaller production runs—has led a number of specialized U.S. and European independents to experiment with novel programming and marketing in cassettes, well in advance of the current groundswell. Several firms specializing in ethnic, devotional or instructional fare have been at market with cassettes, and cassettes only, for some time, while at least one new rock operation, Reachout International Records (ROIR), has been selling live and studio albums by various New York acts in cassette only for well over a year.

Even as labels and dealers turn their gaze toward this week's NARM retail advisory summit in Houston, where results of a retail market test for \$6.98 cassettes is expected to be a highlight, a newly formed independent label here, Enigma Records, has vowed that its albums will all carry that lower suggested price in cassette—and will be duplicated on costlier chrome tape as well.

What does render these trends significant, apart from the sheer number of labels joining the cassette push, is the accelerated pace they reflect. Labels which once withheld cassette release on a new title until

sufficient demand arose have long passed the point of automatic simultaneous tape and disk release, even while grappling with the sharp decline in the 8-track cartridge field.

Spurring this reversal in priorities is manufacturer and trade association sales tallies that clearly indicate how rapidly cassette business has achieved virtual parity with the LP disk. Estimates on share of market by configuration continue to vary, depending upon genre, sales region and even individual artist. What is clear, however, is that the LP's potential market is currently saturated or declining, while potential cassette sales continue to rise: as recently as 1980, RIAA statistics showed the fast-rising cassette configuration only accounting for less than a third of the unit volume posted by LPs, yet now majors see parity as imminent.

Backlighting the configuration's growth, of course, is industry-wide concern over revenues lost to home taping of recorded music—the bane which accompanies, and to some extent has prefigured, the boon now seen as a potential reward for astute tape marketing. That practice itself has alerted manufacturers and dealers to several salient consumer issues now visible in the development of new marketing and repertorial "hooks" for prerecorded tapes: convenience for portable and automotive applications, artist or generic compilations, price and playback quality can all be seen as goals sought by various label moves.

The dramatic success of Sony's Walkman and its legion of imitators, as well as belated recognition for portable stereo "boom-boxes," has introduced new market sectors as yet reliant on prerecorded titles, or without a preference for the purported technical superiority for tapes recorded at home in real time.

Yet of all these developments, the single trend most significant remains that of programming—the surest indication that the cassette is now standing on its own not only in the marketplace but in the perception of the industry. That area, however, may serve as a useful barometer to how rapidly the field can or will shift, since some earlier hints at more ambitious, unique cassette ventures (notably from Warner Communications) still await market tests.

Likewise, a number of the trade's current cassette moves must be understood as experimental, rather than conclusive. A&M's widely-covered chrome Supertramp tape isn't being broken down in cost terms, but the added tally per unit is guardedly admitted to be substantial, indicating that broader use of the better tape will require a sizeable

jump in sales volume if profitability is to be maintained.

Similarly, a trade-wide move toward lower list prices on new release in cassette, such as that postulated for the NARM retail test, will need to follow a scenario similar to the success of midline albums, which compensated for lower label and artist shares per title through a dramatic increase in volume.

Where such a jump isn't as essential in any reduced pricing move is the realm of rerelease. Hence, A&M and Sire can issue their dance market compilations at a lower list price, since most or all the material has already sold through upon original release. And, more graphically, CBS is applying that formula to both country and classical reissued material in its new "Best Of" country cassettes and Odyssey classical tape titles, which are being wholesaled at prices affording as much as a \$2 break over the corresponding LP versions (Billboard, Oct. 2).

Island Records Cassette Series

• Continued from page 4

basic concept conceived by Island founder Chris Blackwell over two years ago," says Ron Goldstein, president of Island's North American operation. "The Antilles/Mango division of Island will continue to release all of its cassettes in the One-Plus-One format."

Inasmuch as the One-Plus-One cassettes also have the full album recorded on both sides, the only difference between the two formats is that the original configuration has one recording stud left in place in the back of the cassette package, allowing one side to be used as a blank tape.

However, a piece of adhesive tape over the holes in the back of the cassettes serves the same purpose as the recording studs—allowing for home taping. Sources say this potential for home taping was behind Atlantic's reluctance to allow Island to introduce the cassette line until now. Antilles/Mango product is distributed through independents.

ROMAN KOZAK

Angel's New Cassette Line

• Continued from page 4

display unit carrying 36 tapes will be available to dealers.

While collections of light repertoire, such as Strauss waltzes and symphonic pops, are featured in the initial release, the first group of cassettes also includes a number of large-scale performances, once among the most prestigious in the Capitol line of classics.

One cassette contains Nathan Milstein performing the Mendelssohn, Tchaikovsky and Bruch violin concertos; on another, three of the most familiar piano concertos—the Grieg, Tchaikovsky No. 1 and Rachmaninoff No. 2—are performed by Leonard Pennario.

Other artists presented include organist Virgil Fox, the Hollywood Bowl Symphony under Felix Slatkin, the Pittsburgh Symphony directed by William Steinberg, and the Los Angeles Philharmonic under Erich Leinsdorf.

Cassettes are duplicated on Angel's top-of-the-line tape, says Martini, and all are processed with Dolby noise suppression.

IS HOROWITZ

Bogus Product: RIAA Targets Flea Markets

• Continued from page 3

deal separately with the myriad of individual entrepreneurs who work out of such facilities.

Rather than police the legitimacy of the product displayed, some flea markets and swap meets have already posted notices that vendors may no longer offer cassettes or 8-tracks, according to RIAA antipiracy chief Joel Schoenfeld.

The displacement of potential sales is considerable, Schoenfeld claims, as the troubled economy spawns ever more secondary market operations. A single flea market stand can move as many as 200 to 300 albums a day, he estimates.

Cease and desist letters have gone out to selected locations, primarily in southern California, where counterfeit and pirate merchandise has been encountered frequently, says Schoenfeld. Recalcitrant flea market and swap meet operators face the probability of legal action, he adds.

Vox Jox

• Continued from page 30

★ ★ ★

Al "Jazzbeaux" Collins, overnight jock on WNEW-AM New York, has begun hosting a one hour weekly cable show in Manhattan. Collins included singer Joe Derise and jazz pianist Lou Stein in the lineup of his opening show, which debuted Sept. 23. The show runs on Thursdays from 3:30 to 4:30 p.m. Collins is negotiating with other cable systems to carry the show and is offering tapes of the show to additional cable systems. He is plugging the show on his WNEW "Milkman's Matinee."

And WKCR New York is airing a live broadcast series from the one-year-old Greenwich Village Blue Note club. Called "Live From The Blue Note," the show will air Fri-

days from 1 to 2 a.m., replacing the old Jazz Forum programming. The show kicked off with a special remote broadcast on Sept. 28, the club's first anniversary, with Dizzy Gillespie and Friends. Lined up for October are the Max Roach Quartet, Mingus Dynasty, Gillespie, Art Blakey and the Jazz Messengers, and Ira Sullivan and Red Rodney.

★ ★ ★

Doubleday Broadcasting Co. president Gary Stevens assumes the additional title of corporate vice president of Doubleday & Co. . . . KMEN/KGGI San Bernardino/Riverside has retained consultancy firm Breneman Radio Services. . . . Mike West is named music director at WTIC-FM Hartford. He joined the station in 1977 and will continue in his 7 to 11 p.m. time slot. . . . Dick Taylor is upped to general manager of WUHN Pittsfield, Mass. He was station manager of WUPE and WUHN. . . . Bobbin Beam, music director at WLPX Milwaukee, has exited from her post, with station officials citing low ratings for her midday shift. She's been with the station since 1977.

★ ★ ★

Mike O'Meara is the new p.d. at WYRE/WBEY Annapolis, Md. He is the morning man on WYRE and will move to work afternoons on "BEY Country 103" as soon as he finds a new morning man. Larry Wachs has also joined WYRE as music director. He comes from WTKO Ithaca, N.Y.

Bubbling Under The HOT 100

- 101—THE MESSAGE, Grand Master Flash, Sugar Hill 584 (Atlantic)
- 102—ATTACK OF THE NAME GAME, Stacy Lattisaw, Cotillion 7-99968 (Atlantic)
- 103—FAVOURITE SHIRTS, Haircut 100, Arista 0708
- 104—NASTY GIRL, Vanity 6, Warner Bros. 7-29908
- 105—BABY, OH NO, Bow Wow Wow, RCA 13291
- 106—WHAT, Soft Cell, Sire 7-29976 (Warner Bros.)
- 107—SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
- 108—THAT'S THE WAY IT IS, Uriah Heep, Mercury 05959 (Polygram)
- 109—STAND OR FALL, The Fixx, MCA 52106
- 110—GHOST TOWN, Poco, Atlantic 7-89970

Bubbling Under The Top LPs

- 201—WILLIE NELSON, Best Of Willie Nelson, RCA AHL 1-4420
- 202—THE BOOMTOWN RATS, V Deep, Columbia FC 38195
- 203—TANYA TUCKER, Changes, Arista AL9596
- 204—MICKEY GILLEY, Put Your Dreams Away, Epic FE 38082
- 205—THE FIXX, Shattered Room, MCA 5345
- 206—SAGA, Worlds Apart, Portrait ARR 38246 (Epic)
- 207—ROBERT GOODIE WHITFIELD, Call Me Goodie, Total Experience TE 1-3002 (Polygram)
- 208—MISS PIGGY, Miss Piggy's Aerobique Exercise, Warner Bros. 1-23717
- 209—VANGELIS, To The Unknown Man, RCA AFL 1-4397
- 210—Z.Z. HILL, Down Home, Malaco MAL 7406

NARM Retail Board Agenda

• Continued from page 3

other product lines; a discussion: emphasis on midline.

• "The Day Radio Died"—the MTV television product exposure alternatives and NARM's plan to quantify MTV market results.

• The compact disk and implications of digital music in the record store.

• How NARM might capitalize on the Grammy show and planning NARM's 25th annual convention.

EARL PAIGE

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
105	105	17	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
106	102	48	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98	
107	79	33	THE HUMAN LEAGUE Dare A&M/Virgin SP 6-4892	RCA	●	6.98	
108	91	26	THE DAZZ BAND Keep It Live Motown 6004ML	IND	●	8.98	BLP 27
109	141	3	Laura Branigan Branigan Atlantic SD 19289	WEA		8.98	
110	110	64	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
111	114	23	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
112	147	2	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 25
113	123	45	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
114	126	52	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 55
115	115	47	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲	8.98	
116	125	3	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
117	117	50	OLIVIA NEWTON-JOHN Physical MCA MCA 5229	MCA	▲	8.98	
118	124	62	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98	
119	119	6	ROMEO VOID Benefactor Columbia ARC 38182	CBS		8.98	
120	120	56	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	CLP 17
121	122	436	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
122	129	5	HOWARD JOHNSON Keepin' Love New A&M SP 4895	RCA		8.98	BLP 16
123	127	4	BOW WOW WOW I Want Candy RCA AFL1-4375	RCA		8.98	
124	121	27	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
125	143	2	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	BLP 48
126	135	5	TANE CAIN Tane Cain RCA AFL1-4381	RCA		8.98	
127	80	18	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38065 (CBS)	CBS		8.98	
128	86	16	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98	
129	130	20	HERB ALPERT Fandangos A&M SP-3731	RCA		8.98	
130	94	8	RANDY MEISNER Randy Meisner Epic FE 38121	CBS		8.98	
131	131	17	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 14
132	142	3	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine Epic FE 38203	CBS		8.98	CLP 10
133	133	25	RAY PARKER JR. The Other Woman Arista AL 9590	IND	●	8.98	BLP 21
134	134	48	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	CAP	▲	8.98	
135	144	4	LEAGUE UNLIMITED ORCHESTRA Love And Dancing A&M SP 3209	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
136	136	6	MICHAEL STANLEY BAND MSB EMI America ST-17071	CAP		8.98	
137	137	9	WARREN ZEVON The Envoy Elektra EI-60159	WEA		8.98	
138	101	37	SOFT CELL Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)	WEA		8.98	
139	139	34	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS	●	8.98	
140	140	28	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS		8.98	
141	106	60	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 61
142	149	5	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	
143	145	14	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
144	146	78	OZZY OSBOURNE Bizzard Of Ozz Jet FZ 36812 (Epic)	CBS	▲	8.98	
145	111	14	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 42
146	158	7	PIECES OF A DREAM We Are One Elektra EI-60142	WEA		8.98	BLP 23
147	148	9	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA		8.98	
148	151	19	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
149	160	11	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	CLP 28
150	150	55	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	
151	155	19	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
152	152	6	OZONE Li'l Suzy Motown 6011 ML	IND		8.98	BLP 59
153	118	13	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 40
154	112	20	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98	
155	154	52	GENESIS Abacab Atlantic SD 19313	WEA	▲	8.98	
156	156	103	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
157	132	24	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA		8.98	BLP 41
158	157	13	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
159	172	2	BARRY WHITE Change Unlimited Gold FZ 38048 (Epic)	CBS		8.98	BLP 19
160	161	13	CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	BLP 7
161	171	4	JOHNNY VAN ZANT BAND Last Of The Wild Ones Polydor PD-1-6355 (Polygram)	POL		8.98	
162	170	6	TORONTO Get It On Credit Network 60153 (Elektra)	WEA		8.98	
163	163	33	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98	
164	153	23	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
165	164	52	JANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98	
166	165	50	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98	
167	177	2	DURAN DURAN Carnival Capitol SLP-15006	CAP		4.98	
168	168	57	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
169	169	17	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 57
170	167	80	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	BLP 67
171	159	13	X Under The Big Black Sun Elektra EI-60150	WEA		8.98	
172	173	18	KANSAS Vinyl Confessions Kirshner FZ 38002 (Epic)	CBS		8.98	
173	180	2	GIL SCOTT HERON Moving Target Arista AL 9606	IND		8.98	BLP 38
174	175	8	STANLEY CLARKE Let Me Know You Epic FE 38086	CBS		8.98	BLP 46
175	174	6	OINGO BOINGO Nothing To Fear A&M SP 4903	RCA		8.98	
176	176	30	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 73
177	166	20	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	BLP 26
178	178	3	TOM SCOTT Desire Musician 60162-1 (Elektra)	WEA		8.98	
179	108	21	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 69
180	181	13	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98	
181	184	96	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲	8.98	
182	183	46	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
183	NEW ENTRY		KURTIS BLOW Tough Mercury MX-1-505 (Polygram)	POL		5.98	
184	191	20	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS		8.98	
185	NEW ENTRY		ICEHOUSE Primitive Man Chrysalis CHR 1390	IND		8.98	
186	186	13	STEEL PULSE True Democracy Elektra EI-60113	WEA		8.98	BLP 62
187	187	10	JOSIE COTTON Convertible Music Elektra EI-60140	WEA		8.98	
188	188	29	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	BLP 33
189	128	19	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND	●	8.98	BLP 8
190	190	22	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
191	195	13	TED NUGENT Nugent Atlantic SD 19365	WEA		8.98	
192	138	9	SPYS Spys EMI-America ST 17073	CAP		8.98	
193	193	15	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
194	194	10	MERLE HAGGARD Big City Epic FE 37593	CBS		8.98	CLP 6
195	196	57	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲	8.98	
196	162	7	SOUNDTRACK Summer Lovers Warner Bros. 1-23695	WEA		8.98	
197	179	4	TALK TALK Talk Talk Liberty ST-17083	CAP		8.98	
198	NEW ENTRY		MIKE RUTHERFORD Acting Very Strange Atlantic 80015-1	WEA		8.98	
199	182	20	QUEEN Hot Space Elektra EI-60128	WEA	●	8.98	
200	185	7	PETER FRAMPTON The Art Of Control A&M SP 4905	RCA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	63
Aerosmith	35
Air Supply	70
Alabama	68, 104
Alan Parsons Project	7
Aldo Nova	139
Herb Alpert	129
America	57
April Wine	78
Ashford & Simpson	177
Asia	4
Atlantic Starr	188
Axe	201
Bad Company	26
Kurtis Blow	183
Karla Bonoff	140
Bow Wow Wow	123, 190
Laura Branigan	109
Tane Cain	126
Kim Carnes	49
Paul Carrack	102
Cheap Trick	39
Chicago	9
Stanley Clarke	174
Cash	18
Joe Cocker	143

Elvis Costello	30
Josie Cotton	187
John Cougar	1
Marshall Crenshaw	103
Crosby, Stills & Nash	31
Billy Idol	65
Iron Maiden	124
Isley Brothers	97
Jermaine Jackson	46
John Jackson	36
Neil Diamond	184
Duran Duran	148, 187
Sheena Easton	182
Larry Elgart	32
Roberta Flack	100
Fleetwood Mac	2
A Flock Of Seagulls	12
Dan Fogelberg	195
Jane Fonda	67
Foreigner	110
Peter Frampton	200
Artha Franklin	23
Glenn Frey	45
Peter Gabriel	53
Gap Band	14
Gary U.S. Bonds	83
Genesis	71, 155
Go-Go's	8, 89
Merle Haggard	132, 194
Haircut One Hundred	99
Daryl Hall & John Oates	150
Jimi Hendrix	84

Don Henley	37
Huey Lewis And The News	163
Human League	107
Icehouse	185
Men At Work	65
Michael Stanley Band	136
Stephanie Mills	48
Missing Persons	72
Joe Jackson	22
Eddie Money	22
Motels	50
Rick James	52
Al Jarreau	141
John Jett	51, 73
J. Geils Band	134
David Johansen	193
Elton John	58
Johnny Van Zant Band	122
Howard Johnson	122
Quincy Jones	158, 170
Journey	118
Judas Priest	21
Kansas	172
Evelyn King	40
Kool And The Gang	47, 114
Nicolette Larson	147
Stacy Lattisaw	61
League Unlimited Orchestra	135
Kenny Loggins	17
Loverboy	13, 113
Cheryl Lynn	160
Melissa Manchester	19

Barry Manilow	75
Paul McCartney	55
Michael McDonald	6
Randy Meisner	130
Men At Work	11
Michael Stanley Band	136
Stephanie Mills	48
Missing Persons	72
Eddie Money	22
Motels	50
Rick James	52
Michael Martin Murphy	96
Ann Jett	90
Juice Newton	66, 120
Willie Nelson	60, 169
Olivia Newton-John	41, 117
Stevie Nicks	74
Ted Nugent	191
Oingo Boingo	135
Jeffrey Osborne	171
Ozzy Osbourne	115, 131, 144
Ozone	152
Ray Parker Jr.	133
Pat Metheny Group	179
Teddy Pendergrass	59
Pieces Of A Dream	146
Pink Floyd	121
Robert Plant	38
Pointer Sisters	153
Police	94, 156
Quarterflash	166

Queen	199
Rainbow	164
REO Speedwagon	16, 181
Kenny Rogers	76, 149
Rolling Stones	128, 168
Romeo Void	119

FEBRUARY OPENING SET

N.Y.C. Getting Tower Superstore

By IS HOROWITZ

NEW YORK—Tower Records will extend its merchandising reach to New York next February, when it is scheduled to open a superstore that will devote more than 18,000 square feet to selling space.

The size of the new location will make the outlet the largest in the nation devoted solely to the sale of records, tapes and video software.

News of the intention of Russ Solomon, head of the Western-based retail chain, to extend his 30-store web to the East Coast was disclosed early last summer (Billboard, July 3), and a number of potential locations were screened

until a longterm lease was negotiated.

The new store will be located on East 4th Street and Broadway, a neighborhood that abuts New York Univ. and is the host of many music clubs.

Four selling levels will be remodeled in the structure known as the Silk Building to provide selling space for the store. Executive staffing will be from California, it was learned, with other help drawn from the local area.

Solomon hosted a reception for suppliers at the new location last Thursday (30).

CBS Holds 1982 Lead With 11 Platinum LPs

• Continued from page 3

mainly to rock airplay, though it also had a fair amount of black radio support.

Just as "I Love Rock'n'Roll" in particular proves that a single can sell in vast quantities without black crossover, so does the gold certification last month of "Planet Rock" signify that black records can sell extremely well without much pop activity. The hit by Afrika Bambaataa & the Soul Sonic Force peaked at number 48 on Billboard's Hot 100.

"Jane Fonda's Workout Record" on Columbia also went gold in September, becoming the third gold exercise album in three months, following Judi Sheppard Missett's "Jazzercise" on MCA and Richard Simmons' platinum "Reach" on Elektra.

One of September's gold albums—Chuck Mangione's "Chase The Clouds Away"—was released more than seven years ago. And one of the month's platinum LPs—April Wine's "The Nature Of The Beast"—has been in release since January, 1981. It went gold that April.

Here's a complete list of September certifications.

Platinum Albums

April Wine's "The Nature Of The Beast," Capitol. Their first.

Survivor's "Eye Of The Tiger," Scotti Bros./Epic. Their first.

Platinum Singles

Joan Jett & the Blackhearts' "I Love Rock'n'Roll," Boardwalk. Their first.



GUEST OF HONOR—Melba Moore discusses her new album, "The Other Side Of The Rainbow," with Capitol Records vice president of a&r Bruce Garfield at a party thrown in her honor at the Palace in New York.

Gold Albums

"Donna Summer," Geffen/Warner. Her 10th.

REO Speedwagon's "Good Trouble," Epic. Their eighth.

Alan Parsons Project's "Eye In The Sky," Arista. Their fifth.

Chuck Mangione's "Chase The Clouds Away," A&M. His fourth.

Royal Philharmonic Orchestra's "Hooked On Classics II," RCA. Their second.

Billy Squier's "Emotions In Motion," Capitol. His second.

"Zapp II," Warner. Their second. "Jane Fonda's Workout Record," Columbia. Her first.

Gold Singles

Chicago's "Hard To Say I'm Sorry," Full Moon/Warner. Their fourth.

Afrika Bambaataa & the Soul Sonic Force's "Planet Rock," Tommy Boy. Their first.

Panel Discusses State Of AOR

• Continued from page 3

All agreed that the Birch Report is superior to Arbitron with some noting that AOR does better in the former than the latter. Abrams said, "I'm more into Birch. I get an eight in Arbitron while I get a 20 in Birch." Pollack added, "I love a good Arbitron, but I think Birch is more representative."

Discussing the current state of music, Pollack wondered if there will be superstars in the future. Abrams complained that the problem with much current new rock music is that "they went back to the 1960s instead of developing from the ideas of Led Zeppelin, Jethro Tull and Pink Floyd."

Sebastian added that "the problem is with the record companies. They are not developing artists to appeal to the masses."

Paley Recalled

• Continued from page 15

ber and be grateful for Bill Paley's support at the time when we were building CBS's international record operation.

"If he had confidence in you as a manager and in your judgment as a businessman, then he provided great support for your ideas and projects. ... It was with his encouragement that CBS was the first American company to build a comprehensive off-shore record operation."

Inside Track

Is the president's chair at Warner Bros. Records, vacant since Joe Smith departed to head Elektra/Asylum, in 1976, about to be filled? Burbank won't comment, but insiders claim Lenny Waronker is being tapped to assume the post, with chairman Mo Ostin expected to give his formal blessing soon. That appointment would carry its own air of tradition: apart from marking the first time in ages that a major label has appointed a creative chief as its top executive, an ascendancy for Waronker—long one of Warner's top producers and currently senior vice president, a&r—would mark a second generation of label toppers. His father, Sy Waronker, founded and helmed Liberty Records.

Aside from revealing CBS Records' contemplation of advance cassette release for certain major albums (separate story, page one), Bob Sherwood's Big Apple address to broadcasters was notable for his observations on labels' reticence at test marketing new product. According to Sherwood, there is widespread concern that such research might predict a new release by a major superstar to be a dud. A telling remark, indeed. ... Meanwhile, CBS is claiming that Survivor's "Eye Of The Tiger" is already its fourth largest selling single, moving up on leaders "Disco Lady," "Boogie Nights" and the all-time CBS champ, "Play That Funky Music" by Wild Cherry, which sold 2.7 million copies.

The U. S. Senate late last week voted 97 to 0 to ratify the Nairobi Protocol to the Florence Agreement, bringing closer the day when sound recordings, videodisks and videocassettes may move duty-free across national boundaries. The Protocol awards those varieties of software the same cultural status as books, which have long enjoyed freedom from custom levies among signatories to the basic Florence Agreement. Enabling legislation must still be signed by the President, but ratification by more European nations is now anticipated, several having already approved the Protocol.

The City of Hope in Los Angeles looks poised for an unexpected music industry bonus, following an emergency meeting called last week at WEA International headquarters in Burbank. There, trade heavies in attendance learned that a forthcoming concert at Irvine Meadows, the Orange County, Calif., amphitheater, will turn over all proceeds to the medical charity. Making that move all the more prestigious are the headliners for the Oct. 18 show, Fleetwood Mac, who will reportedly bring on several superstar guests. Although the latter aren't as yet confirmed, Track has learned that at least three platinum rock superstars are close to agreement, as is a major comic talent. Added bonus will be the sale of the 90 best sponsor seats at \$250 each, whose holders will gain entry to a private reception following the performance. Other seats will go for \$100 for patron seats, and checks are to be made to the City of Hope. More info can be obtained at (213) 626-4611, extension 266.

In what is believed to be the first ruling of its kind in Britain, a phonograph record has been judged obscene because of the content of its lyrics. Bromley magistrates have ordered the destruction of nearly 9,000 copies of

the "Streets Of London" single by the Anti Nowhere League on WXYZ Records because of the language in "So What," the B side of the record. The magistrates acted under the Obscene Publications Act. WXYZ label chief John Curd says he is going to appeal the ruling.

The record business can take cold comfort in news of Pac-Man's latest conquest—Wall Street. In the wake of the dramatic power struggle between Bendix Corp. and Martin Marietta, which sought to absorb the smaller technology firm, financial reporters and analysts have come to call Bendix's nervy "reverse buyout" of Martin Marietta stock "the Pac-Man Defense."

A proprietary videocassette? That's what George Atkinson has planned for his Video Station retail chain. Through an agreement with Transamerica, Video Station will have the exclusive right to sell an as yet unnamed foreign film on videocassette. Video Station helped design the packaging for this, the "longest foreign film every put on videocassette," according to a source. More details will be announced at a press conference next week. ... Aside from the boost it gives to record toppers in the U.K., Cliff Richard's personal promotion—on television and in print—of the certificates (story, page 15) is a noteworthy example of an artist helping retail. How about some Yanks likewise boosting the "Gift Of Music"? After all, they do it for MTV.

Edited by SAM SUTHERLAND

Back Track

30 years ago this week: Columbia shifted its Okeh label distribution to indies in two cities: Benart, Cleveland and A&I, Cincinnati. ... Norman Weiser moved from Billboard's Chicago editorial staff to publisher of down beat. ... Tillman Franks became head of KWKH Shreveport, Talent Bureau and lured Hank Williams back to the station. ... Veteran publisher Henry Spitzer died.

20 years ago this week: The Harry Fox Office was awarded a \$35,000 judgment from Seeco Records, accused of shorting publishers on royalties, in a New York federal court. ... Bobby Shad hired Phil Picone as Time Records' national sales boss. ... Jack Williams replaced Dom Quinn as KDKA Pittsburgh, p.d., as Quinn took over at WINS New York.

10 years ago this week: BMI and CBS agreed on an interim deal, where the broadcaster would pay the licensing org \$1.7 million yearly until their rate court hassle is settled. ... Spencer Proffer named associate director, business affairs, at Epic. Mel Posner hiked to executive vice president at Elektra. ... Chuck Blore was consulting KIIS L.A. ... Don Helms and Quinnie Acuff set up a Nashville talent agency. ... Rick Springfield negotiated a global two-year pact with EMI calling for a \$500,000 advance and total guarantee of \$1 million.

Chartbeat

• Continued from page 6

Approach" on Arista/GRP snuck into the top spot for one week in 1980, while in 1981 "The Clarke/Duke Project" (Epic) had one week, Miles Davis' "The Man With The Horn" (Columbia) had three and Spyro Gyra's "Free Time" (MCA) had two. Other than that, WEA has been No. 1 every week since George Benson's "Give Me The Night" (Warner/Qwest) began a 17-week run at the top in August, 1981.

Metheny's "Offramp" nearly matched that 17-week record: It had 16 weeks on top before being ousted. That's still enough to make it one of the top four jazz albums of the past two years. Al Jarreau's "Breakin' Away" (Warner) also had 17 weeks at No. 1, while Grover Washington Jr.'s "Wineflight" (Elektra) had a whopping 31 weeks.

"As We Speak" is Sanborn's second album in a row to hit No. 1 jazz, following "Voyeur," which turned the trick in July, 1981.

★ ★ ★

Short Stuff: Jackson Browne's "Somebody's Baby" (Asylum), which holds at number eight this week, is the singer's first top 10

single in more than 10 years. Browne peaked at number eight in May, 1972 with his first hit, "Doctor My Eyes," but until now had never made it back to the top 10, despite a string of top 10 LPs which began in 1976 with "The Pretender." (He came closest with "Running On Empty," which peaked at number 11 in April, 1978.)

• No fewer than four former Eagles are nesting on this week's Hot 100. Glenn Frey's "The One You Love" (Asylum) takes a nice jump to 26; Don Henley's "Johnny Can't Read" (Asylum) holds at 42 for the second week; Randy Meisner's "Never Been In Love" (Epic) falls from its peak at number 28 down to 66; and Timothy B. Schmit's "So Much In Love" (Full Moon/Asylum) jumps to 70.

• Rush breaks into the top 40 on the pop singles chart for the first time this week, as "New World Man" (Mercury) vaults to number 33. The trio's previously highest-charted was "Tom Sawyer," which peaked at 44 last year. "New World Man" also moves up to No. 1 on Billboard's Top Tracks survey, becoming Mercury's fourth No. 1 there in less than five months. It follows the

Scorpions' "No One Like You," Rainbow's "Stone Cold" and John Cougar's "Hurts So Good" (on Riva/Mercury).

• Alan Parsons this week secures his biggest hit, either as producer or artist, as "Eye In The Sky" (Arista) jumps to number four. Parsons previously produced Pilot's number five hit "Magic" in 1975 and a pair of top 10 hits for Al Stewart, "Year Of The Cat" and "Time Passages." Parsons' "Eye In The Sky" LP also jumps to number seven this week, topping the number nine peak of his "I Robot" from October, 1977.

★ ★ ★

We Get Letters: James C. Buresh of Broomfield, Colorado, wrote in to quarrel with Salvador O'Neil Jr.'s point about America and Asia being named after continents. "The group America did not name itself after the continent of North America (or even South America)," Buresh writes, "but after America (i.e. the United States), the band members' country of origin."

"I urge, no, I insist that you print a retraction in the interest of truth and accuracy and so I can get my name in Billboard for the first time."

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